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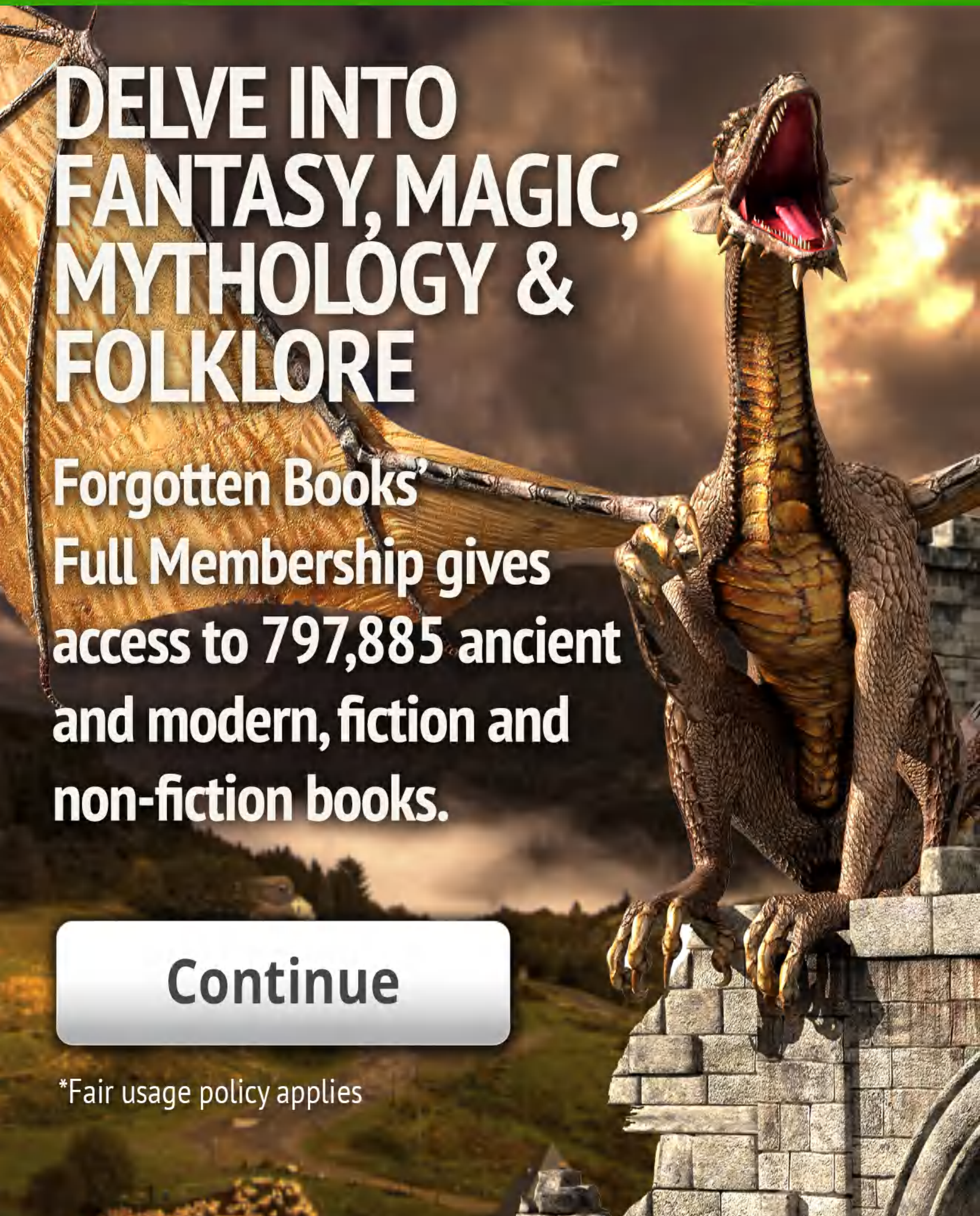

"LES PATINEURS (1875)." FROM THE OIL PAINTING BY JOHANN BARTHOLD JONGKIND.

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PAUL DOUGHERTY—PAINTER OF MARINES: AN APPRECIATION BY EDWIN A. ROCKWELL

As the ocean never poses, artists, as a rule, have shunned it when casting about for a subject. To depict it satisfactorily there are needed good drawing, love for and acquaintance with its moods and mysteries, its rages and its slumbering calms, and, most of all, imagination and keen color sense. Painters are apt to believe with Byron that "man marks the earth with ruin —his control stops with the shore." More attractive to them than the treacherous stretches of the distant sea have been scenes associated with human life. Even when the ocean has invited the artist painter it has seemed to meet him with caress on the shore or terrified him with its storms. Sometimes the romance of moonlight on its surface has beguiled him, but, almost uniformly, there has been a direct human interest maintained between the artist and the ocean. Few there are who have been content to paint marines solely as interpreting its moods in storm, in restlessness after storm, in mystical beauty of moonlight, in vast spaces and aerial infinities. This individuality of the sea Paul Dougherty has set himself to translate into the terms of his art, and has achieved so much unity of effect that his marines are Homeric in simplicity and in elementary strength. Furthermore, his serious, grave and intense temperament impels him to depict opposition and conflict wherein giant waves fight for mastery far out at sea, or, along shore, strive with the advance of water's legion behind them to battle ceaselessly with rocky precipices and rock fortresses. Void alike of human person or thing of human interest is seen in his marines, there is an intensely human note underlying every inch of canvas; in these wrestlings of the waves there is conveyed a suggestion of the spirit that perplexes humanity; it is the epic, the mythological Prometheus bound to a rock—the ever-present chafing against the fate that limits and foredooms all human effort.

Though Mr. Dougherty is entering upon his "thirties," he has enough history to demonstrate the fact that he is temperamentally a painter. He is also a lawyer and he likes the practice of that profession; happily, he has had the privilege of following his early bent, and his tendencies to an esthetic pursuit were doubtless inherited, for his father, who is a lawyer of high standing in New York, is an art lover, his mother is an excellent musician, while his maternal grandfather and grand-uncle were artists of note in England. He was born in Brooklyn, N. Y., in 1877, and received perspective and form under Constantin Beckenberg, who early predicted a career for him. He was graduated in course from the Polytechnic Institute, Brooklyn, in 1896, with the degree of B.S., and in 1898 he received the degree of LL.B. from the New York Law School. Soon afterward he was admitted to the New York Bar, but it was not long before he decided to abandon a legal career and pursue art. And doubtless his success has been accelerated by the power to analyze and acquire facts—a faculty that develops in geometrical progression in legal study. His strength and his poetic and romantic charm in painting are strictly gifts, for he has had no teacher to lean upon in the formation of his style. As he expresses his lack of training in color, "I suppose that I 'just growed up,' like Topsy." After a short period of study in technique in New York City, Mr. Dougherty concluded that he ought to see the museums and galleries in the Old Country. This led to an extensive trip in 1900, and later, wherein he studied works of old masters. The experience gave him that which he needed, viz., complete independence. He located in Paris for a time, and his stay resolved itself into a sojourn. Before his return to New York he found affection for the great and profound

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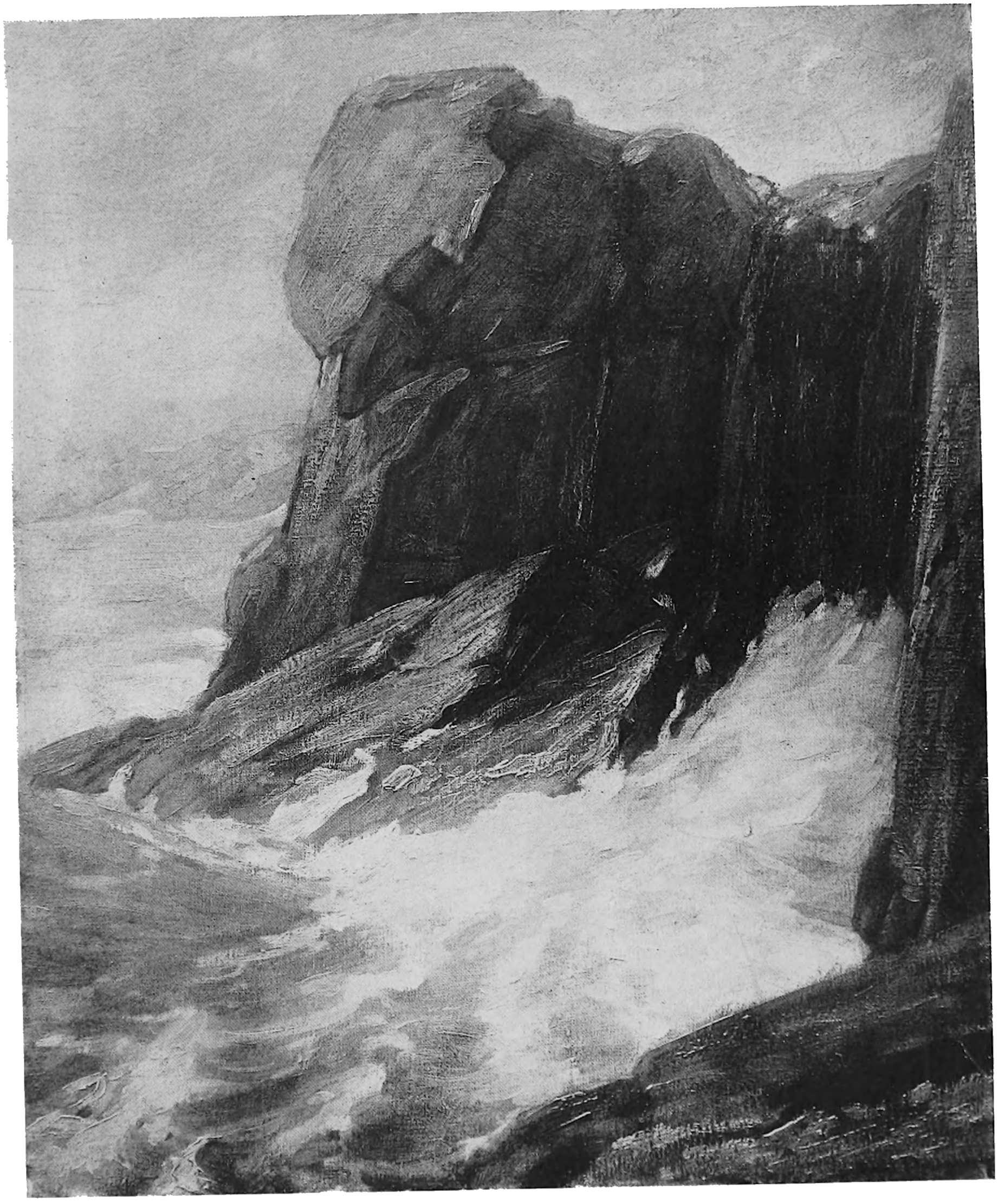
verities, and, at an autumn salon in Paris, he showed a canvas so full of poetic value that it drew wide comment. Incidentally, at this period, his fancy led him into sculpture and, though his works in this line are small, they are exquisitely modeled. His paintings have been shown in galleries in Florence and London, as well as in New York, and many of them have been privately acquired in Europe and America. He has examples in the Corcoran Gallery of Art and in the Brooklyn Institute of Arts and Sciences. In 1906 he became an Associate of the National Academy of Design and was recently elected an Academician.

As to aims and methods Mr. Dougherty has no theories, expressed or implied. In his sketches he is guided by the "big facts," as he says; in his studio these facts are developed. The entire scene that he would depict is pictured in his mind, both in detail and in mass, and a picture once started grows with but few changes. Never anecdotal, he is always picturesque. His imagination and reserved power preserve him from being melodramatic where an artist of anything but the first rank would be bombastic or banal. Mere sentiment is far from his nature and subtlety is anathema, for he sizes his facts and imbues them with poetic or romantic charm. Beside grasping great truths of sea and shore, he presents these truths with suavity and beauty of technique. Mere surface does not content him. He would in rock representation show compactness and texture so clearly that its geological history may be read by a scientist. He would in ocean convey a profound impression of its depth, its latent cruelty and its almost resistless and rhythmic power of wave. In his *Northern Sky* he does not simply indicate, but powerfully suggests, the tremendous speed of a huge billow hurled at a towering rock mass with the fury of the whole ocean behind it. Here are given perpetual onset and perpetual repulse. Perhaps more wave history is told in *The Cleft*, where a billow has smashed its way far up into a rock-bound crevice; the surge has been beaten into foam by its first impact and flecks of froth on the surface reveal the deeps below. *The Twisted Ledge* is a study in perspective of rock forms.

An example of a harsh combat of elements far out at sea is *The Black Wave*, where he represents the dynamics of ocean currents. Lines on the summit of waves converge to a point and, by a strange law of the sea, this is lifted into a mighty pyramidal crest, which leaps upward only to meet an antagonist worthy of it in a fierce gale. A gusty buffet whisks off the bastions of the watery fortress and dissolves it into disappearing mist. Probably the nearest approach to impressionism by the artist is *Sun and Storm*, sent by Mr. W. T. Evans to the Corcoran gallery. There is a huge mass of rock that might have been the home of Caliban; it might have been run molten from a volcano out to sea, formless, huge and crushing, while over it is the softest and most elusive air in which float evanescent and sinuous mist forms. *The Misty Sea* sharply discovers the difference between a misty day along shore and that other kind of mist sent far aloft by the beating of waves against rocks, where the spray is broken into infinitestimal sparkling prisms, held against the light for an instant and then absorbed by the air. *The Incoming Tide*, in the A. C Humphreys collection, reveals a mood of the ocean asleep, apparently. The point of view is inside a natural harbor, guarded by towering cliffs, and the strong, still sweep of water from outside is wonderfully suggested. There is even greater weirdness in *The Pirates' Cove*, a light on the face of rocky precipices, on the farther side of the inlet, cast by the setting sun, contrasting strongly with the dark water below, and all suggesting a place where buccaneers might hide their booty. There is mystery, too, in *The Moonlit Cove*, moonbeams falling softly on rugged rocks and revealing earth structure that escapes notice in the glare of sunlight.

But Mr. Dougherty should not be judged entirely as a painter of marines; cloud, mountain and plain, as well as rock, sea and sky, have been depicted by him. It is, however, by his marines that he won fame. Among his recent works are *The Surf Ring* and *The Onrush*, the latter in the collection of Mr. George D. Pratt, and the former seen in the loan collection, last summer at the Carnegie Institute, Pittsburg, Pa. Both of these show that the artist has progressed logically; there has been no backward step. He has finished his second period of development and is entering the period of originality and power. Having grown early along the line of clarity of tone, light and atmosphere, he is becoming more suave in presentation, more poetic in imagination, more tender and sympathetic. In his second period he was open to the charge of being too felicitous with his technique, too reckless with his riches and more imaginative than correct. Of the latter there is great doubt, for his drawing has been admirable; his gamut of tones is wider, stronger and clearer than that of any other marine painter, and it may confidently be expected that ere long he will be acclaimed the best painter of the true marine in America.

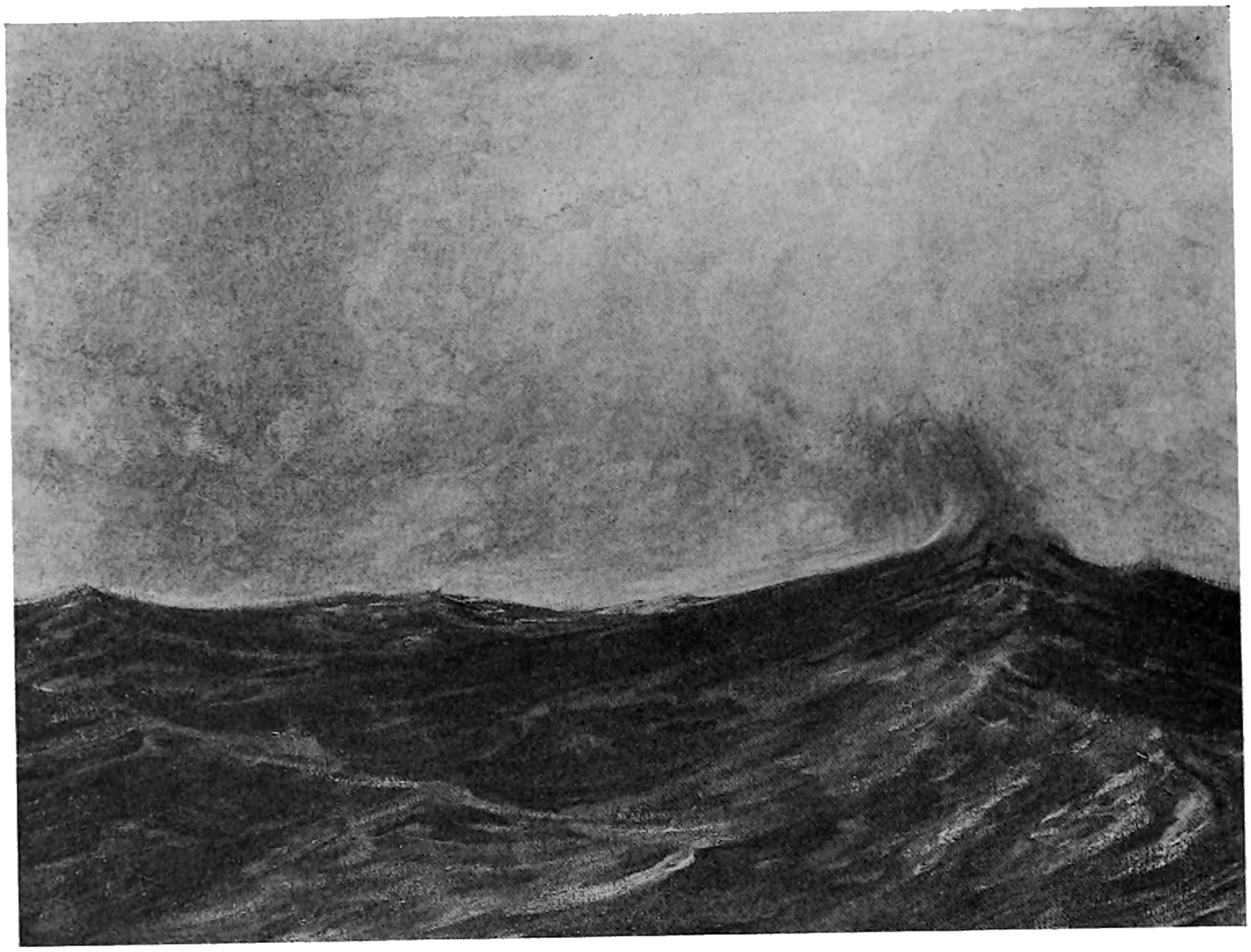
THE OUTER REEF
BY PAUL DOUGHERTY



Collection of Mr. Hugo Reisinger

THE CLEFT
BY PAUL DOUGHERTY

THE MOONLIT COVE
BY PAUL DOUGHERTY

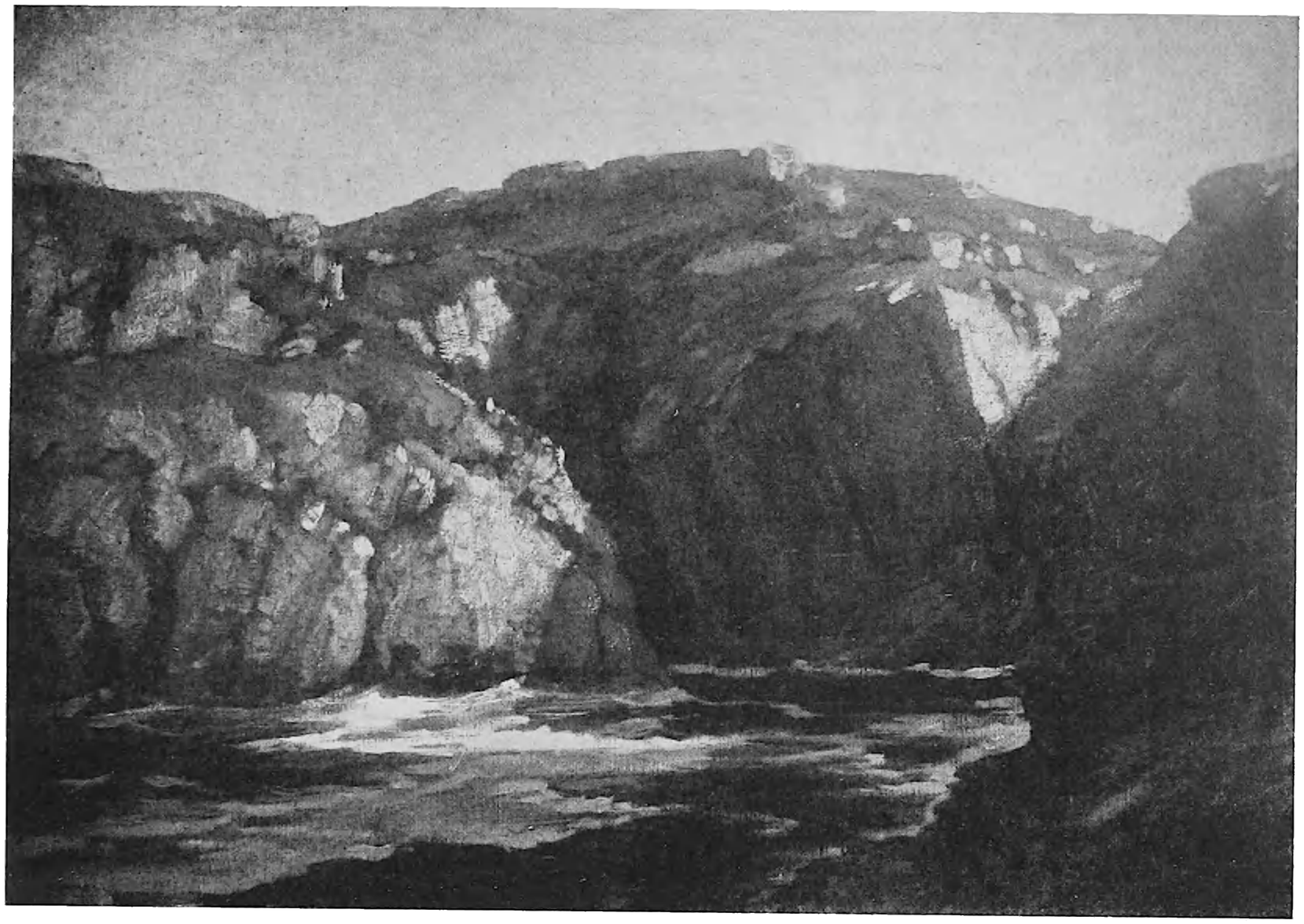


THE BLACK WAVE

BY PAUL DOUGHERTY

THE TWISTED LEDGE

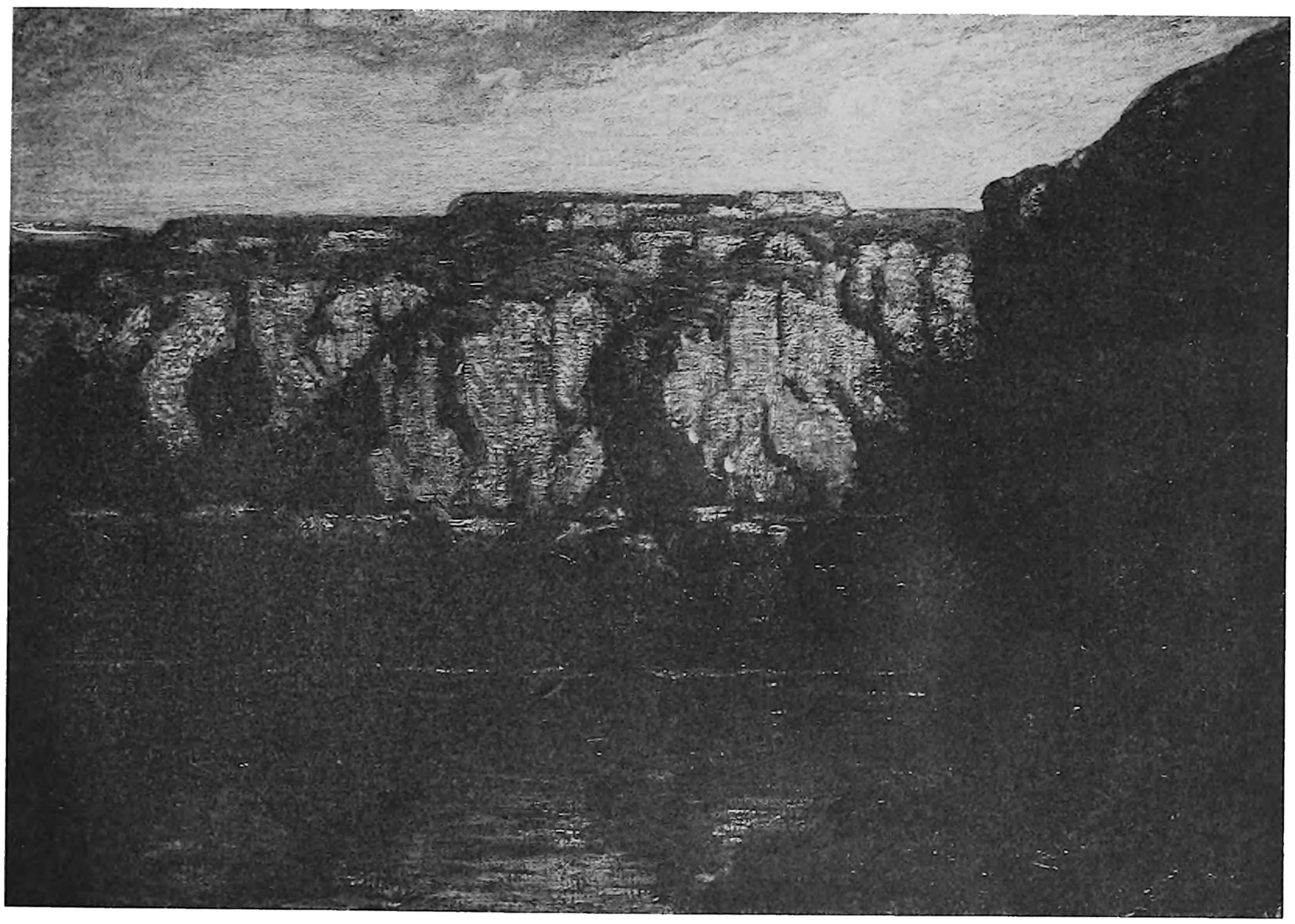
BY PAUL DOUGHERTY



Collection of Mr. A. C. Humphreys

THE INCOMING TIDE

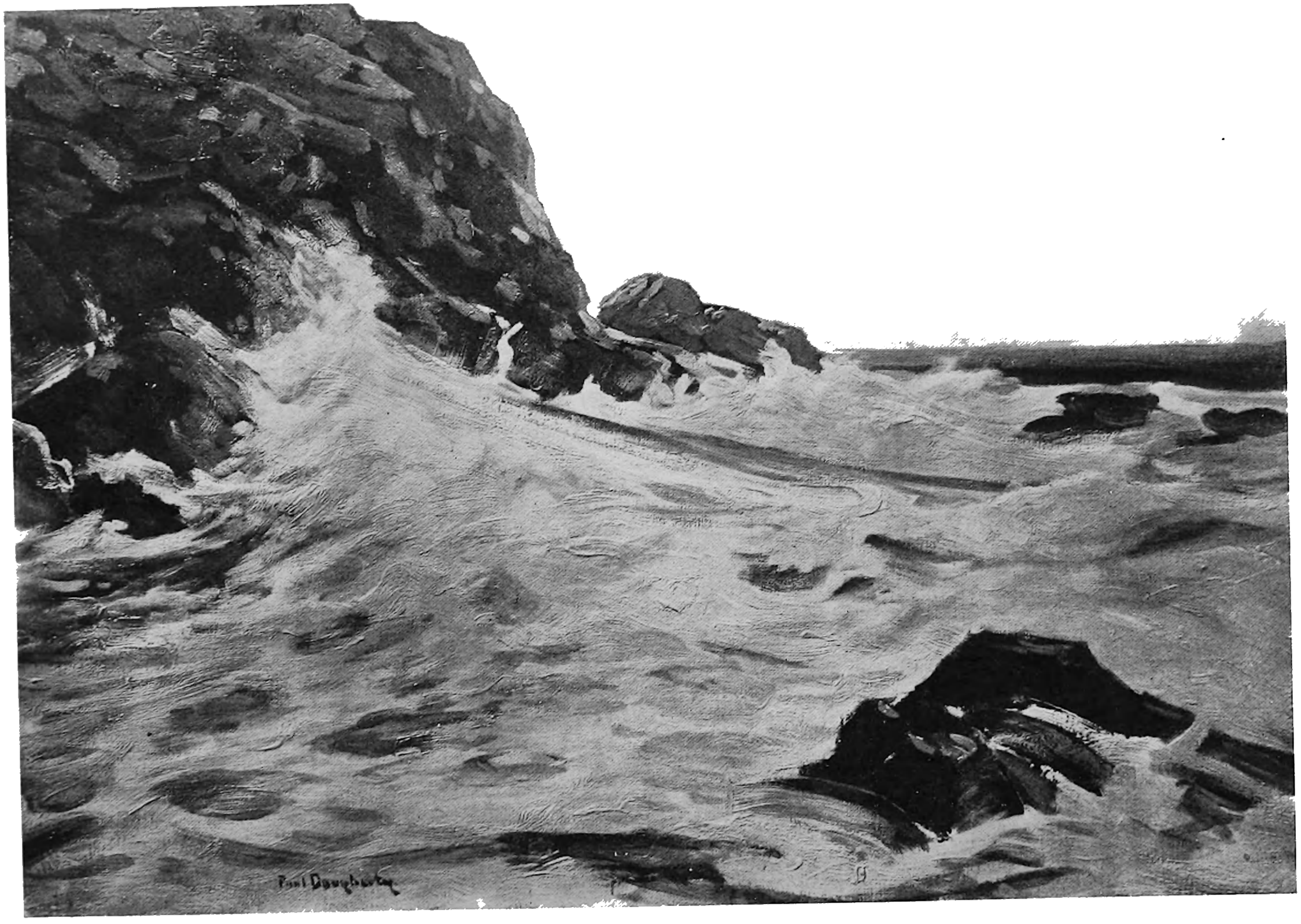
BY PAUL DOUGHERTY



Photograph by W. P. Agnew

PIRATES' COVE

BY PAUL DOUGHERTY



THE NORTHERN SKY
BY PAUL DOUGHERTY

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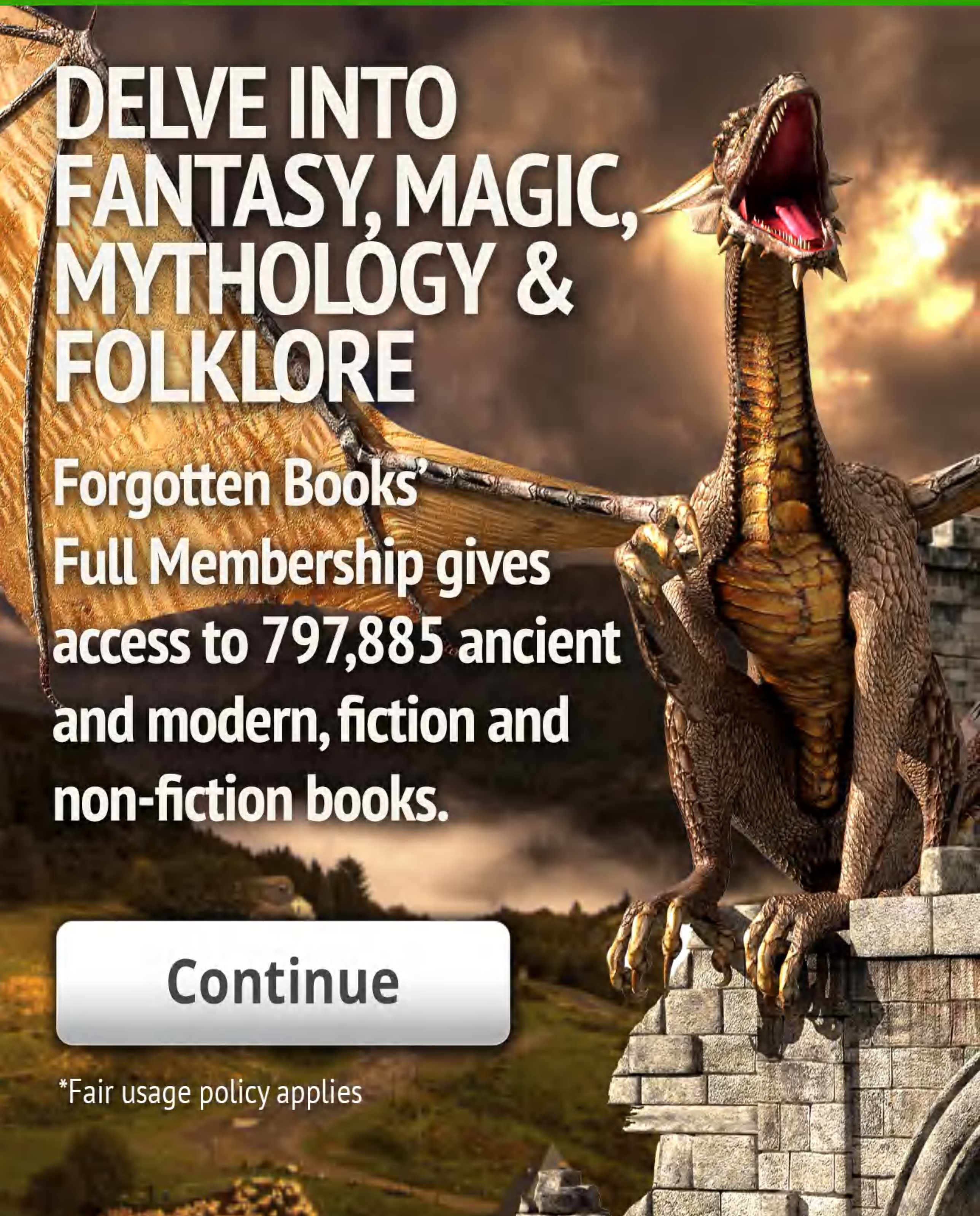
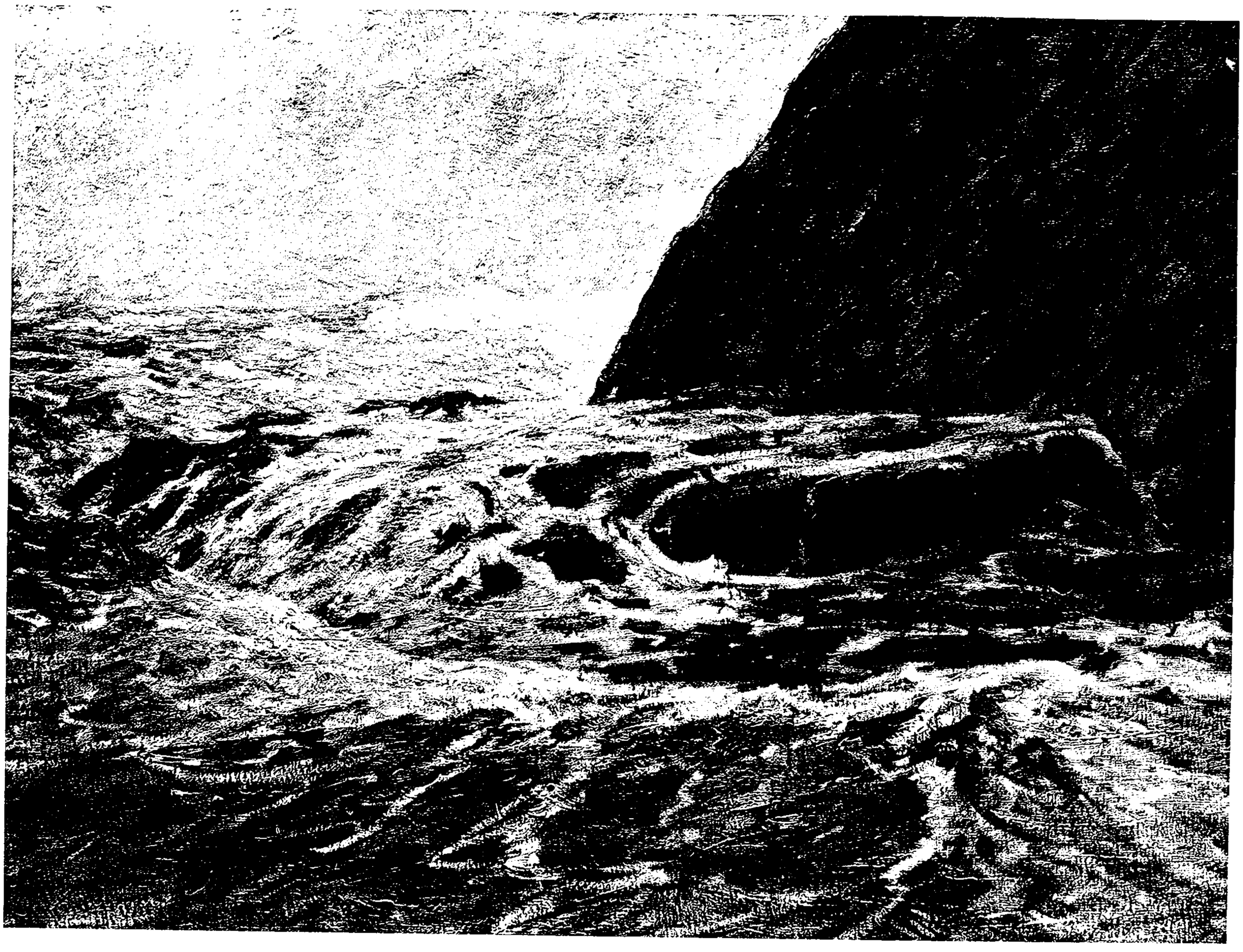


THE NORTHERN SKY
BY PAUL DOUGHERTY



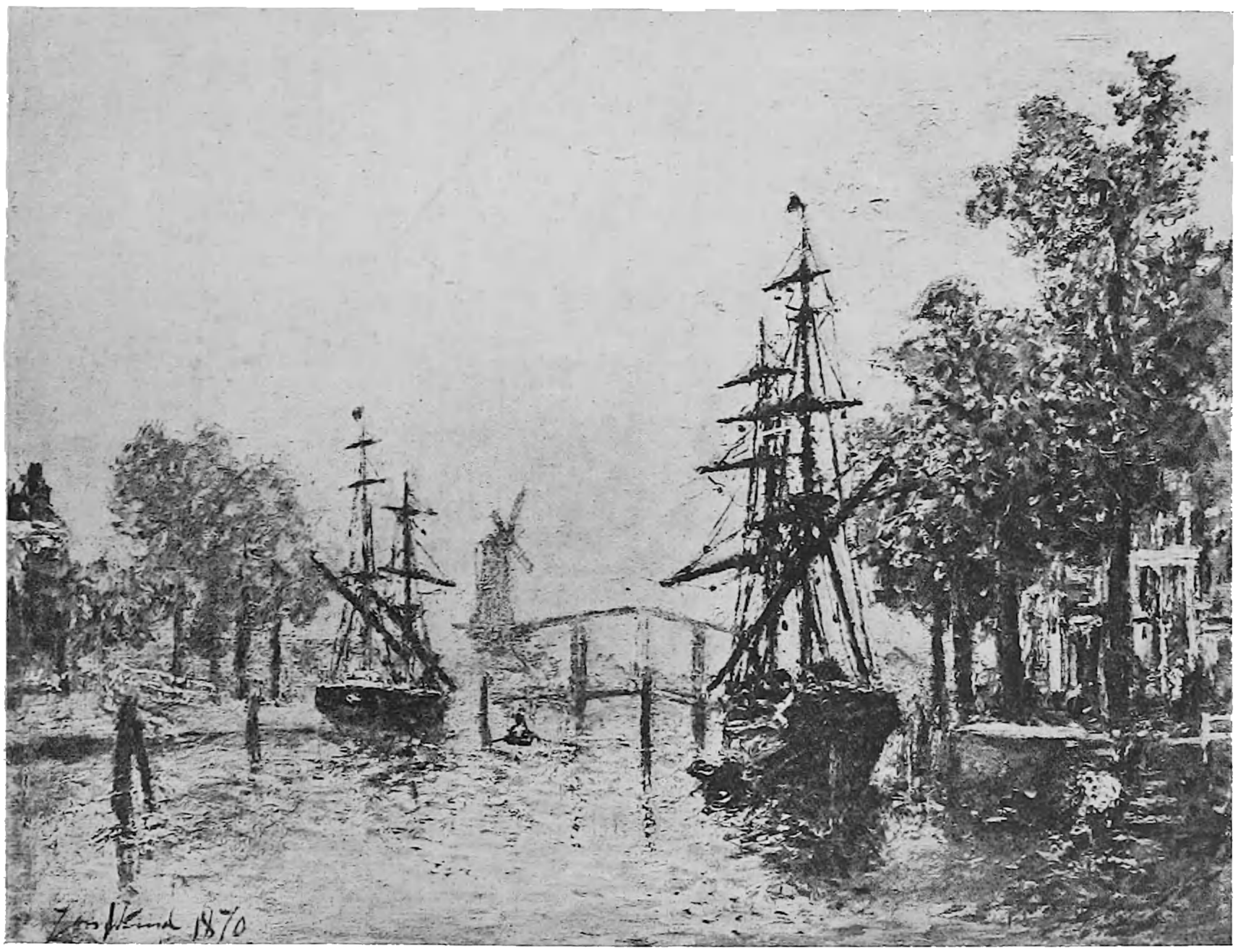
THE SURF RING
BY PAUL DOUGHERTY

THE STUDIO

JOHANN BARTHOLD JONGKIND. BY HENRI FRANTZ.

CASES such as that of Johann Barthold Jongkind, who lived and produced and died almost unknown and unappreciated, are not unique in the history of painting in the nineteenth century, but it would be hard to find a master so great and nowadays so generally esteemed whose existence was spent in deeper obscurity. Other painters certainly, like Monticelli (worthily honoured in this year's Salon d'Automne), Hervier, Lépine, and Sisley, were not properly understood and esteemed till after their death; and this is not wholly unintelligible in the case of these men, who, breaking away from the formulas and the *techniques* of the past, astounded public and *amateur* alike by their new-fangled methods. But that Jongkind, with his simple, classical talent, the direct descendant of Van der Velde and Van der Neer, should throughout his life have been rejected at the Salon, or hidden away in the worst places, alone but for some chance artist or private friend, who should save him from starvation—this is a thing which reflects no honour either on the great public, on the collectors, or on the critics.

Information about this artist is scarce and hard to find. A few enthusiastic words dropped in the *salons* of Baudelaire and Théophile Gautier furnish one with the fact that Jongkind exhibited in such and such a year, which is something, but that is all we can learn. One writer alone would seem to have known Jongkind personally and intimately; that is M. de Fourcaud, the highly-distinguished art critic who fills so brilliantly the "chaire de Taine" at the École des Beaux-Arts; and the



"VUE DE HOLLANDE" (OIL PAINTING) *(Durand-Ruel Collection)* BY J. B. JONGKIND

preface written by him on the occasion of the sale of Jongkind's pictures (December 6, 1891)—a very scarce work—is the best source of information respecting the life and labours of this great Dutch painter.

J. B. Jongkind was born in 1819 in the village of Latrop, near Rotterdam. Of his family nothing is known; of his early training nought save that he studied under one, Scheffhout, a painter of little merit. About 1849 he used to attend the *atelier* of Eugène Isabey, and it may be he, like Bonington, made a certain impression on Jongkind, and at least influenced him in the choice of his subjects. Jongkind lived now in Holland, now in France, painting in oils and in water-colours and engraving, without troubling aught about the public. Nevertheless he exhibited at the Salons, where his pictures were very badly hung (original talent has for all time been a poor recommendation at the Salon!), and indeed once (in 1852) secured a "deuxième médaille." M. Durand-Ruel, who has done much to establish the fame of Jongkind, and has, or had, in his possession the master's chief works, has been good enough to give me, together with much other interesting information, the dates of the Salons at which Jongkind exhibited. They are the years: 1848, 1850, 1852, 1853, 1855, 1864, 1865, 1866, 1867, 1868, 1869, 1870, and 1872.

During all this time the painter found the material side of life beset with difficulties. In 1860 a few of his artist friends joined forces and organised, on the 7th of April of that year, a sale of their works for the benefit of one of their *confrères* (none other than Jongkind) who had fallen ill. It seems it was about this time that the great artist, physically weakened by privation of all kinds, and soured by his lack of success, felt the first symptoms of the mental malady which was henceforth never to leave him. For Jongkind was mad; Jongkind, in his art so deliberate, so precise, lost his reason the moment he quitted his easel. "But," says M. de Fourcaud, who visited him frequently about this period, or a few years later, in his humble dwelling in the Rue de Chevreuse, where he lived surrounded by birds, "directly he began to speak about his art his lucidity returned intact. His remarks on the state of the atmosphere and the luminous life of things often struck me by their *inattendu*, by their truth, and sometimes by the curious way they

"MOULIN AU BORD D'UN RIVIÈRE: CLAIR DE LUNE" (OIL PAINTING) BY J. B. JONGKIND
(Durand-Ruel Collection)

(In the Durand-Ruel Collection)

"VUE DE LA HAYE: EFFET DE LUNE."
FROM THE OIL PAINTING BY J. B. JONGKIND

were expressed. Memories of his native land crowded back upon him. In words full of colour, he would conjure up the pale horizons, the dried-up ponds with their flourishing furze, the canals reflecting the skies across the grazing lands, the little houses with their rosy roofs, the great windmills tall as towers . . . At every moment I would see him pull from an immense portfolio packets of water-colours done with astonishing freedom, or delicate, finely-bitten etchings which he threw carelessly about. As he showed me his early studies he would exclaim : 'My painting needs ageing. It is a little hard at the beginning, but afterwards—look ! look !' I scolded him for handling all these beautiful things so roughly, leaving them piled up on the floor at the risk of being trodden. 'Bah !' he would reply, 'Nature gave me that, and if I want it she will give me ten times more.'"

Few indeed were they who in his lifetime realised the genius of the great Dutchman—as a rule they were painters, like Corot, and afterwards Daubigny, who used to say he often thought of Jongkind when painting; and then Claude Monet, on whom Jongkind assuredly exercised some influence; then, too, Troyon, Diaz, and Rousseau. But who were the critics to discover the painter on the walls of the Salon? Among them was Zola, who in 1872 wrote :—

"His style of painting is quite as singular as his manner of seeing. He has astonishing breadth and his simplifications are supreme. They give one the idea of sketches dashed off in a few hours, for fear of letting the first impression escape. Everything passes into his eye, into his hand. He sees a landscape at once, in all the reality of its *ensemble*, and translates it in his own fashion, preserving its reality, and communicating to it the deep impression he has experienced. . . . ."

Tired for ever of Salons and exhibitions, Jongkind henceforth continued his obscure career—a creature illumined by genius and absolutely disinterested, dashing down on paper or on canvas, day by day, his passionate visions of Nature. His works, always signed and dated, serve to inform us respecting his vagabond existence. Thus in 1868 he was in Holland, while in 1865 he seems to have spent some time in Normandy, as is witnessed by his water-colours of Etretat and Honfleur. Since we come across a certain number of Dutch landscapes dated 1869, 1871, and 1872, one is tempted to suppose that he remained almost exclusively in Holland during those four years. In 1875 he visited the shores of

"SAINTE ADRESSE" (OIL PAINTING) *(Durand-Ruel Collection)* BY J. B JONGKIND

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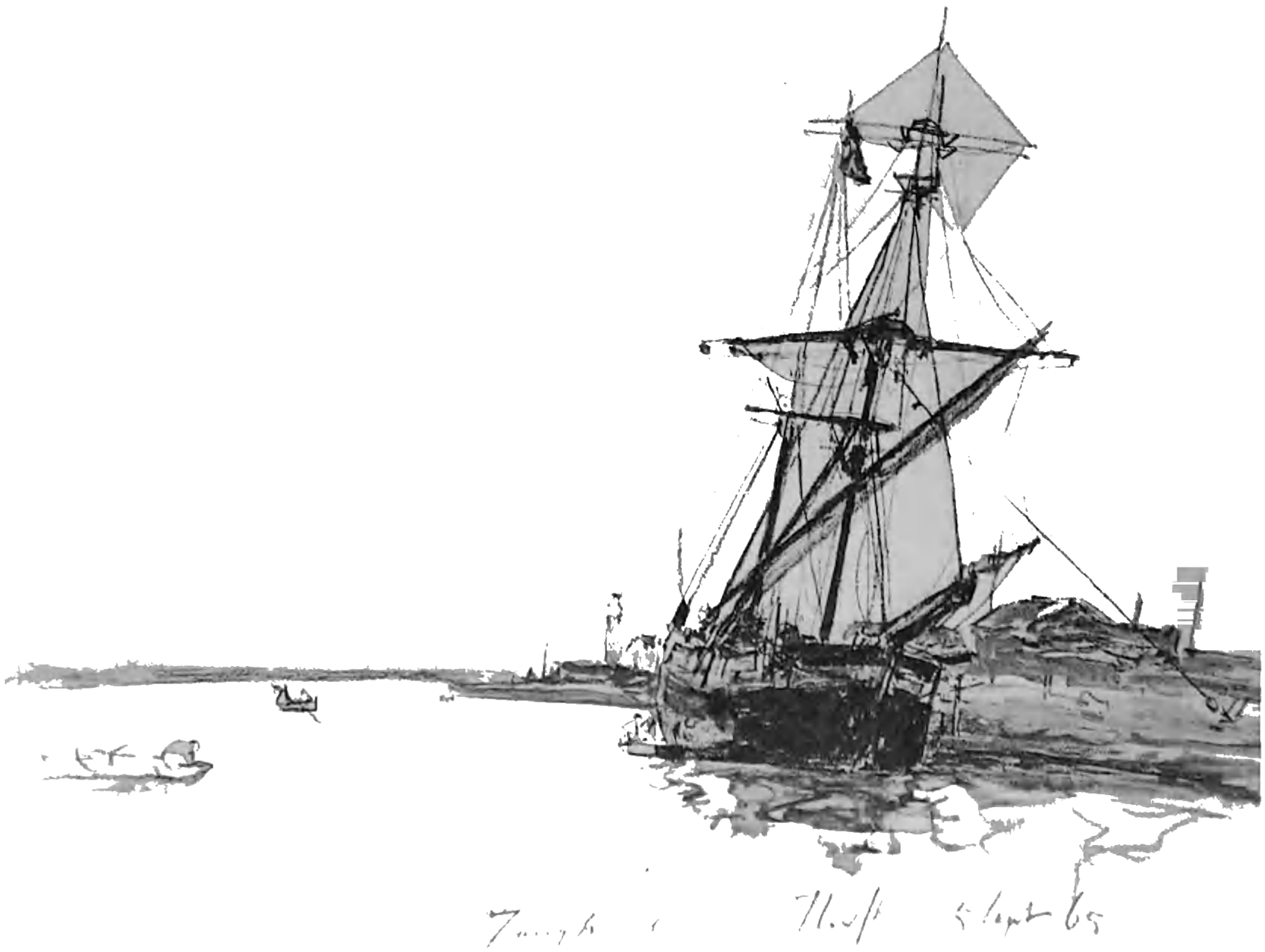
the Lake of Geneva and Savoy; but this, doubtless, was no more than a brief excursion. In the latter part of his life he lived with friends, first at Saint-Parize-le-Châtel in Nivernais, a country of hard clean lines which inspired many charming landscapes, and later at La Côte Saint André in the Isère district, where Berlioz was born. There, on the 9th of February, 1891, died Johann Barthold Jongkind, ignored in death as in life.

That same year (December 7 and 8) there was a sale of the works collected in his studio, this being the first step of the poor unknown in the path of fame. On the 16th of March, 1893, a collection of 134 water-colours by Jongkind was sold at the Hôtel Drouot, and even then the big collectors had to fight for these delicious luminous works. In 1902 there were two further sales of his water-colours, which fetched still higher prices. Since that date it is seldom that a big sale is held which does not contain paintings or water-colours by Jongkind, which formerly were put up in vain, no bidder being found, but now command high prices.

To realise exactly the significance and the range of the Dutch master one must glance at the evolution of the landscape in France. In the 18th century a landscape work was essentially and above all things a composition landscape. Look at the works of Claude, of Vernet, of Hubert Robert, of Fragonard—as a rule they are delightful in colour and in fancy, but cannot dispense with some architectural *motif*. . . . Two artists only there were who painted landscape as it appeared to their eyes, without "touching it up" with ruins and other architectural adornments—Bruandet, who by his paintings and his water-colours "discovered" the forest of Fontainebleau, and Louis Gabriel Moreau, the dazzling water-colourist who was the real predecessor of the Barbizon masters.

In the early years of the 19th century, academic landscape came back into fashion; artists of the type of Flers, Cabat, Aligny, Bertin, and Watelet, produced charming studies, but their big pictures were execrable in their coldness and their factitious composition. Then, thanks to the influence of Michel and Bonington, came a vigorous reaction, and first with Huet, then with Corot, Millet, Rousseau, Daubigny, François, and Harpignies, was produced

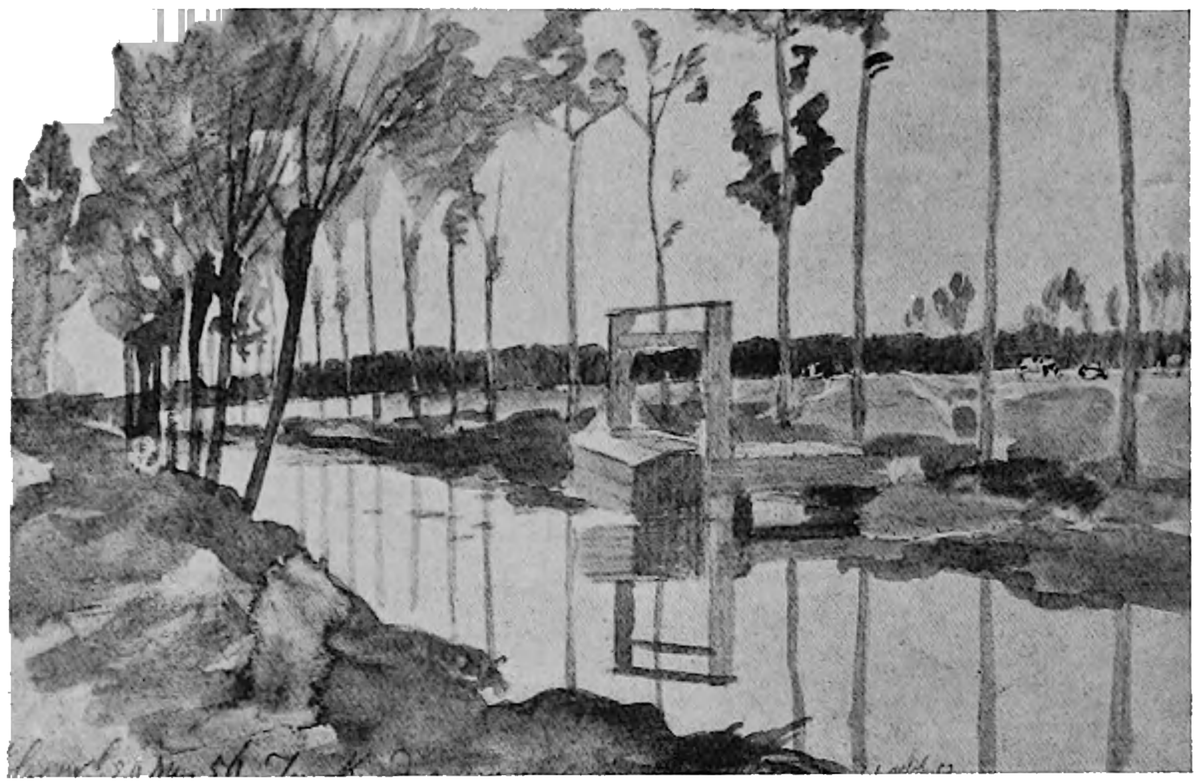


"HONFLEUR" (WATER-COLOUR) *(Moreau-Nélaton Collection)* BY J. B. JONGKIND

"LE PONT NEUF" (OIL PAINTING) *(Durand-Ruel Collection)* BY J. B. JONGKIND

the great school of 1830, which was destined to develop so strongly. The personal share taken therein by each of these artists is well known to all, but it must be made clear and boldly proclaimed that amid that generation of great artists, Jongkind was distinguished by very special qualities, and by gifts dispensed to him *alone*. For who among all these other artists could render so clearly as he

"VUE DE HOLLANDE" (WATER-COLOUR) *(Durand-Ruel Collection)* BY J. B. JONGKIND



"LE CANAL" (WATER-COLOUR) *(Moreau-Nélaton Collection)* BY J. B. JONGKIND

the luminous palpitation of the air, the multiple reflections of water, the ceaseless flight of the clouds above the watered plains of Holland, the oily reflection of ships stagnating in port? Jongkind alone of them all was capable of "fixing" all these things with his astonishing *fougue*, working with great strokes of the brush, leaving behind bold *empâtements* of paint, the thickness of the material producing the most admirable silvery tones, with rich blacks and striking yellows, and all this in a design at once firm, graceful, and nervous.

The works now reproduced clearly reveal one of Jongkind's essential qualities—his variety. With his broad view of nature he can never be regarded merely as the painter of a single hour or of a solitary spot. Of course, at one period of his life he took delight, in a special manner, in evening and night effects; but that did not prevent him from coming back soon to his sparkling effects of sunlight, especially in his water-colours. As I have said, he was a fine painter of the landscapes of his native Holland, and as such he deserves that his pictures should take their place in the Dutch galleries in succession to those of Van der Neer, Van Goyen, Van der Kapelle, and Bakhuysen.

Of all the moderns Jongkind assuredly obtained the finest effects in the landscapes and the canals of Holland, and no other artist has expressed with such perfection of truth the waving mobility of the atmosphere, the great clouds which pass across the sky in daylight or in moonlight, and the reflections which course along the waterways and harbours — wonderful and alluring visions! In the clear, fresh light of morning, on a wind-swept plain, with red-roofed houses dominated by the silhouette of a great mill, the canal

"LA CÔTE ST. ANDRÉ" (WATER-COLOUR) *(Moreau-Nélaton Collection)* BY J. B. JONGKIND

"EFFET DE NEIGE" (WATER-COLOUR) *(Moreau-Nélaton Collection)* BY J. B. JONGKIND

reveals its grey waters, whereon glide barges with bellying sails. And while in this or that canvas he makes us almost feel the breath of the wind over the great humid stretch, or the quiver of the water, yellow, grey or blue, on estuary or canal, at another time he gives us moonlight effects most

WATER-COLOUR SKETCH *(Moreau-Nélaton Collection)* BY J. B. JONGKIND

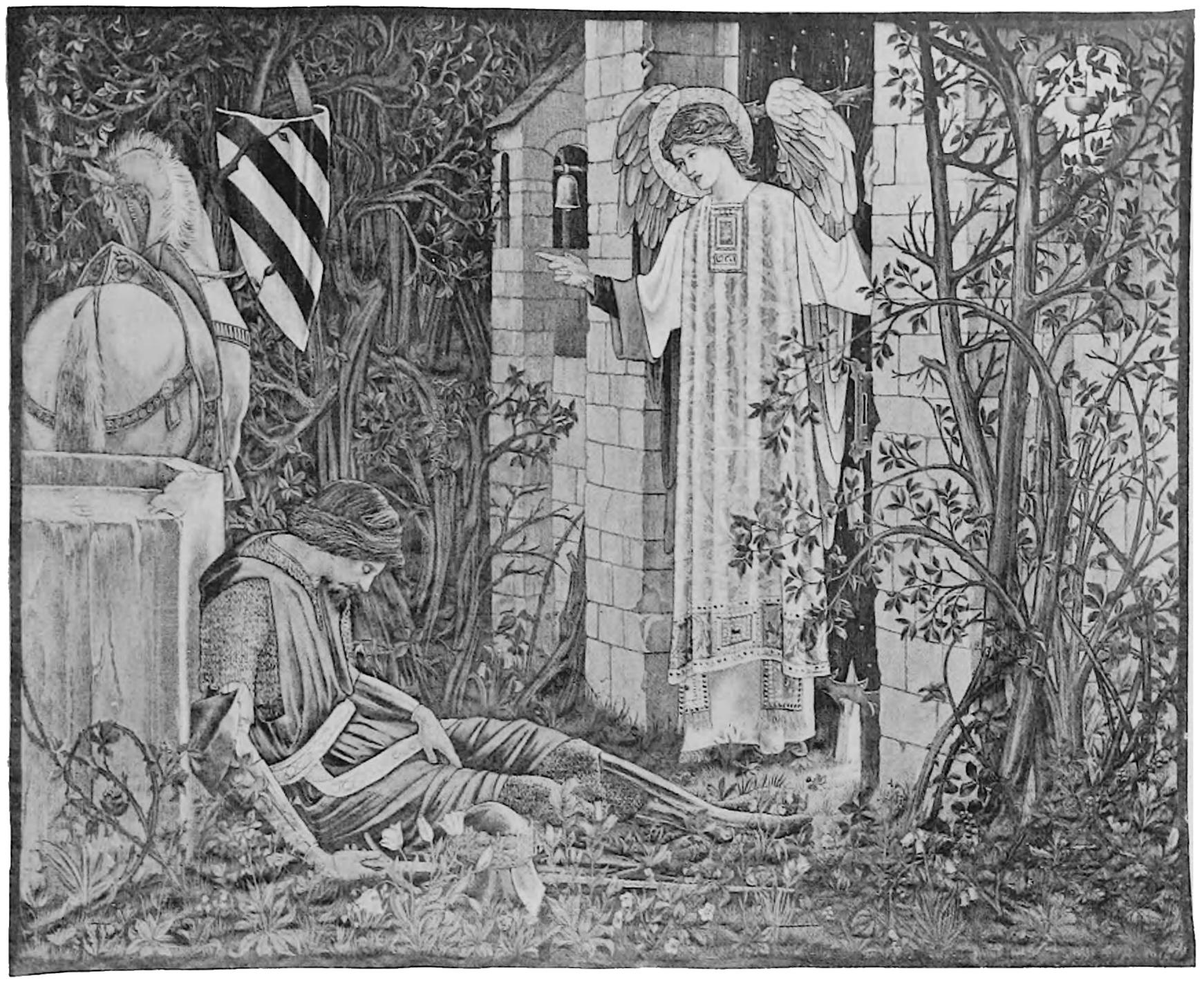
impressive in their calm. Jongkind has moreover done a number of series of harbour interiors, of vessels high-and dry, or crowded one against the other in some Antwerp or Rotterdam dock—scenes done at all hours and at all seasons.

He was also an excellent interpreter of Paris, whose various aspects he rendered with infinite charm. Does the reader know how it was Jongkind excelled to such a degree in expressing not only the atmospheric effects of Holland, but likewise the firm outlines of the scenery of the Seine or the streets of Paris? It was because side by side with the colourist there was in Jongkind an impeccable draughtsman. To satisfy oneself on this point it is sufficient to study a certain drawing of houses in the Moreau-Nélaton collection. One needs must admire therein the certainty, the firmness of touch, the precision of form, which enable one to penetrate one of the essentials of Jongkind's genius. For beneath this brilliant exterior, this seeming *laisser-aller* often to be found in certain of his water-colours, there is no mere improvisor; on the contrary, behind it all is a worker who never tires of revising each one of his pictures, who, in a word, *lives* with them until they shall seem to him to have taken definite shape.

Many are the works of Jongkind I should still like to name, in order to draw therefrom a few conclusions on the main outlines of his talent; many the lovely scenes of Normandy, of the Nivernais, of the Dauphiné, of Provence, I would gladly see again and describe! But I must retire, and yield place to illustration.

What I would wish, however, to indicate in a word is the actual influence the artist is exercising on the modern school. In his impeccable draughtsmanship he is closely allied to the old masters; he is the continuation of the Dutch "petits maitres," carried on by Bonington and Isabey, and influencing in turn Boudin and Lépine; and in point of date he is the first of the great Impressionists, while ever remaining a great Classic. H. F.

WATER-COLOUR SKETCH *(Moreau-Nelaton Collection)* BY J. B. JONGKIND



"THE FAILURE OF SIR LANCELOT"
("HOLY GRAIL" SERIES)

DESIGNED BY SIR E. BURNE-JONES
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SOME EXAMPLES OF TAPESTRY DESIGNED BY SIR E. BURNE-JONES AND MR. J. H. DEARLE.

THERE exists a document which would seem hitherto to have eluded the vigilance of the late William Morris's bibliographers, and that is a letter over his signature, published in the sixteenth volume of "The Journal of the Derbyshire Archæological Society." Dated 5th April, 1893, it is valuable as giving a brief epitome of the tapestry work executed by Morris's firm up to that period. "It may interest you to know," the letter begins, "that I wove a piece of ornament with my own hands, the chief merit of which, I take it, lies in the fact that I learned the art of doing it, with no other help than what I could get from a very little eighteenth-century book, one of the series of '*Arts & Métiers*,' published by the Government." This, his first piece of arras, Morris calls in his diary the "Cabbage and Vine Tapestry." It was begun, as recorded in the same diary, on May 10th, 1879. It contained foliage and birds, but no figures; in short it was a *verdura*. But nothing less than figure-work could content him; and after fifteen years of untiring effort the firm were engaged, under Morris's direction, on the now world-famed "Holy Grail" series for Mr. D'Arcy, at Stanmore. To have made thus a dead art live again was a gigantic achievement for one man to accomplish; and no other was capable of doing it but William Morris.

The earliest specimen of figure-work woven at Merton was Mr. Walter Crane's "Goose Girl." The original cartoon, now at the Victoria and Albert Museum, bears the date 1880. The tapestry itself was executed in the following year. From that time forward, however (with one exception, presently to be noted), Morris always secured Sir Edward Burne-Jones to design the figures, the accessories being arranged, at first by Morris himself, subsequently by his gifted pupil, Mr. J. H. Dearle.

The exception referred to was a tapestry from Morris's own design. It is sometimes spoken of as *The Seasons*, though Morris himself named it *The Orchard*. It comprises four figures holding between them an outstretched scroll, with Morris's verses, "'*Midst bitten mead . . . . spring to be*," inscribed upon it. The hieratic character of the figures, robed in albs, stoles and copes, shows them to have been intended, in the first instance, for a definitely ecclesiastical purpose. They were, in fact, designed for, and carried out as, a painted frieze in the nave of Jesus College Chapel, Cambridge. The figures had to be enlarged somewhat to adapt them to the scale of the tapestry, but otherwise are identical in outline with the earlier work. The *Orchard* tapestry, finished in time to be shown at the exhibition of the Arts and Crafts Society at the end of 1893, was subsequently acquired, with another, entitled *Angeli laudantes* in 1898, for the Victoria and Albert Museum. The last-named is an adaptation of the cartoon for a painted window, designed in 1878, for the south quire aisle in Salisbury Cathedral. Another cartoon, of *David giving directions to Solomon for the building of the Temple*, designed originally for a window in Trinity Church, Boston, U.S.A., was recently executed in tapestry, with remarkably successful effect, for an Australian order.

Four details are also given from the "Holy Grail" series of tapestries, a favourite one, whereof different sections have several times been made in replica. Three such pieces, executed for Mr. Laurence Hodson, of Wolverhampton, were sold a year or two ago at Christie's, and have since been acquired for the Birmingham Corporation Art Gallery. Others again were made for the late Mr. McCulloch's house in Queen's Gate.

Another subject, *The Star of Bethlehem*, originally designed for a tapestry hanging at Exeter College Chapel, Oxford, has also been repeated more than once. A replica of it, enriched

"THE FAILURE OF SIR GAWAINE"
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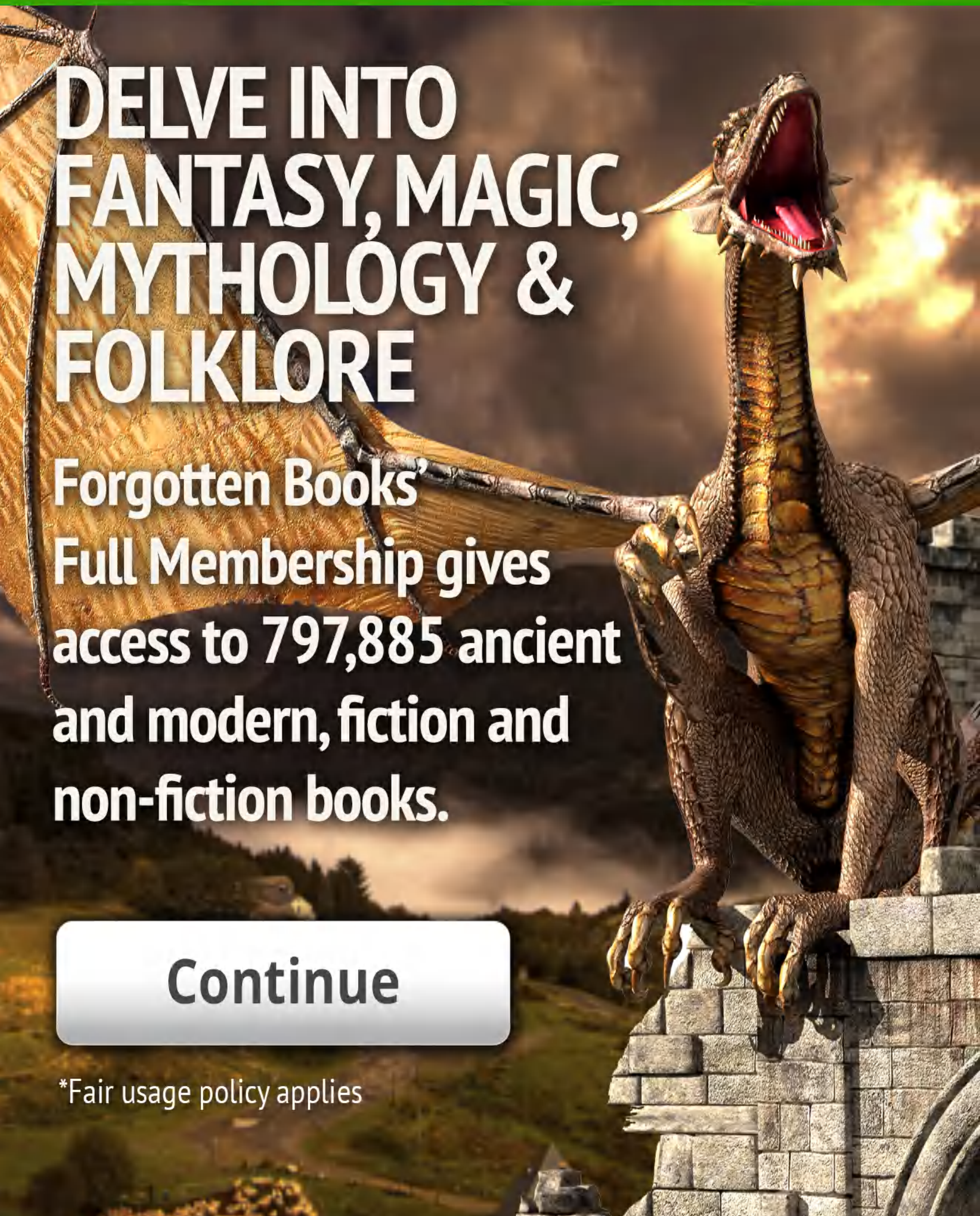

with a broad decorative border, was recently executed for Carrow Abbey, near Norwich.

The *Flora* panel, here reproduced in colour (p. 19), was originally executed in 1885, with a white-robed figure amid a greenery of acanthus foliage, designed by William Morris. For the present scheme of colouring and background of flowering plants Mr. Dearle is responsible.

Reference has already been made to the *Angeli laudantes*. This and the companion subject, *Angeli ministrantes* (both subjects with the addition of a dado of trees and armorial shields, adapted from a portion of the "Holy Grail" decoration), were executed in 1904 for Eton College Chapel, to flank the "Star of Bethlehem" tapestry already there. The whole arrangement was designed as a memorial to those Etonians who fell in the South African war, as witness the Latin inscription running along the top of one of the panels:—"*Has e Mertonensi textrina imagines militum suorum memores posuerunt Etonenses MDCCCCIIII.*"

Of two reproductions of Botticelli's famous *Primavera*, the second is now on view at the Franco-British Exhibition at Shepherd's Bush.

More important, however, than any single one of its predecessors is the grand tapestry hanging, *The Passing of Venus*, of which a black-and-white illustration appeared in the June number of THE STUDIO this year, the design being that of the late Sir Edward Burne-Jones. The *motif* was not a new one of the artist's. As long ago as 1878, in *Laus Veneris* (a painting begun, indeed, seventeen years earlier still), in the background on the right is depicted a wall decoration, presumably arras, with this very subject of the goddess seated on a car drawn by flying doves. In the original version the Cupid discharging his arrows is a child standing on the front of the car itself; whereas, in the maturer version, a full-grown Cupid, ruddy-winged, is superbly conspicuous in the centre of the composition. For the treatment of this particular figure fairly complete details were forthcoming at Sir Edward Burne-Jones's death. But for the rest, that ever-to-be regretted fatality had prevented him supplying much more than the roughest of water-colour sketches to indicate the general grouping. This exquisite but unfinished work was reproduced in fac-simile in the *Art Annual* eight years ago, from the pen of the present writer. The large scale and dignity of the composition itself did not admit of anything whatever being left to take its chance in the course of translation into woven arras; not a single detail in it but had to become the subject of most diligent care and arrangement. And although it is not

PORTION OF TAPESTRY: "ATTAINMENT BY SIR GALAHAD" ("HOLY GRAIL" SERIES) DESIGNED BY SIR E. BURNE-JONES EXECUTED BY MORRIS & CO. LTD.

"PEACE." DESIGNED BY SIR E. BURNE-JONES
AND EXECUTED BY MORRIS & CO., LTD.

pretended that the work was carried on without intermission during the whole period, it was fully six years in the loom before being finally completed, and before it was ready for exhibition at the New Gallery in the current year, 1908. Who of all that witnessed the first germ of the idea in the *Laus Veneris* of twenty years previously could possibly have foreseen such magnificent fruition? It is no exaggeration to say that this one surpasses even the finest of all Messrs. Morris & Co's past achievements in tapestry.

Now it may, not unreasonably, be inquired whether any changes or improvements have been introduced into Merton tapestry weaving during the twelve years elapsed since Morris's death? The answer is that, in respect of material and mode of working, there has been not only no falling away, but no departure from the founder's tradition. The wools are still dyed on the spot and with the same ingredients that Morris used, with, if anything, a slightly more extended range of colour. But as for the executants—most of them old hands, two or three of them actually those who worked with Morris from the outset—they have attained to a degree of technical proficiency and sureness in manipulation that comes only of long years of practice. Many are the stumbling-blocks that once would have been hardly circumvented, but can now be met squarely and as triumphantly surmounted. This remark applies particularly to the rendering of human features; and again, to take the matter of colour, already mentioned, a certain light tone of mauve, admittedly most difficult to deal with satisfactorily, and on that account never employed in Morris's time, has been introduced boldly and (so far as can be judged in the yet unfinished state of the work) with complete success in a new panel, now in the act of being woven. It represents "The Slaying of Truth," from a cartoon by Mr. Byam Shaw.

A tapestry from the cartoon of another well-known designer, Mr. Heywood Sumner, has recently been executed. Its subject, *The Chase*, is treated in a totally distinct manner from that of Burne-Jones. The border, broken into separate panels, with woodland birds and animals, is not the least delightful part of the composition.

In one important regard a system has been adopted which claims to be a definite advance on previous methods, from those of the earliest

"THE DEPARTURE OF THE KNIGHTS"
("HOLY GRAIL" SERIES)

DESIGNED BY SIR E. BURNE-JONES
EXECUTED BY MORRIS & CO. LTD.

"FLORA." TAPESTRY DESIGNED BY

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[illegible] a [illegible]

[illegible] Heywood Sumner, has [illegible] executed. Its subject, *The Chase*, [illegible] in a totally distinct manner from that of [illegible] Jones. The border, broken into separate [illegible]ls, with woodland birds and animals, is not the least delightful part of the composition.

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"FLORA." TAPESTRY DESIGNED BY SIR EDWARD BURNE-JONES AND J. H. DEARLE. EXECUTED BY MORRIS & CO. LTD.

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"ANGELI LAUDANTES." TAPESTRY DESIGNED BY J. H. DEARLE. (FIGURES BY SIR E. BURNE-JONES.) EXECUTED BY MORRIS & CO., LTD.

"ANGELI MINISTRANTES." TAPESTRY DESIGNED BY J. H. DEARLE. (FIGURES BY SIR E. BURNE-JONES.) EXECUTED BY MORRIS & CO., LTD.

news to many to learn that, a select committee having been appointed to inquire and report with respect to the unfinished condition of the rooms and approaches in the Palace of Westminster, at the close of the year 1906, the question of tapestry decorations was discussed and their employment advocated by a number of competent witnesses, *e.g.*, Sir Edward Poynter, P.R.A., Sir W. B. Richmond, R.A., Mr. T. G. Jackson, R.A., Mr. Solomon Solomon, R.A., Professor Lethaby, Mr. John D. Batten and Mr. Sydney Cockerell. The majority of these gentlemen advised in particular the employment of Morris tapestry, speaking of it in terms of unstinted praise.

What may be the upshot of it all it is premature at present to speculate. For my own part, not having been called upon to appear before the select committee, I should like to take the opportunity in these pages to declare that I cordially agree with the testimony of the experts above-mentioned, and that I should welcome its practical adoption by the authorities, if it might be, with feelings of profound pleasure and thankfulness. AYMER VALLANCE

MOROCCO AS A WINTER SKETCHING GROUND. BY ROBERT E. GROVES.

MOROCCO! The Land of the Setting Sun! The very name suggests feasts of glorious colour to an artist's mind. And glorious are the sunsets of this wonderful country, where the ancient customs and manners of bygone ages may be seen to-day exactly as they were seen nearly three thousand years ago.

Tangier, the first calling place, only 31 miles from Gibraltar and Europe, presents a startling and sudden change to the searcher after the picturesque, especially if this should be his first taste of Eastern life. The town is pleasantly and prettily situated on a hillside, and from the high parts of the Moorish quarter fine views of the distant Atlas range of mountains are obtained. There are some fine specimens of Moorish architecture in Tangier, especially the mosques and other public buildings. The Grand Sok or Great Market is a mass of good

Fruit and Pottery Sellers
Mogador.

ROBERT E. GROVES. '08

material] for the pencil and brush, and pictures abound on every hand. The native barber in his quaint tent, the fruit and vegetable-sellers with heaps of delicious and brilliantly-coloured produce, the bread-sellers, sweetmeat vendors, snake-charmers and story-tellers; the numerous kinds of live stock — fowls, turkeys, donkeys, horses, mules and camels—and the wonderful variety of costume are of the highest value as subjects for the artist. In Tangier my wife and I felt the irritation of too much that was European; but this is one of the instances apart from any other, where the artist with his brush or pencil scores over the photographer. Discordant and disturbing European notes are eliminated from the otherwise harmonious Eastern picture, by the discerning eye and discriminating hand of the wielder of the pencil.

However, Tangier was only a calling place for a stay of a few hours: our destination was much further down the coast, further from the influence of Europe. On the way we called at Casablanca, where the havoc caused by the French bombardment was painfully evident in the heaps of ruins on every hand. Here the outward and visible signs of the French occupation were soldiers at every turn, purchasing supplies or on "sentry go"; a large military encampment outside the walls, and a large war balloon. Some of the streets here are very picturesque: but here again are many Europeans.

The next port of call, Mazagan, is one of the most interesting, and I shall live in hopes of making a considerable stay here at some future date. This city has a most imposing fort and massive walls, dominating a small harbour. Entering through the Waterport gate, the visitor finds himself at once in the busy market place, situated outside the walls of the city proper. Here are subjects for many a picture.

Camels in large numbers, laden with all kinds of produce, give a distinctive character to the groups of busy merchants. A distinct falling off in the numbers of Europeans is noticeable too, and this is a decided advantage from an artistic standpoint. The great gateway leading from this outer market into the city is a most picturesque feature, with its

ROBERTS
E
GRAVES.
08.

Old Shops.
Dogudor.

surrounding shops and the walls towering above. On emerging at the city end of this entrance tunnel, the prison is seen on the right hand; and one must not appear to be sketching this, as it seems to be a sort of rendezvous for the kaids or head men of the town, who sit in the shade here and talk over the affairs of the nation and have a decided objection to being immortalised in that manner.

I found it advisable, wherever we stayed, to avoid hurting the feelings of the natives as much as possible, by respecting their wishes with regard to drawing or photographing their mosques, saint-houses and similar places. Obtain

Market Restaurants
and Bread Sellers.
Dogudor.

rapid sketches of these places by all means, but in as unostentatious a manner as possible, and the natives will be none the wiser, and one will find that such thoughtful consideration will be amply rewarded by the civil and courteous treatment of the Moors. I can truthfully say that during the whole time of our sojourn in their country we never met with the slightest incivility, and this I largely attribute to the line of conduct followed.

But to resume. In the immediate neighbourhood of the entrance gate are numerous very excellent street views, and one particularly interesting square with a fine mosque and other buildings of importance, while all round are placed innumerable small

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Native Restaurant
and Bread Sellers

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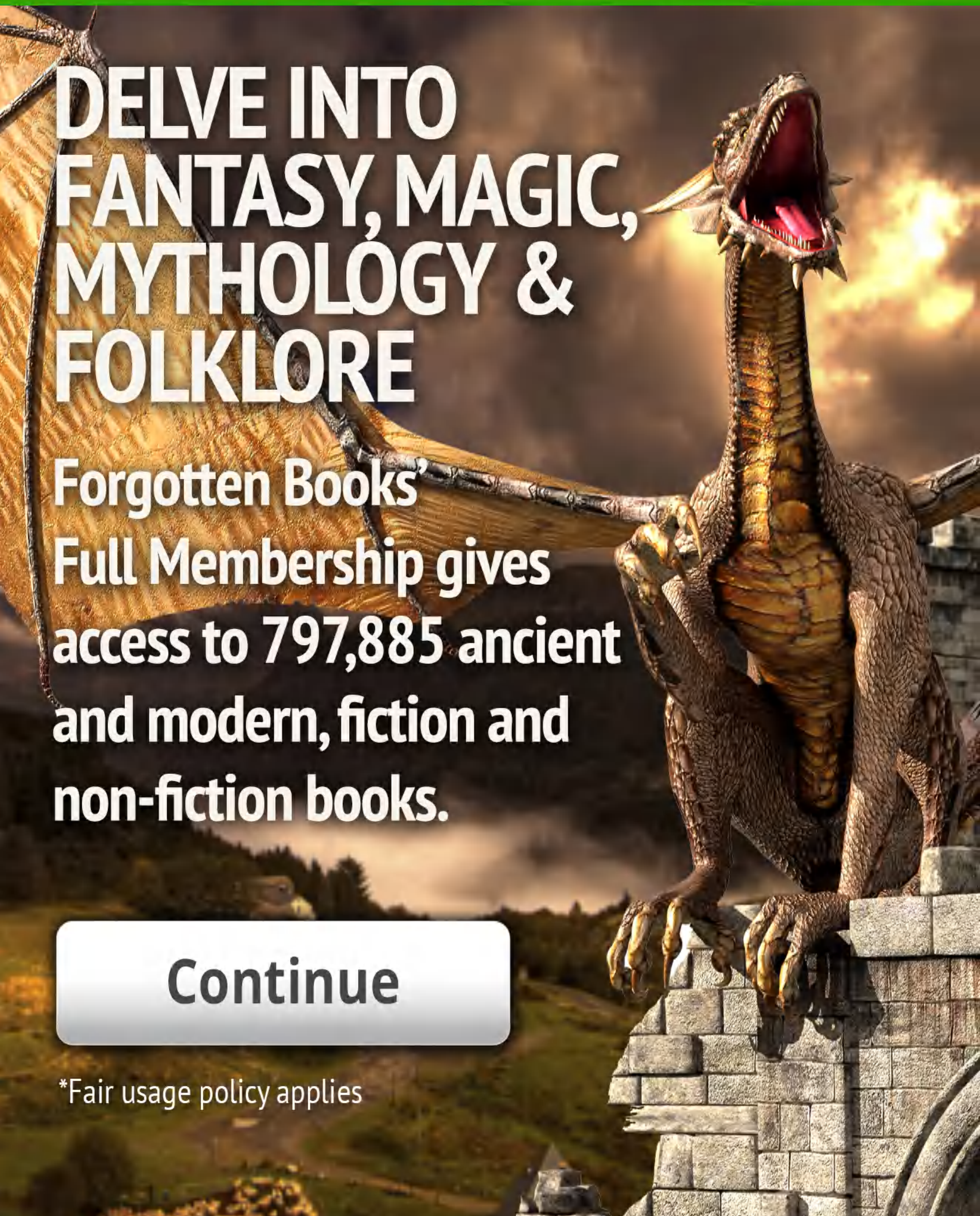


shops. The walls of the city are well worthy of attention; at the time we visited Mazagan there was a garrison of the Sultan's soldiers, a heterogeneous body of men, dressed in old scarlet tunics and baggy blue or khaki-coloured cotton drawers or breeches. I can say nothing about the hotels in this place, as we were only here two days and went on board the steamer at night.

Mogador, the picture city, is the place most prominent in my mind's eye as I write, for here we stayed some considerable time and got to know it and its interesting inhabitants well. Here, at last, one is almost free from everything European. Here life is more primitive, and the easy-going native basks in his almost eternal sunshine. He is never in a hurry, though always busy, and loves to linger over his bargaining, sipping his green tea and lounging in his shady cupboard-like shop. Here are gathered in picturesque variety representative types of every one of the numerous North African tribes. The wealth of colour is marvellous. Here men of the desert tribes from Timbuctoo and other remote places, Berbers from the Atlas, and from Sûs and Wadnoon; ebony-faced Nubian slaves, negro musicians, Arabs from the country in tattered brown jellabs, are mixed up in bewildering confusion with the rich town Moors in costly and voluminous garments, and the black-robed Jews, all laughing, shouting, gesticulating, quarrelling and sometimes fighting. Almost every man and boy is armed with a long, curved dagger of peculiar form, mostly decorated with silver, ivory and sometimes enamels. Many carry long-barrelled, flint-lock muskets of the usual Arab type; these are also mounted in a rich manner with bands of silver and ivory. Strings of heavily-laden camels constantly pass in and out of the town, with mules and donkeys galore, staggering under bales of merchandise. Here also are graceful Arab horses and powerful Barbs. From early morning to sundown the town is a busy hive of industry, and here almost every article of a Moorish character is to be seen in process of manufacture.

In Mogador most trades have special quarters set apart for them. For instance, there is a street of blacksmiths, where the brawny, muscular Nubian slaves can be seen beating out the hot metal; a jewellers' street, where all kinds of silver and gold ornaments of elaborate and intricate workmanship are being made by skilful workers; an armourers' and gunsmiths' street, where weapons are fashioned on the ancient plan; for in Morocco the old pattern flint-lock muskets of prodigious length of barrel and beautiful shape and finish are still used. Here, also, the curious daggers named above are to be seen in the making, though some of the finest come from the Sûs country, and in addition to these are beautiful powder horns, pistols, swords and other weapons. Highly ornamental coloured and woven leather bullet pouches will also be found here. Further on is a street of eating-houses and bread-sellers, and close by a picturesque quarter where little

children may be seen busily helping their elders to weave. Some of these infant labourers are no more than two or three years old. There is a cloth market, where all articles of wearing apparel are made and sold; a women's market, where women wrapped in voluminous *haiks* are seen selling flour and other useful commodities; a corn market; a salt market; a fruit and vegetable market; a meat market: a second-hand market, where a picturesque crowd assembles to bid for articles offered for sale by a crowd of energetic auctioneers; and a market where all kinds of native pottery are sold. All these places yield subjects of wonderful colour and interest to the artist.

One of the spectacular events of the week is the going to mosque of the Governor of Mogador, which takes place every Friday morning. In the square, where stands the chief mosque, all the kaids and other officials of the city assemble to do honour to the man in power. Here are to be seen all the rich and influential Moors, attired in their very best. We were assured, by one who knew, that many of them on these occasions wear garments to the value of from forty to fifty pounds. Their dress is of beautiful, soft, creamy whites, delicate dove greys, salmon, orange, and delicate greens, and various other harmonious and pleasing colours. A crowd of townspeople and others surround the square, where a bodyguard of the Sultan's troops awaits the coming of his representative. At a given signal all stand at attention, the band of drums and oboes strikes up, and the Governor and his suite enter the square. At a certain point the whole assemblage makes a profound obeisance, and he then enters the mosque, thus finishing an impressive ceremony.

Another fine sight is the powder-play in the Running Square, sometimes performed on foot, but most exciting when the performers are mounted. On these occasions, bands consisting of women playing on cylindrical earthenware drums, and men with the oboe or *ghaitah*, perform weird and barbaric tunes, while other women show their pleasure and appreciation by giving vent to a strange, shrill ululation peculiar to the country.

There are some very fine Moorish doorways in Mogador, notably that of the prison; a Saint-house in the blacksmiths' street; and some of the mosques are worth seeing, although architecture is not the great feature of the city. Outside the city is held a big market, where interesting groups of country-people congregate to dispose of produce brought in from the surrounding districts. Here are camels, mules and donkeys in hundreds.

The coast is very fine, with magnificent stretches of sand, and giant breakers eternally rolling in. It is most unusual to see a calm here, the trade winds keeping the sea in continual motion. The country round Mogador is sandy for some distance, and wonderful effects of light and colour are the result of the almost continuously cloudless sky. The temperature of Mogador is subject to unusually little variation, seldom rising above 75° Fahr. in the summer, and never falling below 40° in the winter. The climate is most invigorating, with the constant and refreshing breezes off the Atlantic.

The cost of living is absurdly small—4s. per day, including wine. Of course, one must not expect an Hotel Cecil here, but the food is good and plentiful.

I can strongly recommend artists to give Morocco a trial. It is easily reached by the splendid ships "Arzila" and "Agadir" of the Royal Mail Steam Packet Company; these are literally floating palaces, and the fares are well within the reach of most people.

ROBERT E. GROVES.

ARCHITECTURAL GARDENING.—II. WITH ILLUSTRATIONS AFTER DESIGNS BY C. E. MALLOWS, F.R.I.B.A.

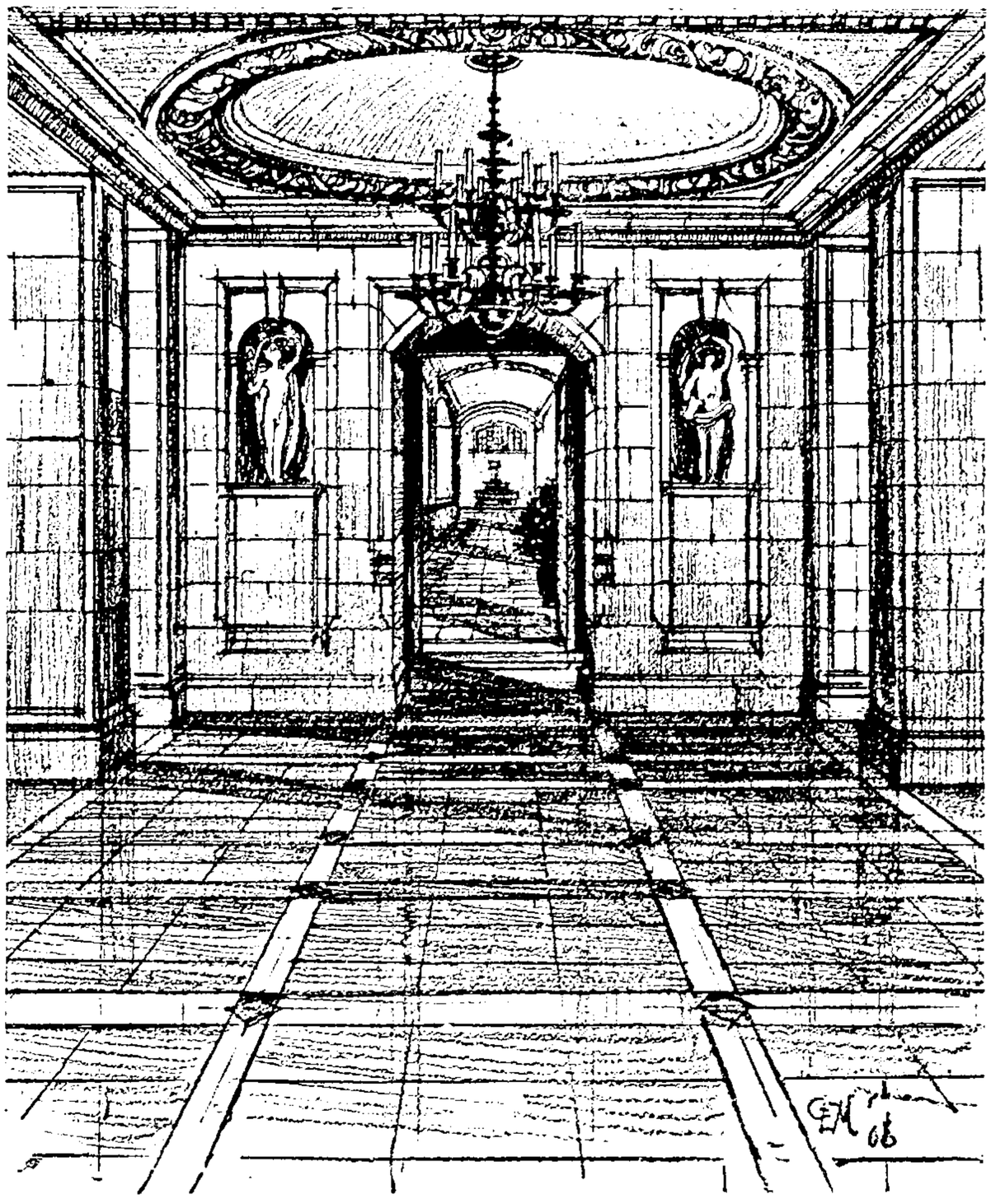
IN the August number of THE STUDIO, in which the first article on this subject appeared, reference was made to the inseparable connection of the house and garden in architectural design, and an attempt was made to show that when the two subjects were designed independently of each other failure to achieve unity in both must inevitably follow. It was pointed out that the main difference in this respect between the two schools of gardening, the Formal and the Landscape, is that whilst in the former the house is always considered in relation to the garden, and *vice versâ*, in the latter it is invariably ignored altogether. To obtain anything like success in garden design, the house plan must be extended beyond its walls, and include the entire garden scheme. That is the basis upon which these notes have been written and the illustrations made, and it cannot be too strongly insisted upon. It was the key-note of the Formal School of Design, and the secret of its great artistic success. One reason for the failure and recent decadence of landscape work in this country is the omission of such a very elementary and obvious first principle.

Whatever may be thought of the merits or demerits of the Landscape school, it is indisputable that with it came the destruction of, literally, miles of many of our beautiful old gardens—beautiful alike in conception and in maturity, as many well-known descriptions of them testify. In its ultimate results, too, it wrought great disaster, not only to the actual productions of the earlier work (some of which were completely destroyed only to be replaced by foolish imitations of nature), but also to the splendid tradition in which they were designed and carried out.

Evil, however, as the effect of landscape work has been in our English land, it was not altogether without some compensating advantages. The older work at times had a tendency to over-formality and architectural stiffness, particularly in its later phases, and the topiary designs, it is undeniable, were occasionally ridiculous, and became some points beyond amusing. Pope's famous catalogue of the imagery of evergreens, although so well known, is worth quoting here, as it is a capital illustration of what is meant:—

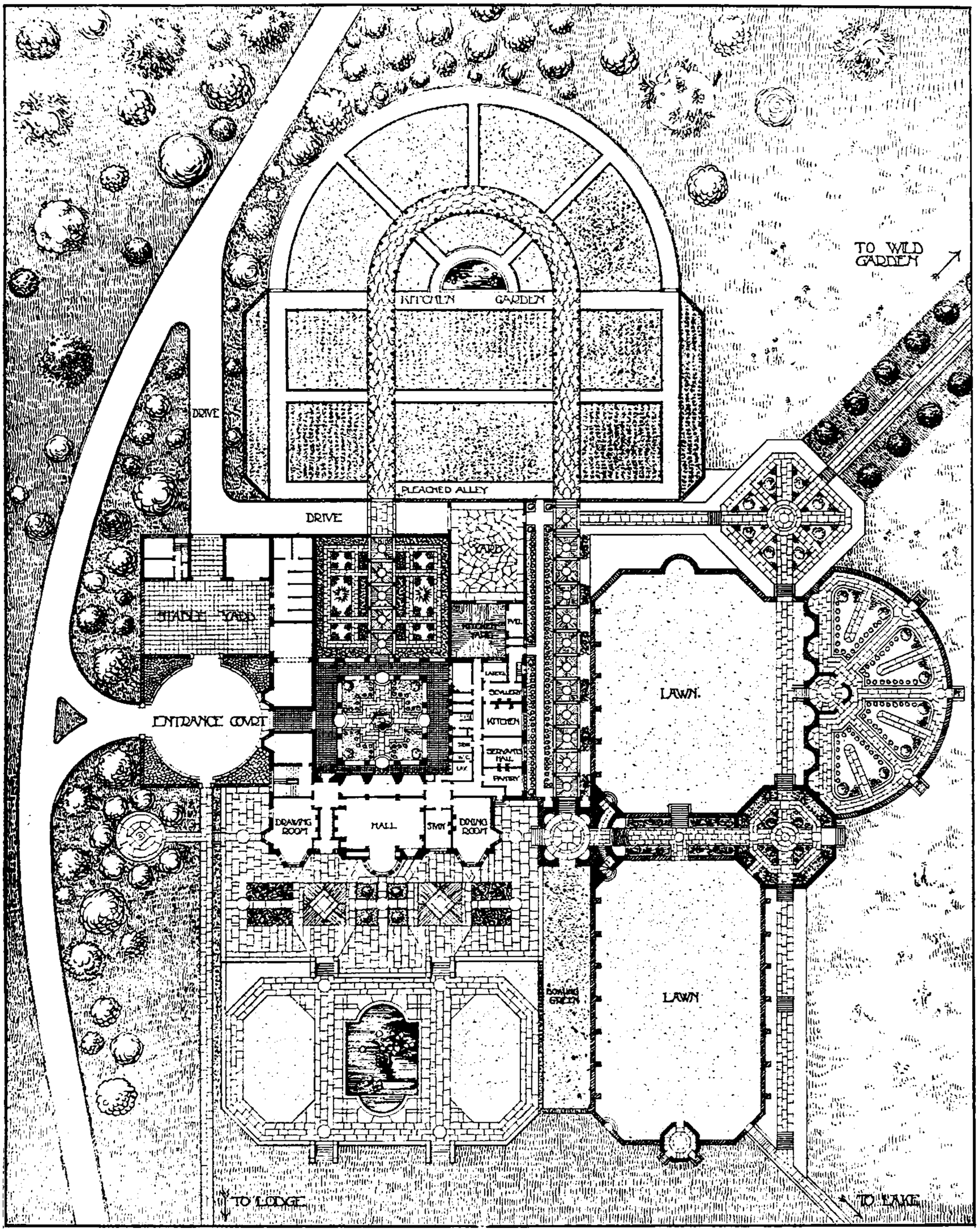
"Adam and Eve in Yew; Adam a little shattered by the fall of the tree of Knowledge in the great storm; Eve and the serpent very flourishing.

"Noah's Ark in holly, the ribs a little damaged for want of water.



EAST HALL, TIRLEY COURT, SHOWING CONNECTION WITH CLOISTER GARDEN
C. E. MALLOWS, F.R.I.B.A., ARCHITECT

GARDEN ENTRANCE TO TIRLEY COURT
C. E MALLOWS, F.R.I.B.A., ARCHITECT



PLAN OF TIRLEY COURT AND GARDENS
C. E. MALLOWS, F.R.I.B.A., ARCHITECT

"The Tower of Babel, not yet finished.

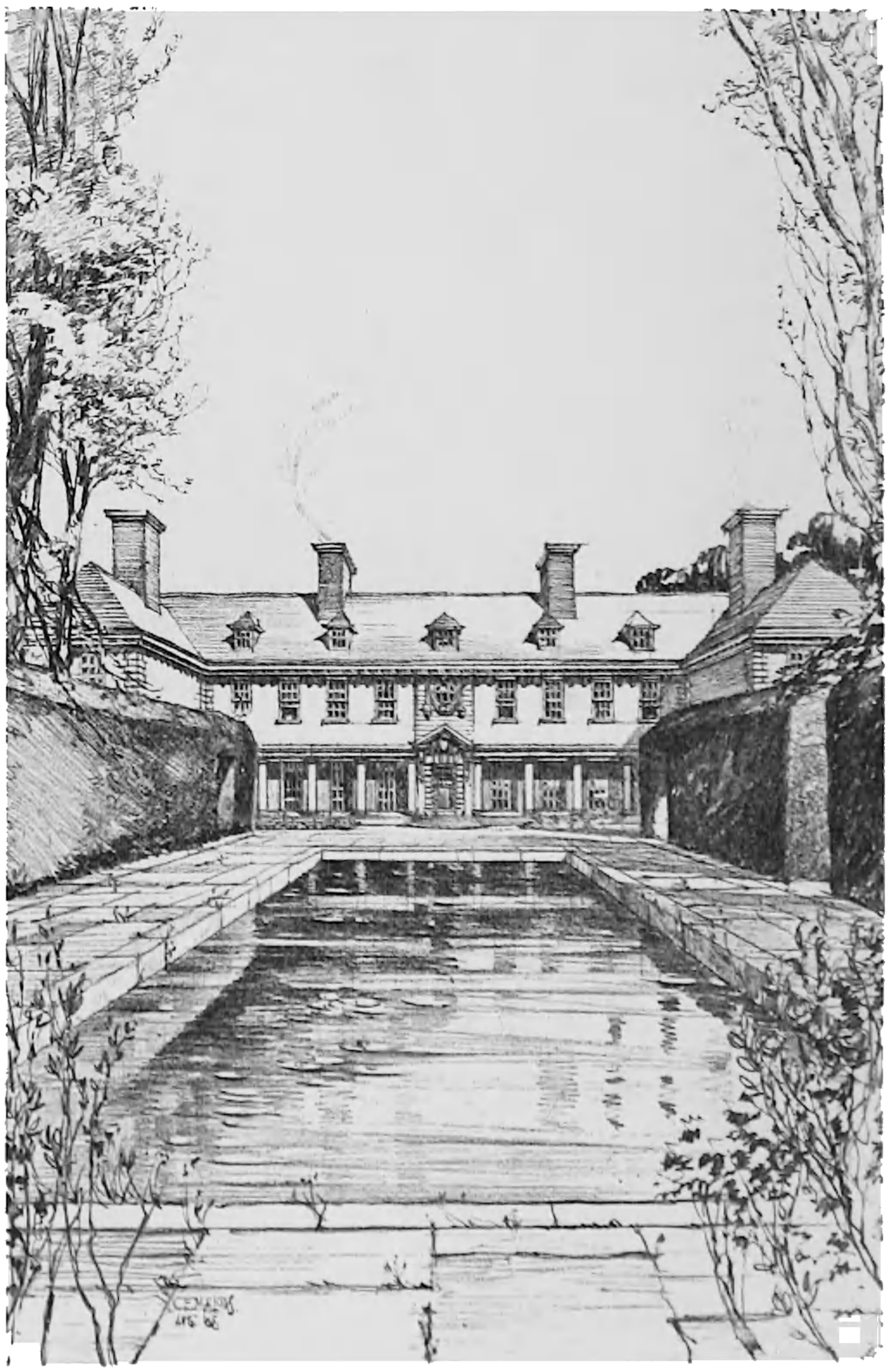
"St. George in box; his arm scarce long enough, but will be in a condition to stick the dragon by next April.

"Divers eminent modern poets in bays, somewhat blighted, to be disposed of a penny worth."

In its ruthless way landscape gardening destroyed the bad and the good together, but undoubtedly, although indirectly, on the work of to-day it has had the effect of checking such absurdities as these, and also has had a softening effect on garden work in general, it has reduced the tendency in some modern gardens to architectural formality and hardness extended to the limits of the site. It has introduced, again indirectly however, the very valuable quality of gradation from the severe line of the house architecture to its natural surroundings, one of the most important and vital things to remember in all garden design.

Remembering such things as these it is not wise, therefore, in approaching the question of design to-day to be too prejudiced in favour of any one particular school. By doing so one is apt to miss some very good things that make for success. The battle of the styles, the Formal and the Landscape (the history of which, by the way, is most entertaining and illuminating reading), should be considered for practical purposes as a thing of the past, valuable only for the good which can be extracted from a study of it and which can be applied to the solution of present-day problems. From this point of view it is most useful; in fact, there are few things in garden literature better worth the time and trouble, so much can be gleaned of what to do and what not to do. The principal point gained, however, by anyone in search of practical information is, we repeat, that it is wise to keep an open mind, one inclined to listen to reason on both sides,—a valuable possession to any architect.

Landscape gardening, with its grotesque idea of imitating Nature in absurd little toy streams, supposed to look like the large rivers, with their crazy and ridiculous rustic bridges, never gave the garden lover a hint of what water treatment is capable of within ordered design and restrained lines. It is one of the most valuable assets within the designer's reach, and capable of producing most beautiful effects, infinite in variety of design. There is nothing, for example, in landscape effort to set beside the lovely water treatment found at such places as Wrest Park in Bedfordshire or Montacute in Somerset. There are also Versailles and the wonderful water-gardens of Italy to inspire one. Compare such works as these with the landscapist's attempts at "natural" water design, the "natural" imitation lakes, with their "natural" imitation humped islands and the still more "natural" banks, all of which, so far from being the deceptions they are intended to be, only succeed in making both land and water look foolish. Here, again, is clear the difference of intention between the landscape and the formal



SOUTH FRONT OF A THAMES-SIDE HOUSE
DESIGNED BY C. E. MALLOWS, F.R.I.B.A.

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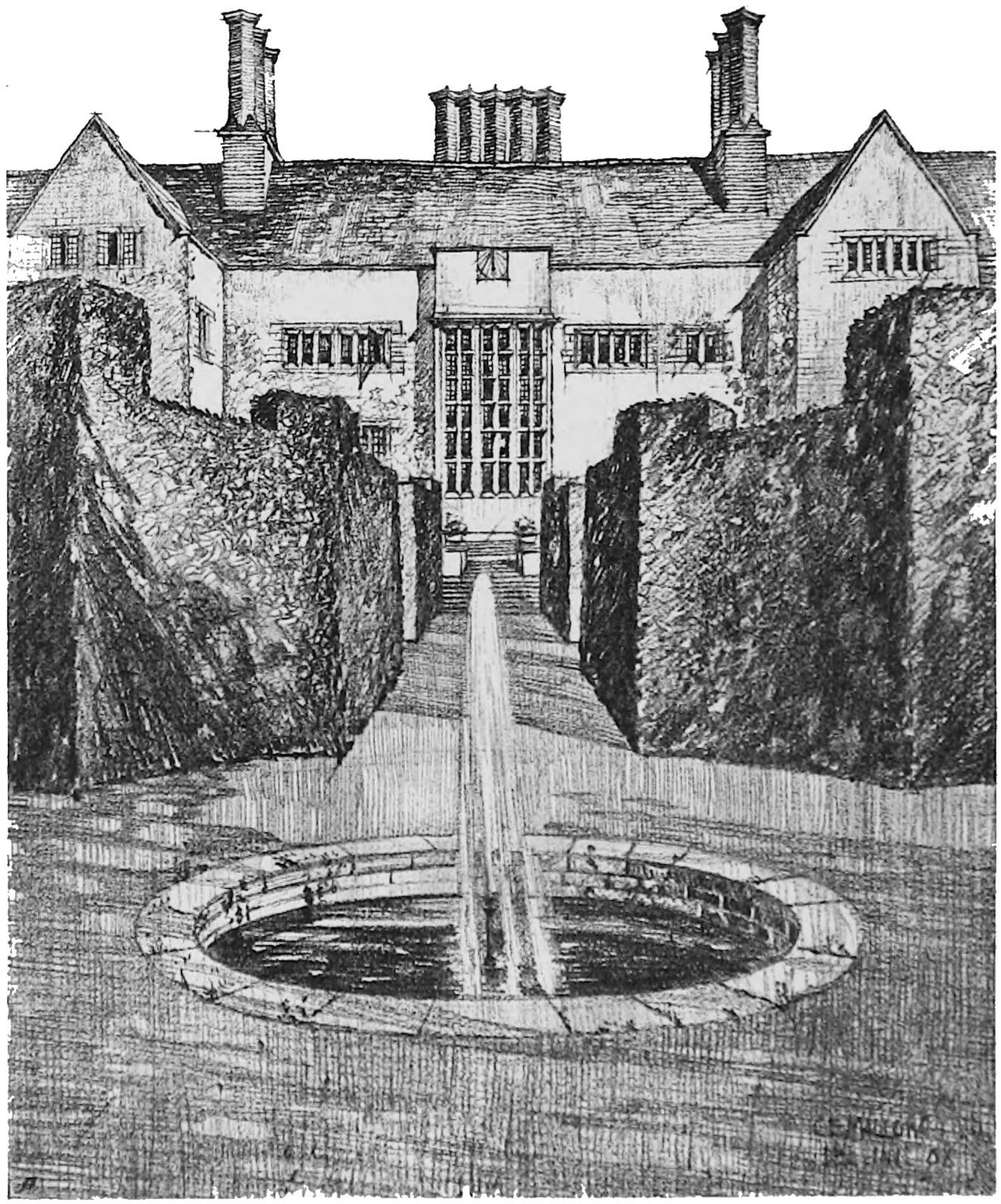
schools. In the former the end in view is deception—the desire that things should be other than what they are, and in its essence it is therefore unprincipled: whilst in the latter frankness and sincerity are amongst its distinguishing qualities, as they must necessarily be in all genuine artistic effort.

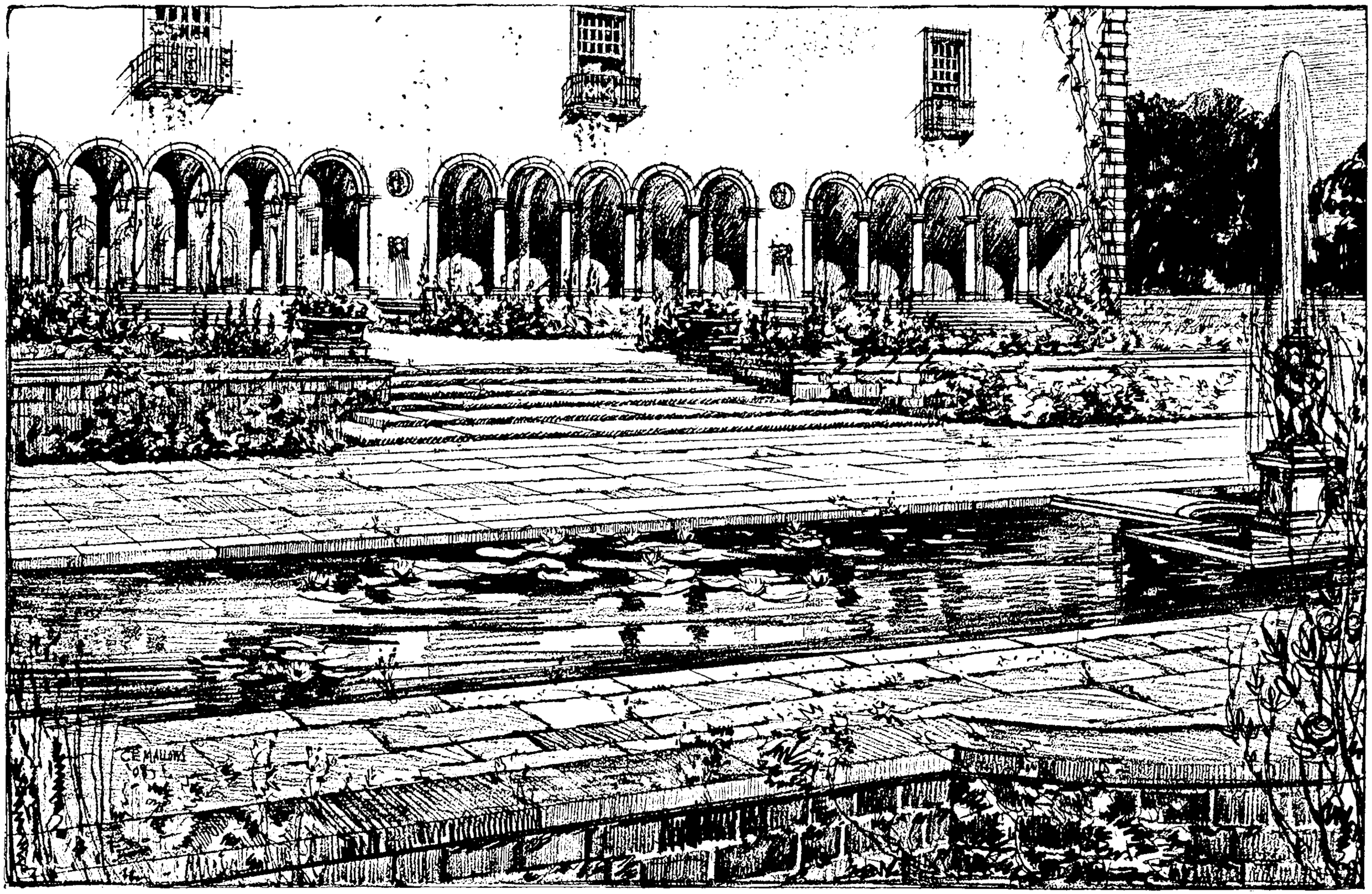
The salient lessons therefore to be learnt from a study of garden history are the avoidance of over-formality, stiffness or hardness and eccentricity (which is often mistaken for originality) on the one side, and on the other its general want of principle or plan, that desire to deceive, which practically amounts to fraud, the imitation or aping of natural objects and, above all, the method—or, rather, want of method—in which the gardens and the buildings were almost invariably considered in relation to each other.

The plan of Tirley Court and its gardens reproduced on page 33, has been designed with a desire to carry out in practice some of the principles to be deduced from the foregoing, and is based on some years' study of old house and garden design. The point of central interest, it will be seen, is the cloister court, which has been planned with as much care as possible in relation to both house and garden, so that interesting views of each can be obtained at given points. At the entrance from the carriage court, for example, a small picture of the cloister garth, with its bright flowers and fountain pool in the centre, is obtained through the shade of the arched entrance way which is vaulted with a flat curved barrel vault.

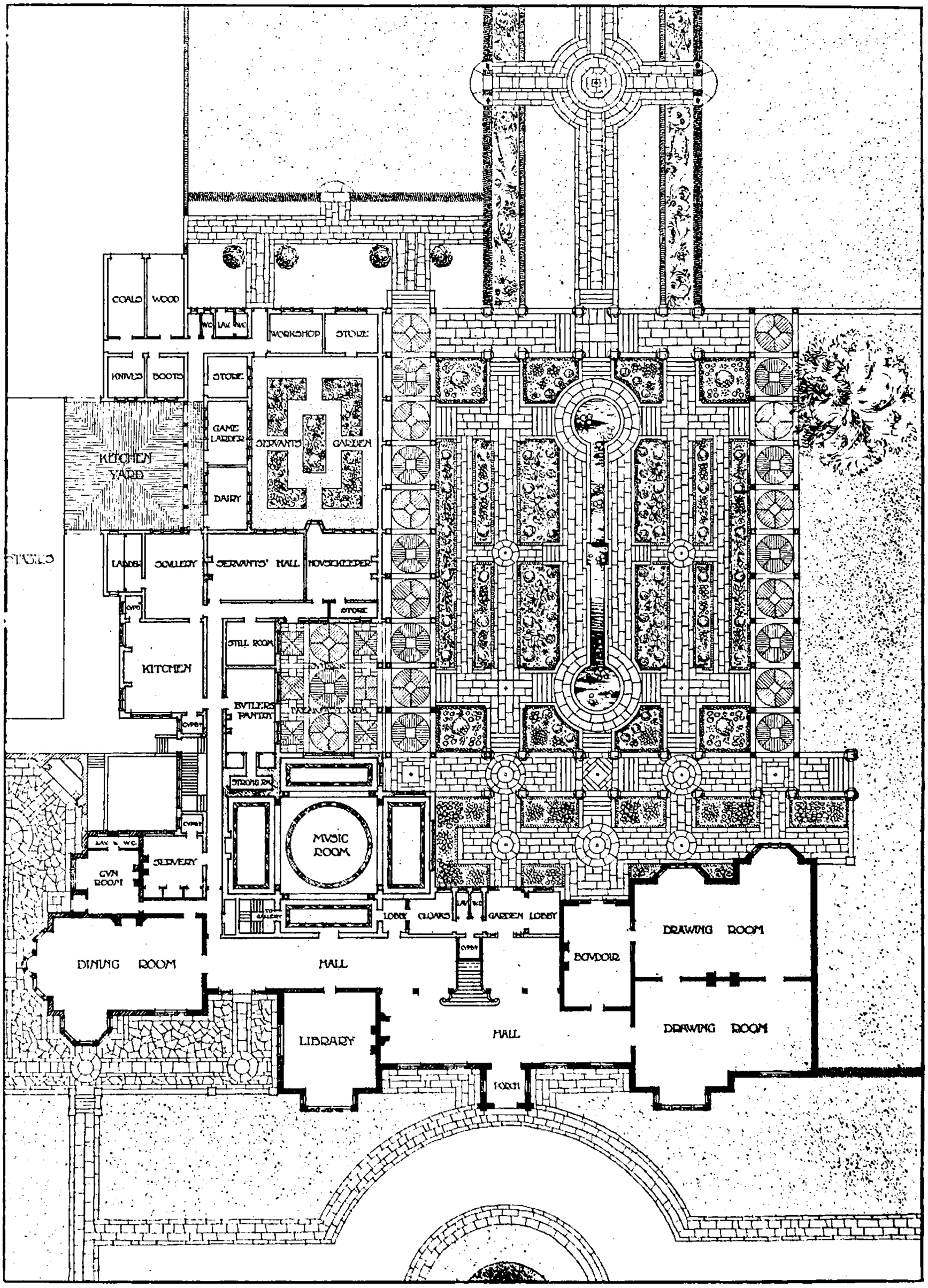
This view of the cloister garden will be suggested only and not entirely revealed, as some old Italian wrought-iron gates will be placed in the centre archway of the cloisters, and also, with the same end in view, in the centre of each corresponding opening on the other sides. Direct or abrupt vistas are to be avoided; it is undesirable to see the whole effect of the garden, or the entire length of walk, as the case may be, at once. As Sedding said years ago in writing on church design with regard to the value of a rood-screen, "A vista can be had in Gower Street any day." It is an excellent thing to suggest a little mystery, a hint of the unexpected, in a garden at times, as it adds to its charm and interest.



SOUTH FRONT AND FOUNTAIN OF HOUSE AND GARDEN DESIGNED BY C. R. MALLOWS F.R.I.B.A.



PROPOSED GARDEN AND ADDITIONS TO JOYCE GROVE
NETTLEBED, DESIGNED BY C. E. MALLOWS, F.R.I.B.A.



PLAN OF JOYCE GROVE, NETTLEBED
C. E. MALLOWS, F.R.I.B.A., ARCHITECT
FOR EXTENSIONS AND GARDENS

From each walk of the cloisters similar views have been contrived. On the north side, looking towards the house from the herb garden, the view will be similar to that from the entrance; but in the reverse view, that is from the garth itself, a hint of the kitchen garden gates through the stepped and stone-paved path of the intervening garden, will be seen.

The same idea has been carried out in the house plan, as, for example, from the central corridor on the north side of the hall the centre of the cloister garth, with its stone-edged pool, occurs, and from each of the small square stone-built halls, to the east and west of the corridor, a sight of the east and west walks of the cloister is obtained, at the ends of which are small wall fountains with low basins for water flowers under. An illustration of the east hall, with a suggestion of the cloister through the open doorway, is shown on page 31.

Another consideration on this site which received some careful thought was the view to be seen to the south-east of the famous Beeston Castle, with its fine rugged outline across the valley some five miles away. On entering the west hall (the entrance door) this picture is seen through the house and framed on the far side by the stone columns and lintel of the garden entrance. The doors themselves have been specially designed with glass to the floor line, so that the view shall be interrupted as little as possible.

The plan also shows the method by which the centre of the cloisters and the house is linked up with the gardens on the east side through the kitchen garden to the pergola next the northern tennis court. The pergola, starting at the top of the steps, continues to the kitchen garden, where the walk changes to a pleached alley of fruit trees, bordered on each side with flower-beds. This takes the semicircular line of the garden and is extended through the centre to the herb garden up to the north side of the cloister walls.

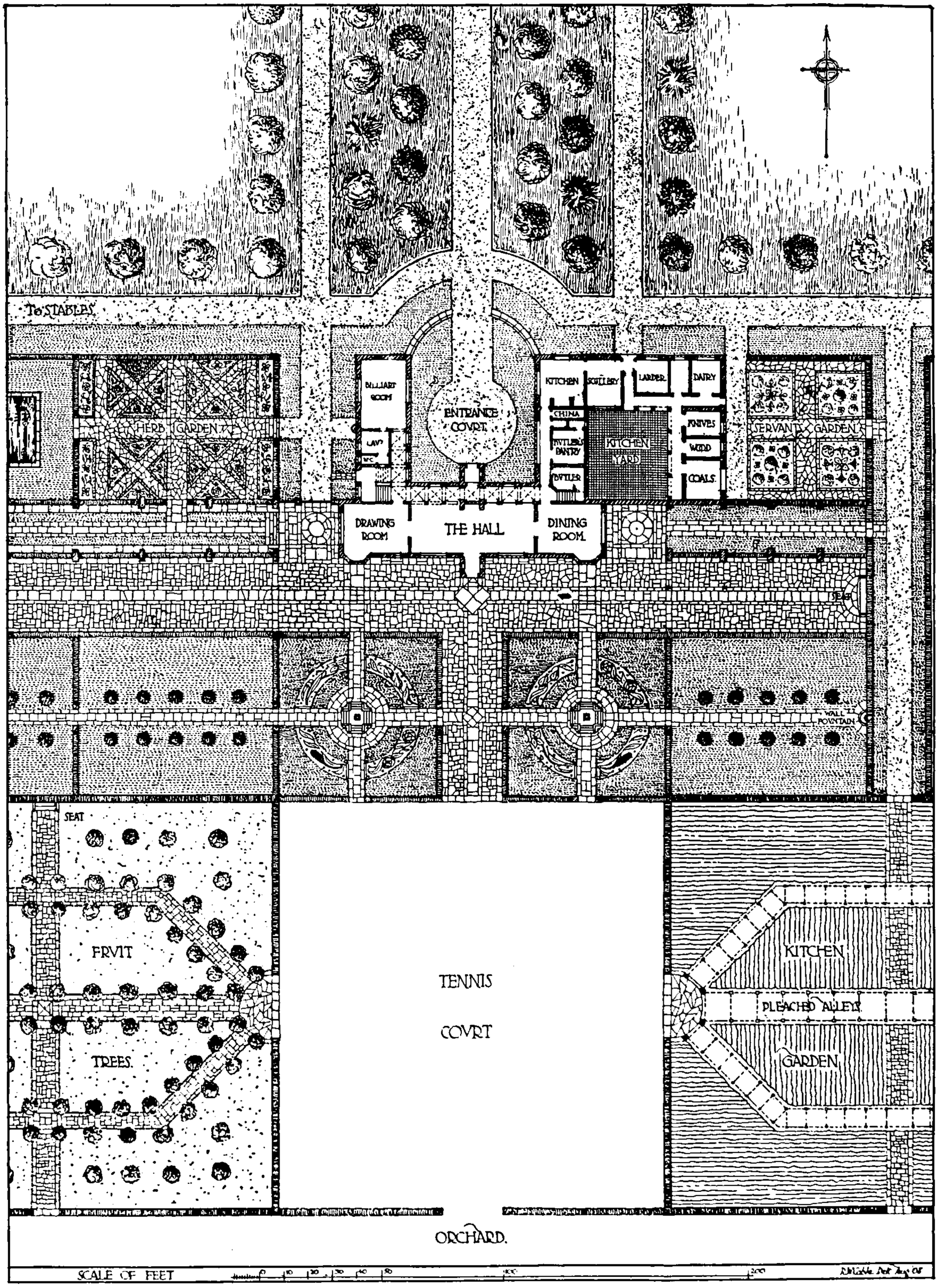
Another illustration of Tirley on page 32, the one just referred to, is taken from about midway in the walk between the two tennis courts shown in the plan. At the top of the steps, and at the south end of the pergola, a loggia is planned, so constructed as to form a shaded place for outside meals in summer weather. This view also serves to show the manner in which pictures of the house from the garden, and of the garden from the house, can be obtained. Here the focal point from the garden is the narrow bay window of the dining-room, which is placed central with the walk. From the house the bay window looks down through the loggia, on the flight of steps leading to the rose walk, between high yew hedges, to the octagonal garden beyond.

The drawing on page 34 shows the south front of a house designed (with the late 17th-century style as a *motif*) for a proposed Thames-side residence. An endeavour here has been made to take full advantage of the river, and of the backwater which surrounds the site of the house, in order to make them contribute towards the effect of the garden scheme. There are enclosed rose-gardens on either side of the lily pond, shown in the sketch—enclosed, that is, by yew hedges on three sides, and on the fourth by the wings of the house itself, with a broad, paved and flowered terrace intervening. This terrace runs along the entire length of that front. The whole site of the house and garden is proposed to be raised above flood level, and opportunity is thus provided for an effective approach by a broad-stepped walk from the river side, facing the south front and lily pond.

A stairway in stone connecting a sunk garden from a low level to the terraced walk above is shown on page 35. Here there is a considerable fall in the ground which gave an opportunity of forming the garden at very little trouble and expense. If sufficient care and thought are exercised in the treatment of the levels of what at first sight may appear to be extremely difficult and awkward sites, quite surprising and delightful results can be had at the cost of little labour. The real labour required is that involved in the planning of the garden on the site. The centre line of the rose garden shown in the sketch runs through the centre of the stairway and continues across the terrace to the pergola, on each side of which are two wild gardens. At the far end of the pergola is a broad grass walk between the orchard on the distant side and the two gardens.

The design shown in the sketch on page 36 is an idea for the treatment of the south side of a house in relation to a circular pool and fountain. On the left side of the grass walk leading to the terrace is a tennis lawn and on the other a bowling green. These separate from the house two rectangular rose gardens which occupy an equal amount of space on the opposite side of the central pool and fountain.

The problem presented by the requirements for the alterations and additions illustrated by the plan on the opposite page for Joyce Grove, Nettlebed, is of an entirely different nature to those already described. The existing portion of the present house binds and limits both the added new portions and the garden scheme. The old portion is shown by the



PLAN OF A HOUSE AND GARDEN
DESIGNED BY C. E. MALLOWS, F.R.I.B.A.

thickly hatched lines on the sectional parts of the plan. The additions required consisted of a music and billiard room combined, revised kitchen quarters, a suite of new bedrooms and nurseries over.

The desire in this scheme was to obtain the maximum amount of space for the new formal garden to the south-west, and to so arrange the new music room that it should share as far as possible in the outlook on to the garden and pergolas. These latter and the main lines of the new sunk garden have been linked up with the principal windows of both the old and new portions of the house.

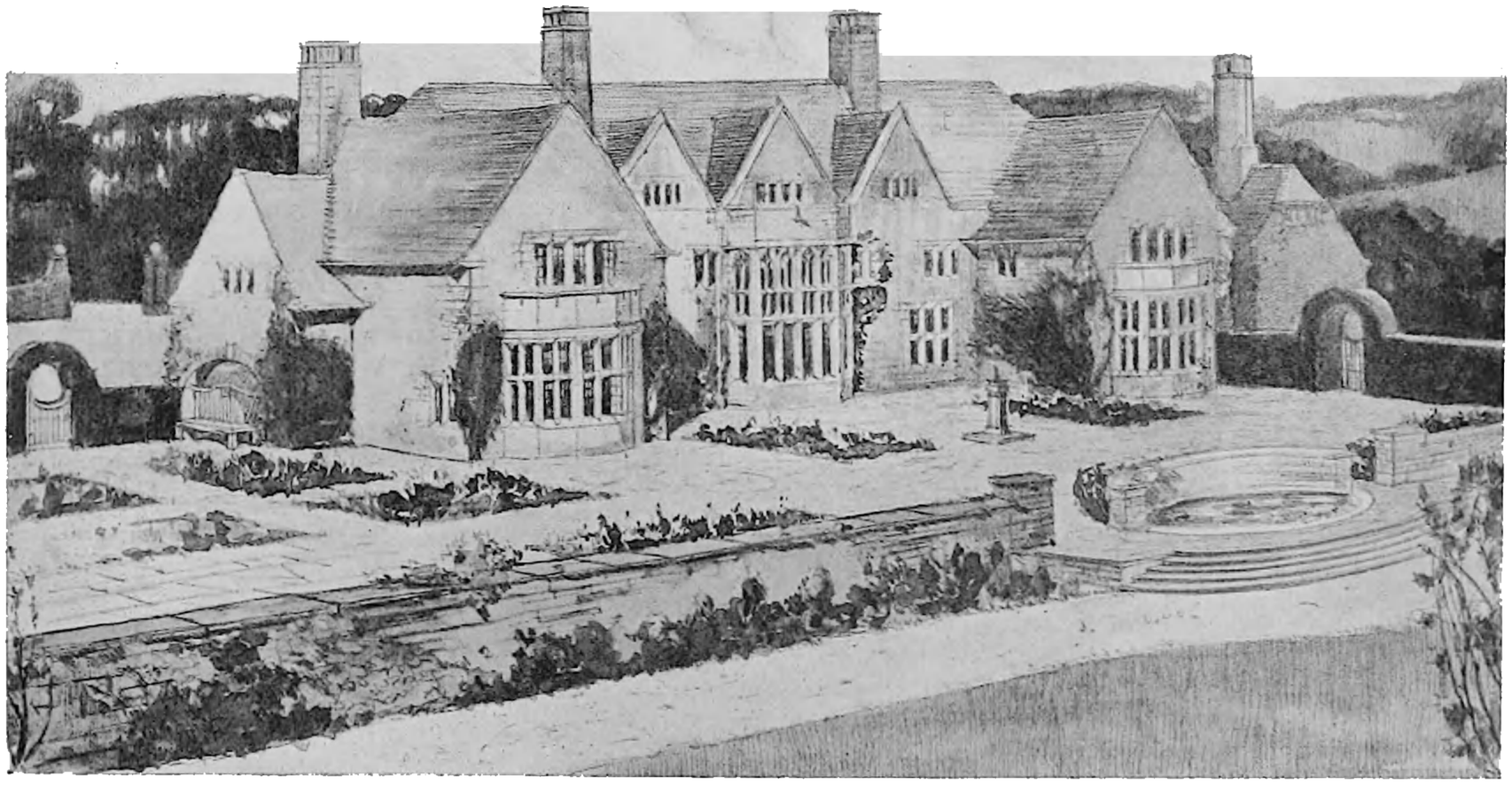
The outside breakfast or dining room loggia is placed with its centre axis on the centre of the north pool in the sunk garden. This latter is framed in, as it were, on two sides by the pergolas, on one side by the terraced walk in front of the house, and on the opposite or south-west side by a low balustraded wall, so that from the windows of the house full advantage may be taken of the natural scenery beyond. The garden, being sunk, does not entirely obstruct the view of the distant landscape from the terrace and house.

This garden was referred to in the first article in connection with the drawing of the loggia, but the design of both of these has been since changed somewhat in detail. The garden is sunk beneath the level of the terrace some seven steps (not *feet*, as by a slip of the pen it was previously described), or about 3 feet 6 inches, and is paved with old stones and bricks, not laid map-wise, but to a varying pattern in all the paths. It is now proposed to connect this garden to an architecturally treated lily pond about 200 feet away from the balustraded wall. The pond is suggested to be formed by extending an old "landscape" lake and bringing it into some definite form and relation to the house and garden.

As this water is considerably below the level of the upper garden the connecting walk will have three series of steps, one at the top next the sunk garden, one in the centre and one where the path joins the enclosing walk of the pond. It is proposed to publish further sketch views, in illustration of these parts, in a future number.

The house and gardens of which a plan is given opposite is the same as that of which two illustrations were included in the first article (August No., pp. 184, 185), from drawings by Mr. F. L. Griggs. This plan will enable the reader to follow the details then given.

The house and garden in Surrey, illustrated below, was designed for the hillside. The sketch view shows the south front, where a very broad terrace is divided by a low wall, in the centre of which is



A SURREY HOUSE AND GARDEN

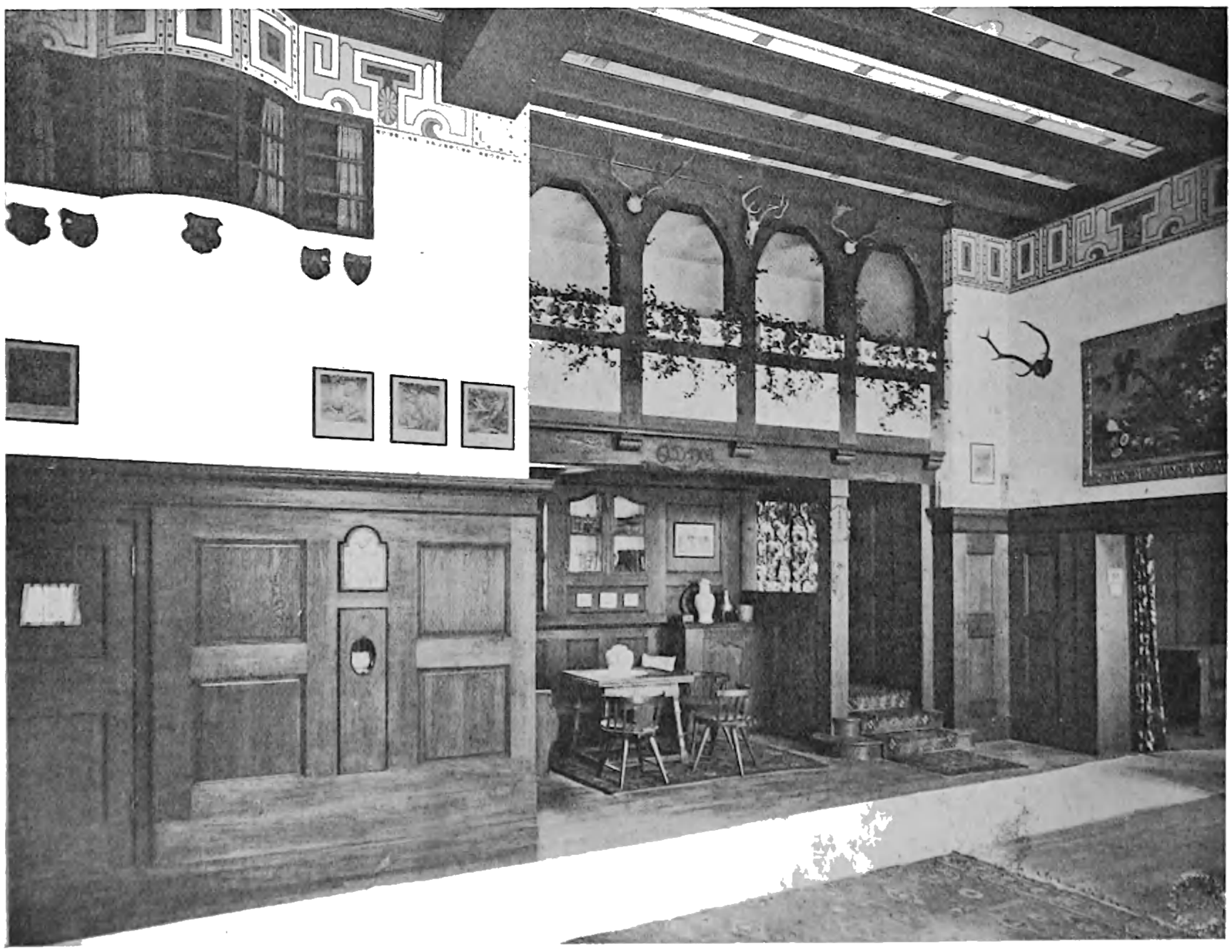
C. E. MALLOWS, F.R.I.B.A., ARCHITECT

a pool, from a simple water garden with grass parterres surrounded by flowers on the lower level below. The entrance court is seen to the left of the drawing, and is approached from the road by a broad avenue with wide grass verges on each side of the roadway. The rest of the gardens are on the east side of the house where the flower garden, through which the kitchen garden has an approach, is protected from the south-west wind by the out-buildings, the walls of which have been planned to be of practical service in forming excellent cover for fruit and other trees. Orchards and wild-flower gardens are arranged on the opposite side.

DECORATIVE ART AT THE MUNICH EXHIBITION.

If one would do justice to this exhibition, one should bear in mind that it has not been organised by an entire nationality, as has been the case with the Hessian National Exhibition at Darmstadt, but by a single city with a population of little more than half a million. Nor should one forget that it is not confined to applied art, like the Dresden Exhibition of 1906, but is a "universal" exhibition, comprehending within its scope everything of moment to a social aggregate like Munich: art, commerce, trade, manufactures, education, public works, sport of all kinds, and so forth. Bearing these circumstances in mind, this "Ausstellung München, 1908" is indeed a prodigious achievement, which, in spite of a few shortcomings, deserves the fullest recognition.

It must be admitted, however, that the programme of the promoters promised too much when it announced that the entire display was to have its foundation in the principles of good taste, and that everything was to be excluded which was not in harmony with the claims of applied art in its latest developments. This proved to be too big an affair, and thus it happens that not a few things have found their way into the exhibition which do not accord with the programme, the only explanation of this unusual indulgence on the part



HALL IN A HUNTING LODGE

DESIGNED BY ARCHITECT HEINRICH PÖSSENBACHER AND EXECUTED BY ANTON PÖSSENBACHER, MUNICH

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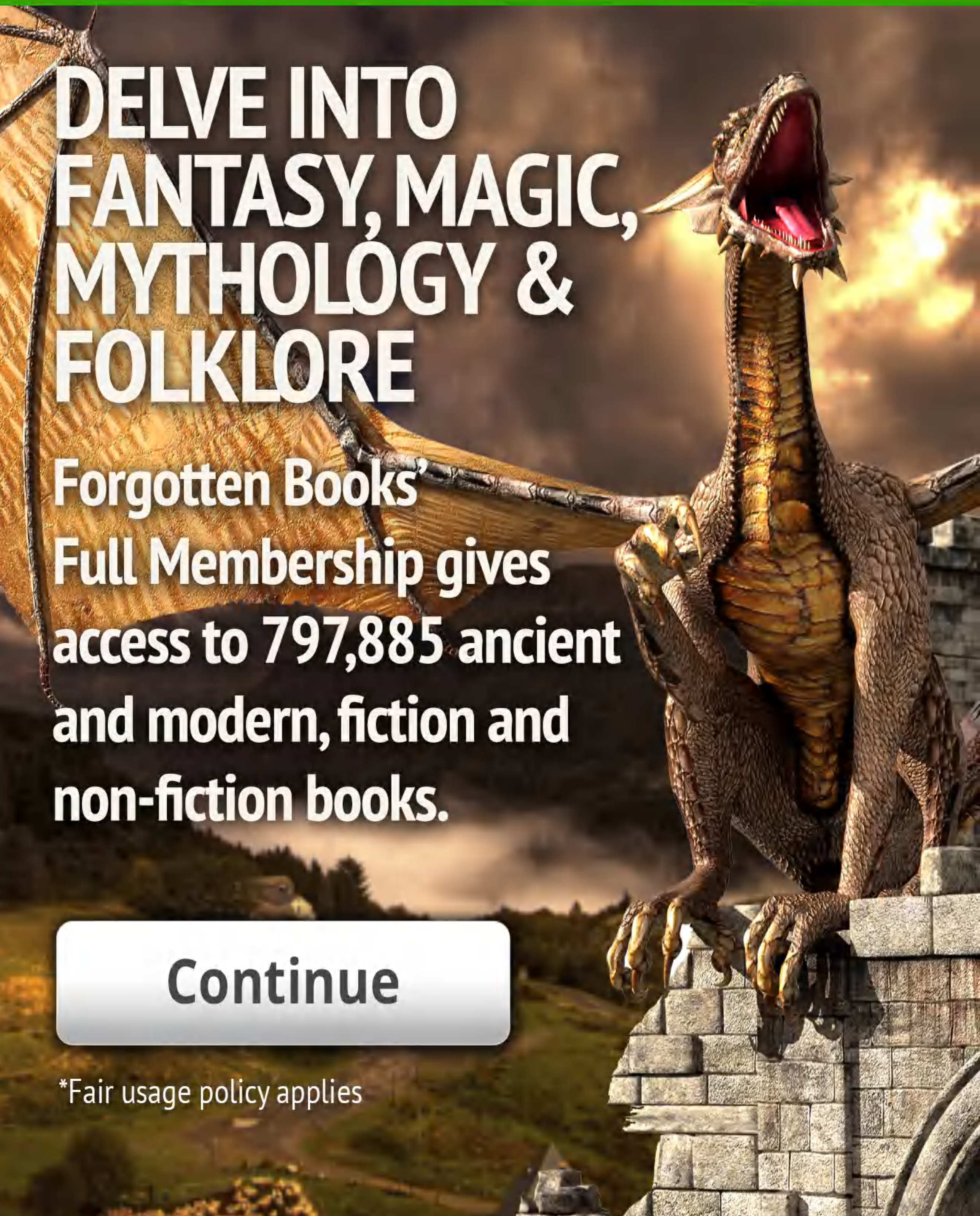
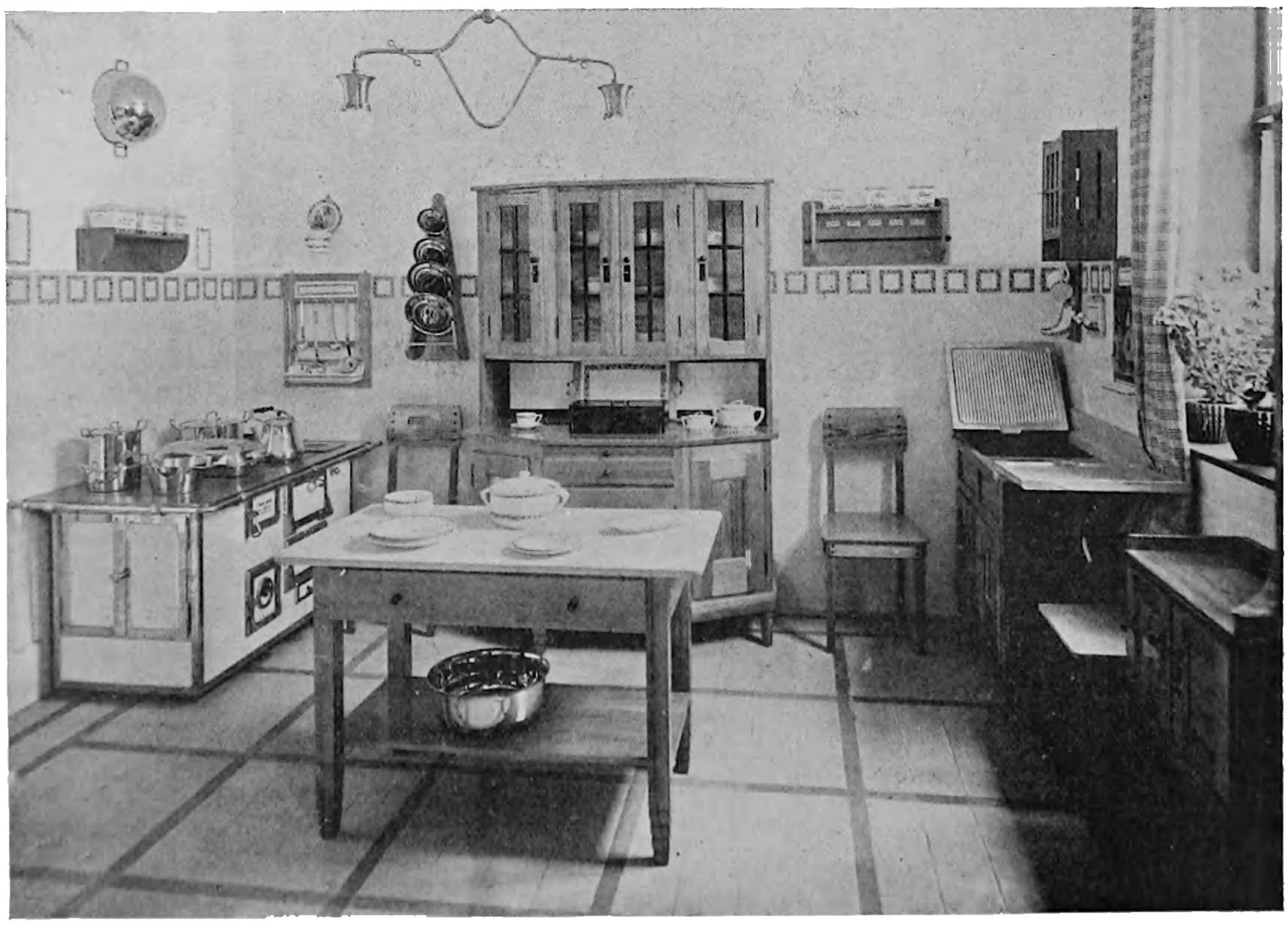


of the jury being that they had to take into account considerations which could not be evaded. In the totality of the display, however, the exhibition discloses a good average of achievement, and notwithstanding a certain monotony in the forms of expression, it is both abundant and varied. And if there is comparatively little that stands out above the general level, it may be said on the other hand that what there is of a commonplace character is of too small moment to affect the merit of the mass.

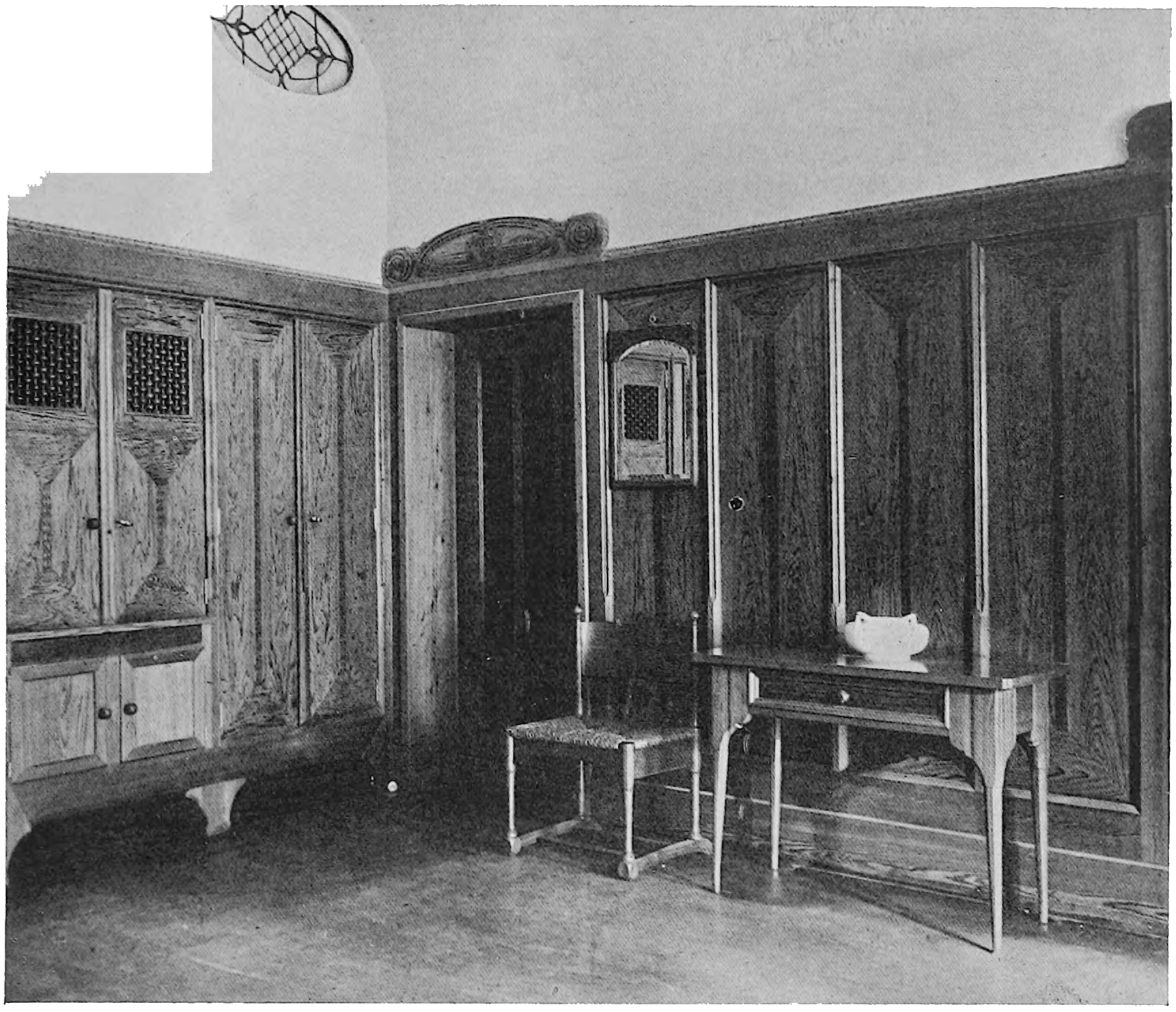
The chief interest of the exhibition centres in the series of fully-equipped interiors, more than a hundred in number, comprising every apartment of a dwelling-house. For these Hall No. 1 was reserved, and access to this is obtained through a hall of honour designed by Richard Berndl, a domed structure of impressive proportions, containing four huge antique figures in niches, the work of Karl Ebbinghaus. The adjacent promenade, decorated with bright-coloured wall pictures by G. Klemm, which have been executed in a manner that shows little regard for the close proximity of the observer, leads to the space fitted up as a museum for a small town, and to a picture-gallery and sculpture-room, wherein are exhibited excellent works by Munich artists, and to several halls in which the local antique dealers display their treasures. There is a certain essential kinship between these and the interiors which have been equipped by a group of Munich firms under the artistic direction of Prof. Gabriel von Seidl, representative of the "Old Munich" mode, and avowedly designed as an antithesis to the modern type. Their chief interior is a large hall which in its general design betrays the master-hand of the architect, though in detail there is less evidence of his influence, and consequently one misses that uniformity and completeness of effect which might make the modern eye appreciate more fully this reminiscence of the olden time.

Seidl's art is again seen to advantage in a white room, designed by him as a lady's boudoir, on the chimney wall of which is a medallion portrait by Franz von Stuck of his wife; but for the furniture of this room, which consists of quite feeble imitations of Louis XVI. models, Seidl must not be held responsible. The same thing holds with regard to a music-room belonging to this



KITCHEN

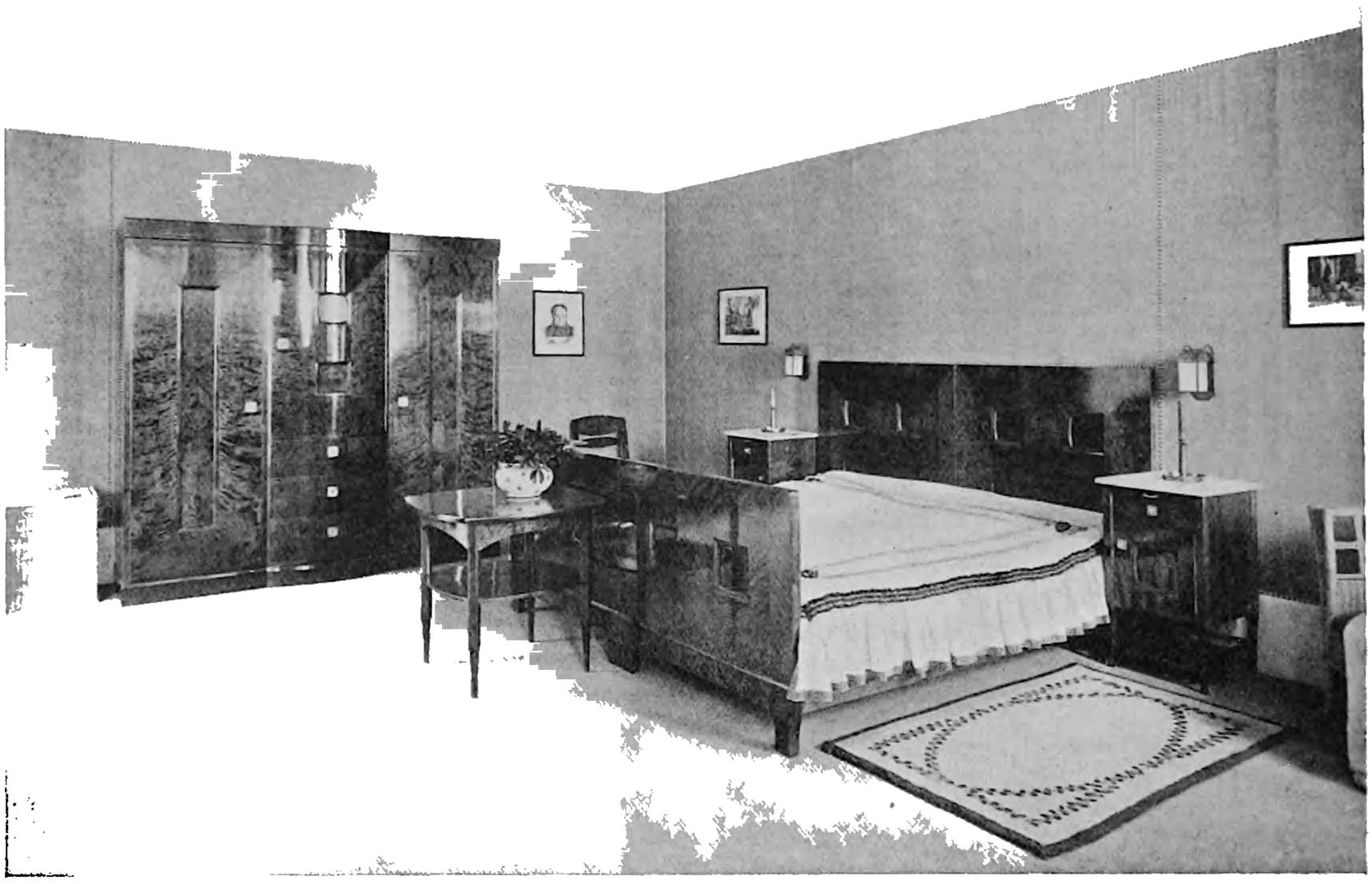
DESIGNED BY ARCHITECT OTTO BAUER
ARRANGED BY MARTIN PAUSON, MUNICH



PORTION OF THE PRIVATE OFFICE OF A FACTORY MANAGER DESIGNED BY ARCHITECT RICHARD RIEMERSCHMID AND EXECUTED BY THE DEUTSCHE WERKSTÄTTEN FÜR HANDWERKSKUNST, G.M.B.H., MUNICH AND DRESDEN

group of interiors, in the other apartments of which the quality of the peasant art of Tölz and Dachau may be studied. Whether it was prudent to include these rooms, conflicting as they do with the ideas for the recognition of which the younger school of German art has striven so hard, may be questioned on a multitude of grounds, but, all the same, they are essential in a comprehensive display of the Munich art of to-day, in which the ascendancy of the Lenbach-Seidl-Thiersch way of thinking continues unshaken in the most influential circles, in spite of "Jugend" and "Vereinigte Werkstätten."

The rooms, or "spaces," of the Vereinigte Werkstätten für Kunst im Handwerk comprise a costly marble saloon by Bruno Paul, the material used being the beautiful, delicately veined marble from the Kiefersfeld marble-works; a living-room by Th. Th. Heine, in light-coloured cherry-wood with yellow upholstery; a bedroom by Otto Blümel with good, practical furniture; a gentleman's dressing-room, entirely in white and gold, by Ernst Haiger; a well-thought-out study and billiard-room in mahogany and ash by F. A. O. Krüger; and a marble chimney-piece therein designed by the Dutch artist Jan Eisenlöffel, with a richly-inlaid glass mosaic rather overdone with ornament. To the same group, though situated apart from the rest, belongs a room designed by Carl Rehm, the painter, as a living-apartment and reception-room. This is his first appearance as a "Raumkünstler," and an exceedingly happy *début* it is. This interior presents many excellent features: all the details are happily co-ordinated, the furniture comfortable and well constructed, and nowhere is there any affectation. The endeavour of the Vereinigte Werkstätten to fulfil the æsthetic needs of the upper ten thousand, not by ostentatious show but by elegance of a really genuine order,



BEDROOM DESIGNED BY ARCHITECT KARL BERTSCH AND EXECUTED BY THE DEUTSCHE WERKSTÄTTEN FÜR HANDWERKSKUNST

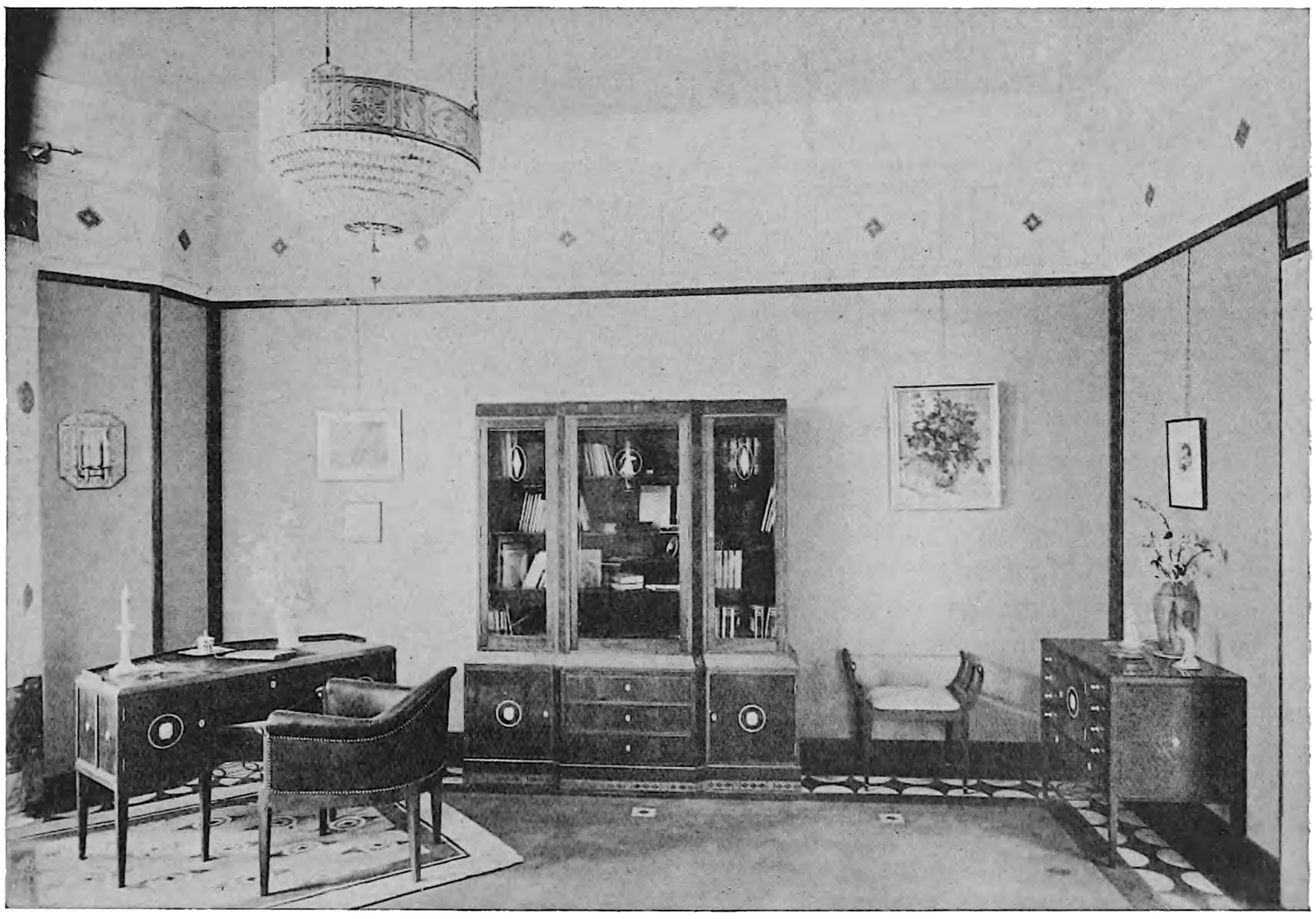
finds utterance before all in the cabins they have carried out for the new fast Atlantic liner "George Washington," belonging to the North German Lloyd of Bremen. These will be referred to and illustrated in a separate notice. They have aroused exceptional interest, and by many are regarded as the *clou* of the exhibition.

Among the artists who place their talents at the service of the Deutsche Werkstätten für Handwerkskunst, of Dresden and Munich, Richard Riemerschmid is most largely represented. The workmen's cottages which he has built for the "Hellerau" colony have been equipped by him throughout in practical and neat fashion with all the appliances required by the man of humble means; and there are two suites of machine-made furniture designed by him for people of the *bourgeois* class, one of which, a remarkably pleasant and surprisingly cheap bedroom suite of mahogany with brass fittings, calls for special praise. Here there is absolutely none of that shoddiness of construction and finish which one usually associates with the machine-made product. Riemerschmid's best production, however, is the large living room destined for his own country house, at Pasing. There is something uncommonly comfortable and homely about this room, in which everything goes so well together that nothing more pleasant could be wished for. A bedroom by Karl Bertsch is reckoned among the most attractive items in the exhibition. So convincing is it that one hears only words of approbation, whereas in most of the other rooms on view utterance is given to the most contradictory opinions. The delightful colour effect of the dark-polished birchwood, the pleasant window recess, lined with dull blue tiles and provided with a toilet table, together with the substantial yet refined shapes of the furniture, unite to give distinction to this interior, which may be looked up to as a model of good design. Adalbert Niemeyer is not quite so successful on this occasion with his music-room in walnut with ivory inlay. No doubt, in his furniture here he has studied to the full the comforts and æsthetic requirements of people of luxurious tastes, and in certain details gives proof of a rich endowment of inventiveness; but in its entirety the scheme fails to give complete satisfaction. The built-in cabinets and chimney-piece leave gaps in the wall-space, and wainscoting is wanted to give completeness to the room. The same need

is felt in his dining-room; but here again many good qualities are disclosed in the details, and the arrangement of the windows, which in the upper part have twice the breadth of the lower part, in order that more light may be admitted from above and wall-space economised below, is, at any rate, an interesting experiment. A simple smoking-room or study carried out in elm, with which Robert Engels, the painter, approaches the problem of interior equipment, also belongs to the series of rooms fitted up by the Deutsche Werkstätten.

A very successful example of interior arrangement is the dining-room designed by Wilhelm von Debschitz, the leader of the "Ateliers und Werkstätten für angewandte und freie Kunst;" but it is to be greatly regretted that no better place could be found for it than the one it occupies. There is not sufficient room for the furniture, which is admirably designed, at once practical and yet temptingly comfortable. Hans Schmithals' lady's boudoir has good qualities; but the room which Hermann Lochners has intended for a gentleman's study or office is scarcely true to its purpose; there are too many disturbing elements for a room which is meant for serious work; nor, on the other hand, is there in it quite that concession to comfort which is essential for a room devoted to social intercourse.

Two artists who go their own way and have nothing to do with any groups are Peter Birkenholz and Paul L. Troost, and the four interiors exhibited by them are all the more interesting because they proclaim a complete departure from the purely objective, matter-of-fact style so much in vogue hitherto. Birkenholz never has, indeed, been really a modern, and a certain archaic character has rarely been absent from his designs, whereas Troost has all along been one of the most strenuous exponents of the straight line and the "square box" style, without at the same time renouncing luxury and comfort. All the more surprising, therefore, is the impression produced by his lady's boudoir, in which every trace of angularity has disappeared and given place to gracefully rounded surfaces and lines, accompanied by bright and cheerful colour schemes and a profusion of carving on cabinets, tables and mirror frames. The æsthetic values of the old French style of furniture are here revived.

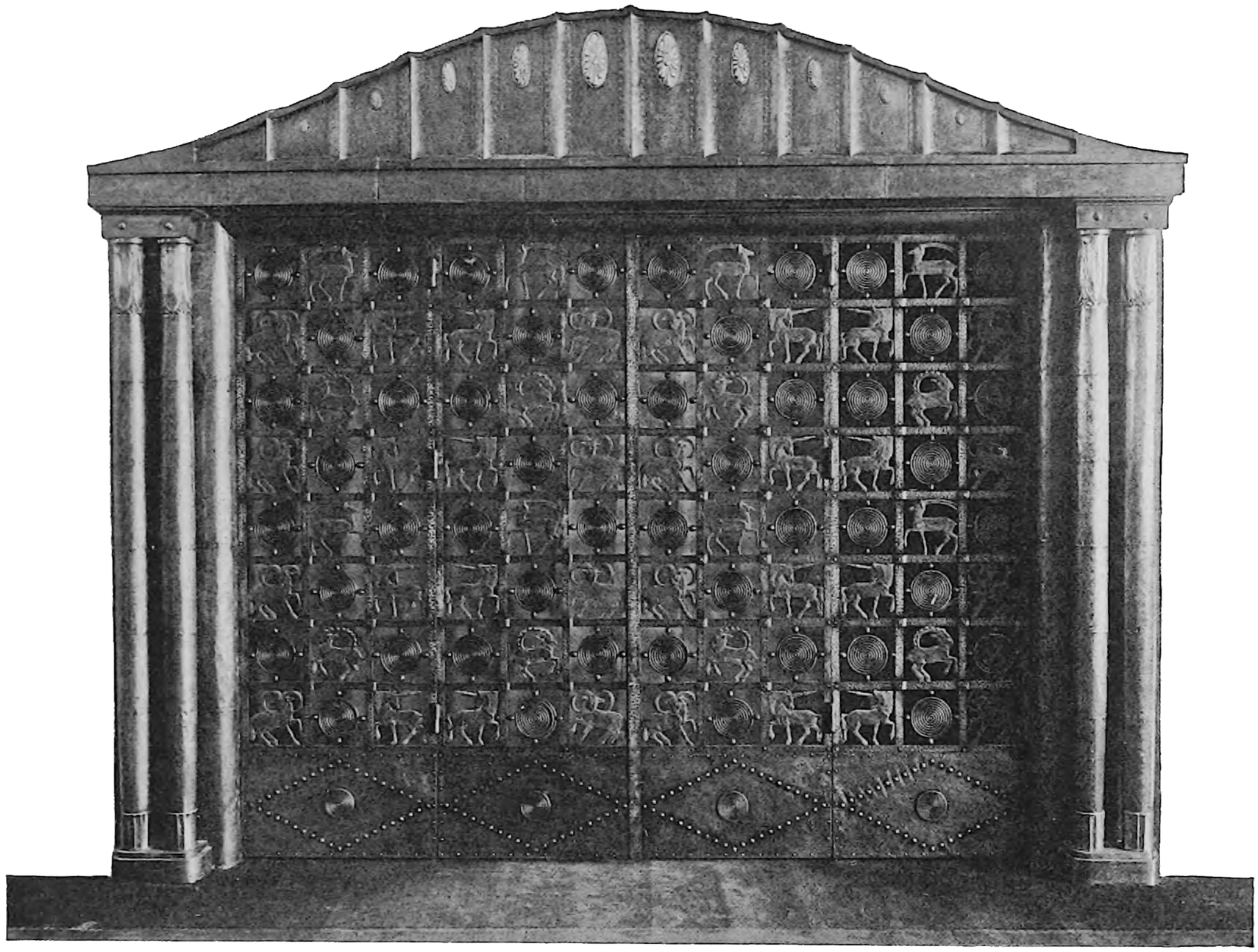


LIVING AND RECEPTION ROOM DESIGNED BY ARCHITECT CARL REHM AND EXECUTED BY THE VEREINIGTE WERKSTÄTTEN FÜR KUNST IM HANDWERK A.G.

PRIZE TROPHY DESIGNED BY ADALBERT NIEMEYER
EXECUTED BY ED. WOLLENWEBER, MUNICH

Of the exhibits of the large furniture-making establishments of Munich, one especially calls for recognition, namely, a hall of a hunting lodge fitted and furnished by the firm of Anton Pössenbacher from the designs of Heinrich Pössenbacher. The details are by no means "modern" in form, but as the result of long practical experience the scheme in its entirety has been designed so well to accord with the feelings and needs of the time that it may be taken as a typical example showing how easily the past may be adapted to the requirements of the present in the hands of those who understand it. The dining-room designed by Horst von Zedtwitz for Witt's Möbelfabrik, with its good substantial oak furniture and sparing use of ornamentation, may be praised, but the painted frieze made out of loose sheets might very well have been dispensed with. In the adjoining music-room, on the other hand, a large amount of money has been dissipated by the designer with not at all commendable results, and Mathias Feller, a former pupil of the Berlin architect Alfred Grenander, fails to make an altogether good impression with his suite of seven rooms forming the residence of "a high State official." The dining-room is the best of them, but the others are too matter-of-fact and cold, and in one of them, the lady's boudoir, affectation and artificiality have been carried to a degree for which no excuse can be found. The work of Theodor Veil, who at one time was a pupil of Peter Behrens and whom we here became acquainted with for the first time, is much more genial. His chief productions are a bedroom and a very fine dining-room equipped with furniture of a restful type

"HUBERTUS" FOUNTAIN DESIGNED BY F. X. BERNAUER, ARCHITECT



WROUGHT-IRON DOORS WITH FRAME IN BEATEN BRASS. DESIGNED BY OTHO ORLANDO KURZ. ANIMAL FIGURES MODELLED BY GEORG VOGT. EXECUTED BY STEINICKEN & LOHR, MUNICH

and wainscoted walls with some painted panels. In his "representation" room for the Dress Section, to which Adolf Münger has contributed some pleasing decorative paintings, an austere type of architecture is associated with an agreeable aspect of dignity. The domed space, pleasantly lighted from above by oval windows, is in spite of its numerous doors much more compact and uniform in appearance than the "representation" room designed by Orlando Kurz for the Metal Industry Section, which owing to most unfavourable lighting conditions fails to create a good impression. To this room the architect has added a pair of massive gates of wrought-iron with pillars and framing of beaten brass. The little animal figures which serve so aptly to fill the numerous square spaces of these doors were modelled by Georg Vogt, and mention should be made of the excellence of the work as executed in the workshops of Messrs. Steinicken & Lohr.

In the extensive display of applied art work a good average standard is demonstrated. Both in the metal manufactures, and in the objects executed in the precious metals, the good reputation which Munich has enjoyed of old in these departments is maintained. In the Ceramic Section, besides some really admirable services by Adalbert Niemeyer, some painted plates by Rudolf Sieck, and some comic figures by Joseph Wackerle, from the Nymphenburg Porcelain Factory, there is little that is new. Of more importance for the future, however, are those products of the industrial organization in which the co-operation of the artistic world of to-day has been enlisted, a co-operation which has met with striking success in many ways. In this connection particular credit is due to the architects Paul Wenz and Otto Baur, who, in numerous schemes of interior equipment, have shown what excellent results may thus accrue, even in the case of machine productions turned out on a large scale. How much the new ideas are beginning to affect wholesale production is seen here in a comfortably equipped canteen for non-commissioned officers, executed in the simplest materials, bath-rooms which even the most fastidious tastes could not find fault with, kitchens so conveniently and neatly fitted up as to be a source of delight to the housewife. Three large halls are reserved for displaying

the products of industry, and one is amazed at the wealth of imaginative and constructive energy here revealed.

There is also an ecclesiastical section, but this can only be touched upon briefly here. Architect Wilhelm Spannagel exhibits a Catholic Church with side chapels, sacristies and niches; but in a sphere in which tradition reigns supreme there was naturally no scope for any fundamental innovation. The altar is by Hans Miller; Max Heilmeier has contributed some excellent wood sculpture and Robert Engels a stained-glass window, admirable alike in composition and colour treatment. At the side of the church is an interesting cemetery planned by German Bestelmeyer, and containing memorials of various kinds. L. DEUBNER.

JAPANESE COLOUR PRINTS.—III. "GIRL IN A SNOWSTORM," BY KUNIYASU.

WE have selected for our illustration of Japanese colour-prints on this occasion one belonging to a later period than those which have previously appeared, in order that the contrast of colouring and character of subject may be noted. While the two previously issued prints are fairly typical of 18th-century work, the one now illustrated is representative of the early part of the 19th century.

Kuniyasu, who was a pupil of Toyokunio, cannot be said to have been one of the great masters of popular illustration, but his work, of which the accompanying print is a favourable example, proves him to have been an excellent colourist, while the beautiful patterns on the robes of the figures he illustrated were always selected with particularly good taste. There is, moreover, a certain poetic quality in his work which entitles him to a place above many of his contemporaries; and another trait which distinguishes his illustrations is their decorative quality.

This plate is printed, as were the previous ones, from wood-blocks in the same manner as the original print.

STUDIO-TALK.

(From Our Own Correspondents.)

LONDON. — In the four sketches reproduced on these pages we introduce to our readers the work of an amateur, Mr. William Crosley, who gives proof not only of a ready facility in the use of the lead pencil, but also a considerable measure of artistic insight and feeling. By profession an engineer, Mr.

"A SPRUIT NEAR BULAWAYO" FROM A LEAD PENCIL DRAWING BY WILLIAM CROSLEY

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"GIRL IN A SNOW-STORM." BY KUNIYASU.

"TREE ROOTS IN THE BANK OF THE ANCOBRA RIVER" BY WILLIAM CROSLEY

Crosley has during the past twenty years pursued his vocation chiefly in tropical and sub-tropical countries. A passionate lover of nature, and especially of nature in her wilder, untamed aspects, he invariably, when on his travels, jots down mementoes of his contact with her, and in this way his collection of sketches has come to include glimpses of the dense forests that cover the foothills of the Andes, and of the great rivers that flow between the Cordilleras of that incomparable region; while others have been gathered from the Isthmus of Panama, the islands of the English and French West Indies, Matabeleland and Mashonaland, including parts of the basin of the Zambesi, the Gold Coast, and other remote places.

The sixteenth annual exhibition of the Photographic Salon now being held at the Galleries of the Royal Society of Painters in Water-Colours was anticipated with more than usual interest, owing to the fact that an important display of autochrome plates by some of the most prominent camera men was expected. It must be admitted, however, that such expectations have only been partially realised. True, nearly seventy plates are being shown, but inasmuch as they represent the work of only half a dozen men (three of whom are responsible for no

"THE ANCOBRA RIVER AT PRESTEA" BY WILLIAM CROSLEY

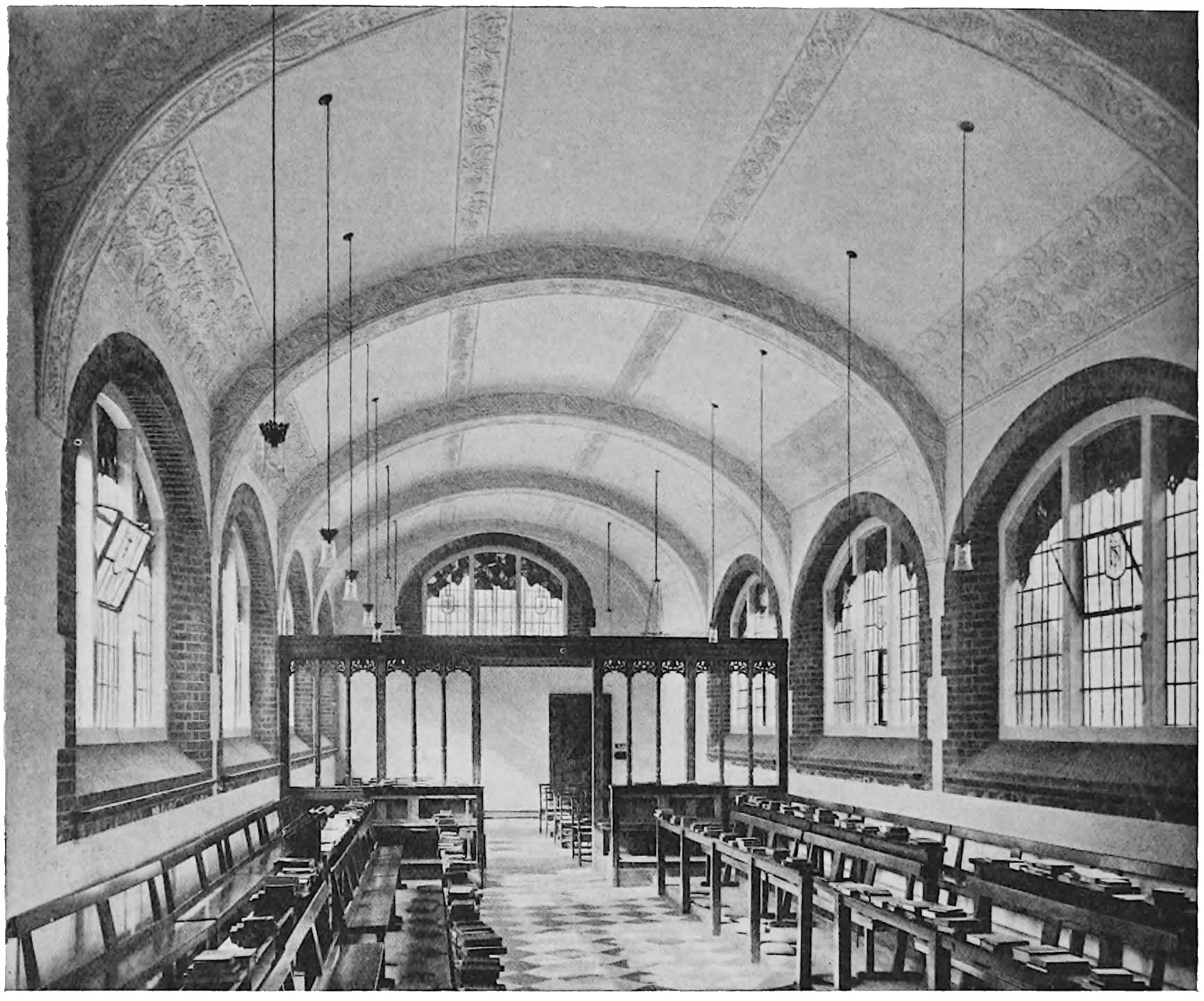
less than sixty) it cannot be said that the collection is sufficiently representative of the work being done by the members of the "linked ring," most of whom, it is reasonable to suppose, are experimenting with the Lumière plate—we say experimenting because it is only quite recently that the process has entered into the sphere of practical pictorial work. While drawing attention to the limitations of this section of the exhibition we do not wish to detract from some interesting autochromes shown by Mr. Langdon Coburn, Baron de Meyer, and Mr. Eduard Steichen. The work of the first-named is always distinguished, and if his colour-plates lack the marked individuality and skill which characterise his monochromes, he has in some of these small autochromes obtained pleasing and artistic results. Baron de Meyer has confined himself in colour almost entirely to still-life, and with some success; indeed, these subjects appear to be better adapted to the peculiarities of the autochrome process than do landscapes and figures. Mr. Steichen has managed, in a few instances, to obtain subtle and delicate effects, which contrast favourably with the harsh colouring of the majority of autochromes we have seen. But a number of his plates are weak and, as examples of the possibilities of the process, possess little value.

As regards the monochromes, Mr. Langdon Coburn is again well represented, his views of the Franco-British Exhibitiou being particularly successful. Mr. Craig Annan shows an excellent series of portraits, of which the *Mrs. Grosvenor Thomas and Daughter* and the *Lady with Picture* are the best. Mr. Malcolm Arbuthnot is seen to advantage in a remarkable composition called *The Bathers*, while other well-known photographers who have sent prints are Mr. Robert Demachy, Baron de Meyer, Mr. Walter Benington, Mr. Dudley Johnston, Mr. Joseph T. Keiley, Mrs. Annie Brigman, Mr. Frank Eugene, Mr. Eduard Steichen, Mr. Alfred Stieglitz, Mr. Clarence White, Mr. Eustace Calland, Mr. Alexander Keighley, Mr. Rudolf Dührkoop, Mrs. Watson Schütze, Mr. F. J. Mortimer, Mr. Reginald Craigie, Mr. H. W. Müller, and Messrs. Th. and Oscar Hofmeister. It should be mentioned that some of the most important works shown at this exhibition have been reproduced in the Summer Number of THE STUDIO, devoted to colour photography and other recent developments in the art of the camera.

The two examples which are given here of the work of Mr. Pilade Bertieri have much interest as illustrations of the achievement of a young Italian artist who is likely to attract the attention of art lovers in this country. Mr. Bertieri has recently settled in London, and was represented this year

"RICHARD" (OIL PAINTING) BY PILADE BERTIERI

FROM A CHARCOAL DRAWING
BY PILADE BERTIERI



SANDROYD SCHOOL, COBHAM: THE CHAPEL — PLASTER DECORATION BY G. P. BANKART

both at the Academy and the New Gallery by portraits which have a considerable measure of power and originality. His technical methods are sound and he combines shrewdness of observation with a feeling for graceful pictorial arrangement. In the charcoal study of a head he shows himself to be a sensitive and expressive draughtsman, and in the portrait of a young boy, *Richard*, there is a pleasant vivacity which can be commended because it comes from the right kind of responsiveness to the impression made upon him by his sitter.

The Chapel of Sandroyd School, Cobham, illustrated on this page, contains some plaster decoration designed and executed by Mr. G. P. Bankart, whose work both in lead and plaster was the subject of a special notice in these pages about two years ago.

Through the courtesy of Mr. Henry Boddington we are enabled to give here a reproduction in colours of Mr. Arthur Hughes's picture, *April Love*, the original of which is in Mr. Boddington's possession. Mr. Hughes, who is now in advanced years, having been born in 1830, came under the influence of the Pre-Raphaelite Brotherhood when in his teens, but though even at that early date and throughout later years he was in close contact with prominent members of the brotherhood, and entered fully into the spirit of the movement, he always remained a non-member. *April Love* is rightly regarded as one of his most important works. It has elicited the admiration of many, and Ruskin's opinion of it should certainly be quoted. It is, he says, "exquisite in every way: lovely in colour, most subtle in the quivering expression of the lips and the sweetness of the tender face, shaken like a leaf by winds upon its dew, and hesitating back into peace."

"The vagaries of artistic reputation are strange in England," remarks Mr. Percy Bate in his work on *The English Pre-Raphaelite Painters*, and the remark is made *àpropos* of Mr. Hughes, who, he

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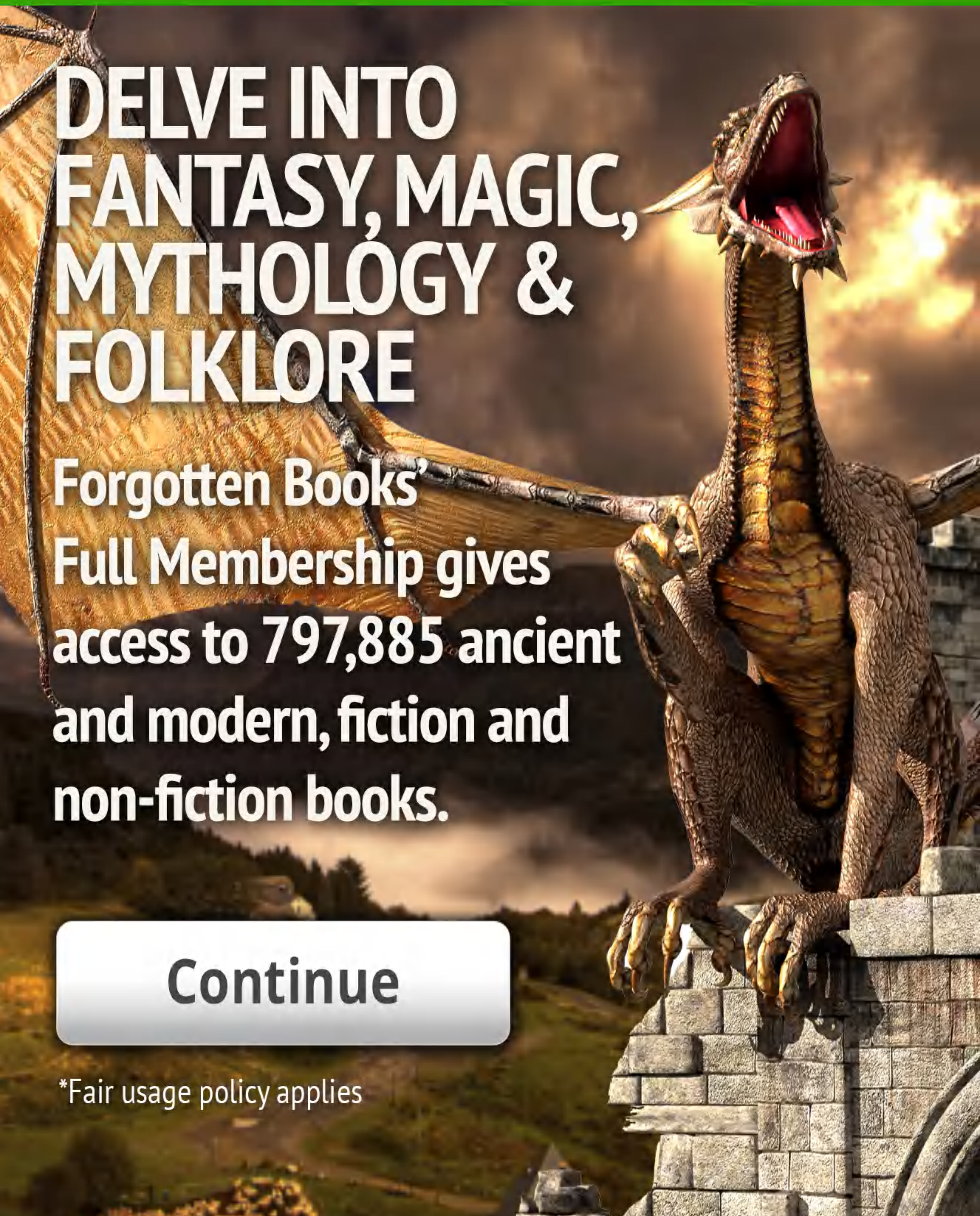

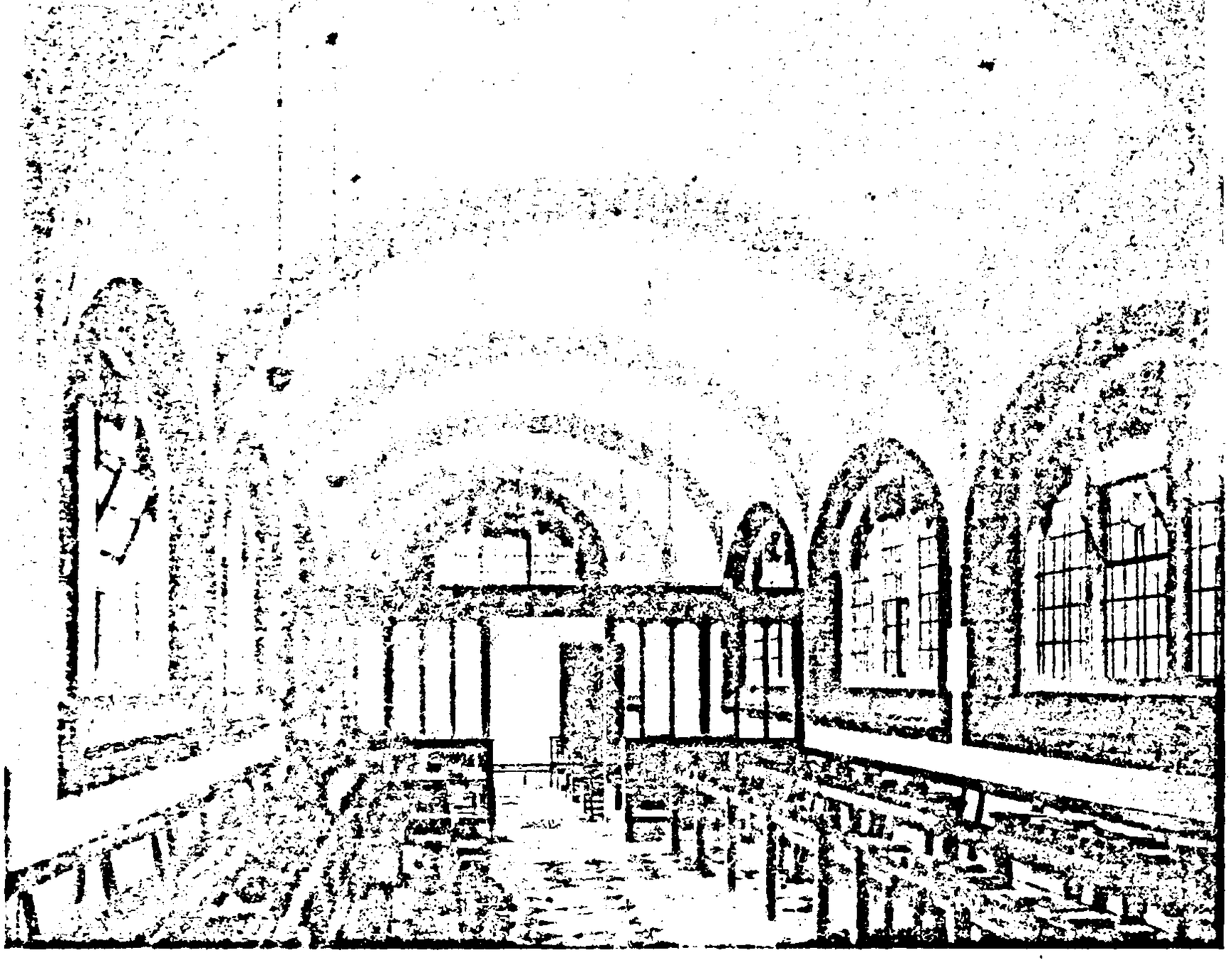

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"APRIL LOVE." BY ARTHUR HUGHES.

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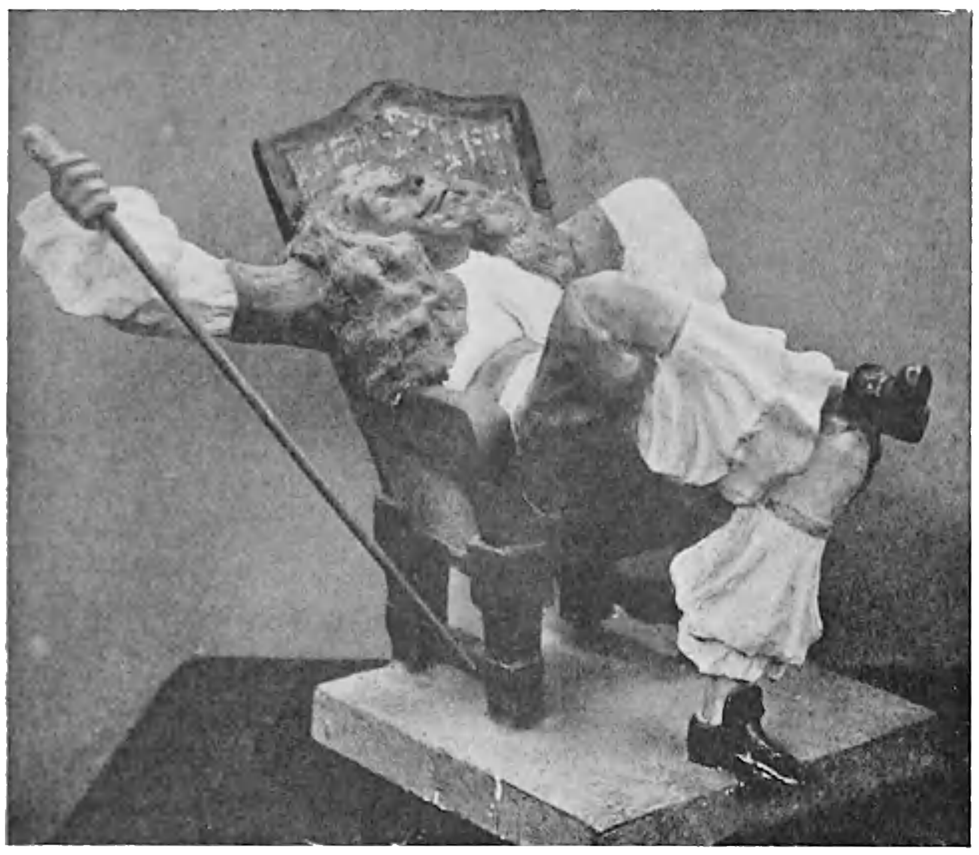


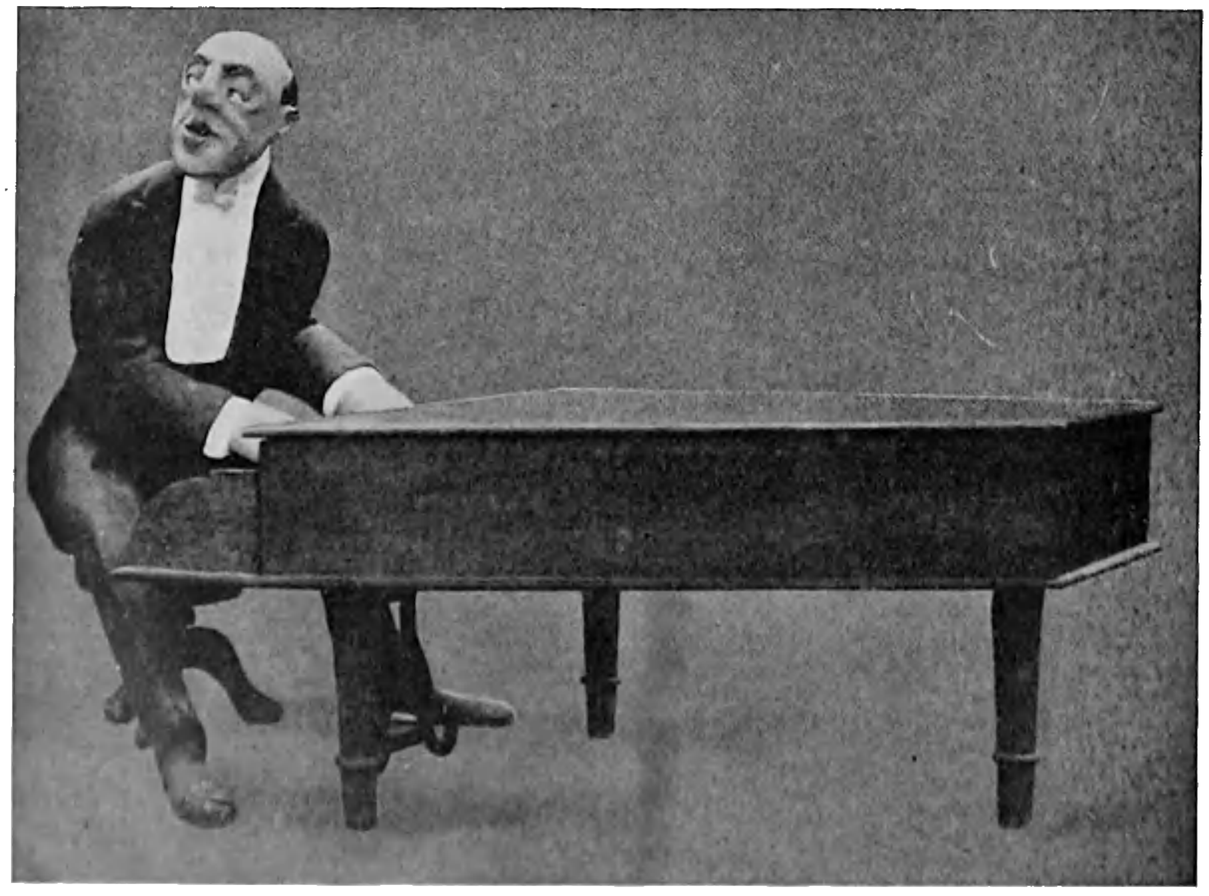
MONS. COQUELIN BY R. BERTRAND
(Salon des Humoristes, Paris)

never fetched a hundred pounds—it is even stated that fifty pounds was the most ever realised in a London sale. Of course, there could be cited many instances of the converse tendency. The records we publish from time to time of prices realised at picture sales show that "slumps" are not by any means uncommon; but we do not remember any to match this extreme oscillation in the case of Franz Hals. The "swing of the pendulum" as it affects artistic reputations would make a very interesting study.

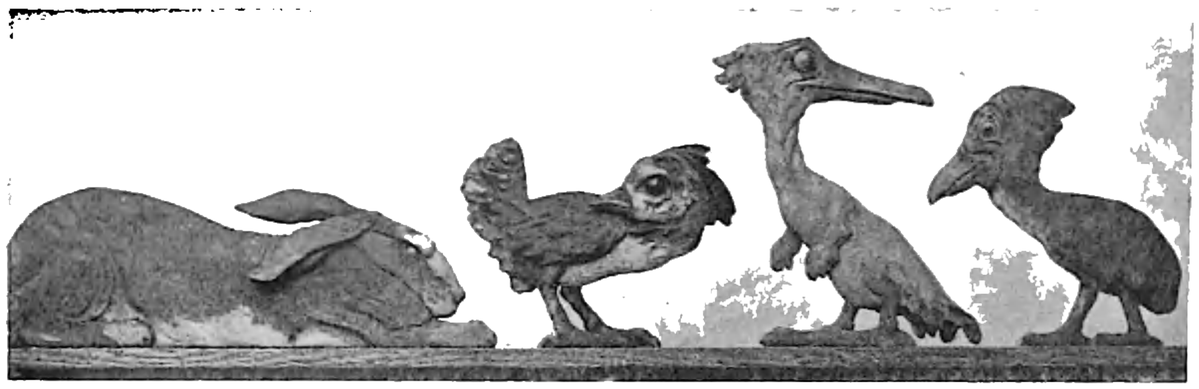
DUBLIN.—Mr. W. P. French is a water-colour painter of much charm and individuality, whose studies of the damp skies and breezy boglands of his native Roscommon have long been familiar to the frequenters of Irish exhibitions, though outside Ireland they are probably little known. Much of the attractiveness of Mr. French's work lies in its unity of feeling and entirely personal inspiration, while his sensitiveness to atmospheric effect is expressed in the liquid quality of his painting, in which the delicate half-tones in the "veils of air" are rendered with an intimate perception of their evanescent beauty. E. D.

"MORTON"
BY R. BERTRAND
(Salon des Humoristes, Paris)

PARIS.—Although by the time these lines are published the Salon des Humoristes will have already been closed for several weeks, the Exhibition has been of too great interest to make it possible to pass it over without some notice and some words of encouragement in THE STUDIO, for



HARRY FRAGSON *(Salon des Humoristes, Paris)* BY P. GAIRAUD



CARVED FRIEZE *(Salon des Humoristes, Paris)* BY RÉALIER-DUMAS

this little Salon comes very near being one of the best and most "live" exhibitions in Paris. No one can deny that humorous drawings, equally with caricatures, are being executed with success by a large number of talented artists, and it is no news to our readers, even those in the more remote places, that such men as Forain, Caran d'Ache, Willette, Léandre, Faivre, Jeanniot, are among the artists of whom this country is most justly proud. They were, moreover, represented by some most excellent work exhibited and very happily arranged in the Hall of the Palais de Glace by M. Valmy-Baysse, the energetic secretary of the society.

But it is not in this that the novelty of the Exhibition lay, but rather in the interesting retrospective section, which was the feature of this year's show, and which has been undoubtedly of considerable educational value to the French public.

This retrospective section comprised a first-rate collection of the works of English humorists of the 18th century, from Hogarth to Leech. Furthermore, one had an opportunity of making acquaintance with the little-known work of artists like Birch, Bretherton, Woodward, Wigstead, Bunbury, Collett, Cruikshank, Gillray, Dunthorne, Heath, Hogarth, Holland, de Loutherbourg, Morland and Rowlandson, to whose eccentric talent about three hundred works bore ample witness. Also of primary interest, like these, was a series of lithographs executed during his early years, from 1845–1852, by Gustave Doré, and which most wittily

"THE AERONAUT" (M. SANTOS-DUMONT) BY P. GAIRAUD

"MONSIEUR LE PRÉSIDENT" (M. FALLIÈRES) BY P. GAIRAUD

(Salon des Humoristes, Paris)

delineate French society at that period. One can only hope that the Société des Humoristes will continue to give us these retrospective exhibitions which so admirably show the strain of parentage which may exist between the art of yesterday and that of to-day.

I noticed that many artists this year found themselves attracted to sculpture. The greatest measure of success has attended M. Poulbot, with his "L'École." This clever artist hit upon the amusing idea of dressing up a number of little stuffed dolls with flexible parts and of grouping them very successfully in most lifelike attitudes on the benches of a miniature school. One has seldom seen the characteristic poses and expressions of children more cleverly rendered. M. René Bertrand has made a speciality of his statuettes of theatrical personages, the actor Coquelin, the comedian Morton, Yvette Guilbert, Dranem, Wright, all are quaintly caricatured by him in his clever models. One must also give a place of honour to M. Gairaud, the author of the amusing little coloured statuettes representing M. Fallières, Fragson, Santos-Dumont, and other well-known people. Very clever, too, is the frieze portraying rare birds carved in wood by M. Réaller-Dumas, of which a reproduction appears on the preceding page. H. F.

Canadian readers of THE STUDIO will be interested in our reproduction of a stained-glass window at Honfleur representing incidents with which the recent tercentenary celebration at Quebec has made everyone familiar. The lower panel shows "How Samuel de Champlain departed once more from Honfleur to take possession of the new territories of Canada" in April, 1608, and in the panel above he is represented in the act of receiving presents at the hands of the native Indians while his men are busy constructing the foundations of his house—the germ out of which the future city of Quebec developed. In the course of these 300 years Honfleur has undergone comparatively little change, and many of the buildings existing in Champlain's day are practically the same now as when he bade adieu to the port. His portrait as it appears in these panels is from one preserved in the Bibliothèque Nationale in Paris.

STAINED-GLASS WINDOW COMMEMORATING CHAMPLAIN'S VOYAGE TO CANADA IN 1608. DESIGNED BY R. FREIDA & LEON LECLERC. EXECUTED BY F. GAUDIN FOR THE MUSÉE DU VIEUX HONFLEUR

MADRID.—Jaime Morera, a pupil of Haes, is a Spanish gentleman of means and leisure, who paints because he loves painting, and who paints the mountains of Spain because they are the natural scenery which most appeals to him. He is, if I may use the term, a specialist in mountain-painting. He has his reasons for this hobby, and has explained them to me. The loneliness of mountain life, particularly in Spain, the exquisite purity of the air, the fascinating light and shade effects upon the marvellous and mystic heights—all these appear to Morera to constitute the noblest

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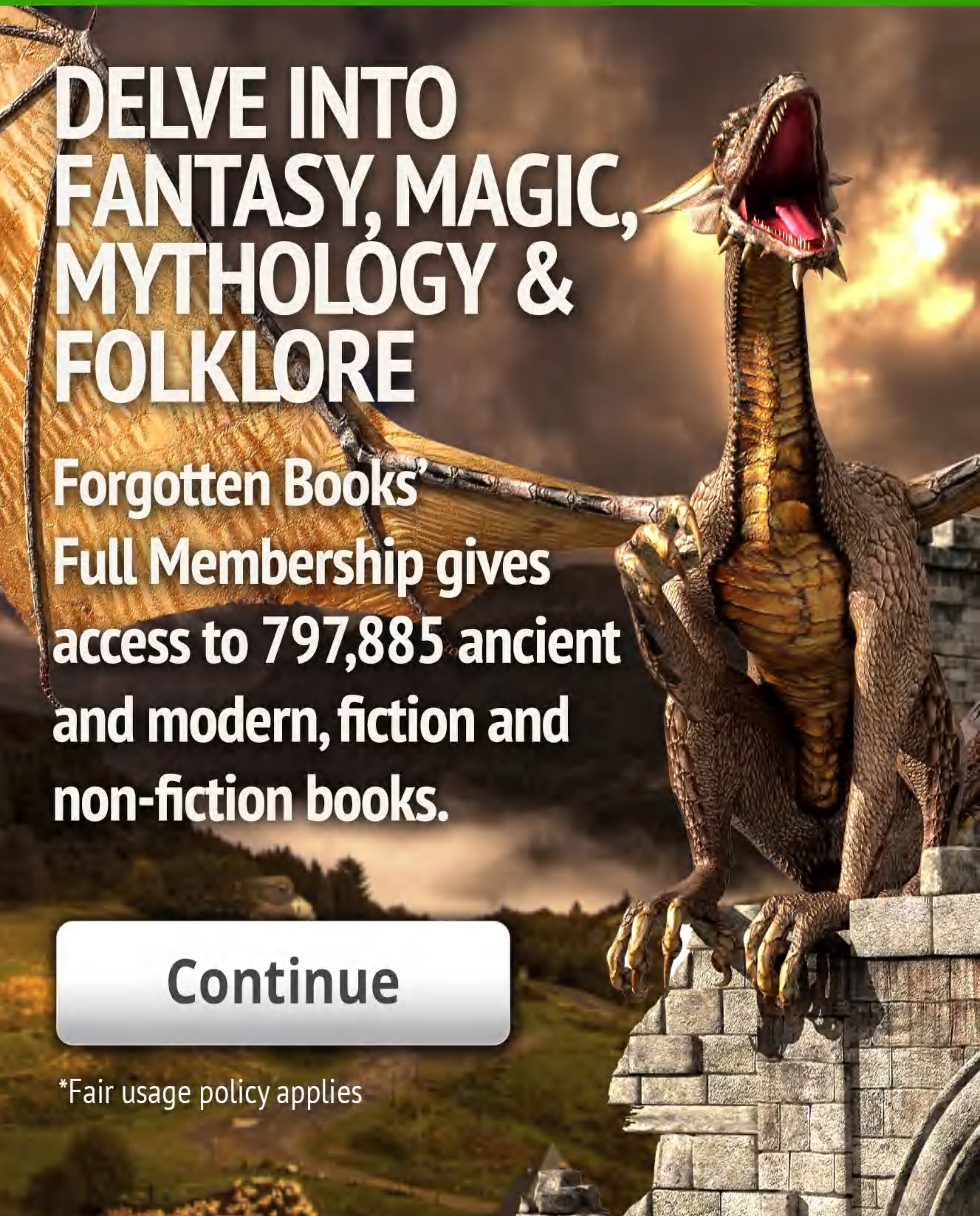
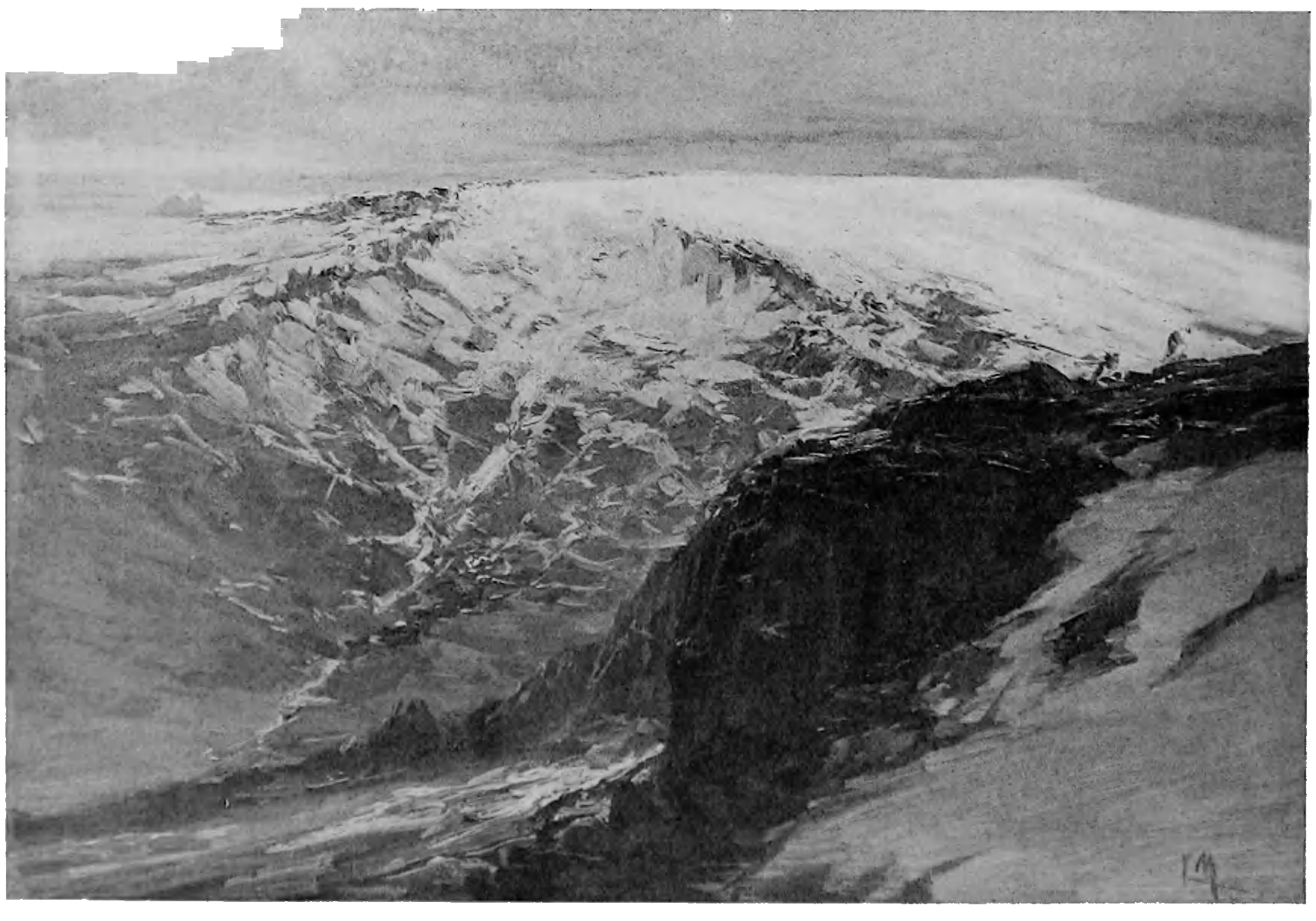


guide, dried flesh and bread his only fare, a cattle-hut his only lodging. His only conversation is with Nature, questioning her mystic moods and moments—the sanguine glories of the rise and set of day, the mute embrace of peak and cloud, the racing of the wind, the swirl of storms, the glacier's stealthy march, the boisterous avalanche. So is Morera half a worshipper and half a hunter, pausing now on bended knee at Nature's shrine, now stalking, as one stalks the chamois, with unusual care and keenness, some rare and fugitive effect of light and shadow on these glorious mountains.

Such are the scenes Morera has done something to make known; for he is not at pains to propagate his pictures. It is an inner satisfaction that he finds, nor does he care to traffic in his art. He works unto himself, and only indirectly for the world. Strong, sincere, and swift—such are the qualities of Morera's painting; and all painting that can demonstrate those qualities is good. Happily, they are not unusual qualities in the art of modern Spain, as readers of THE STUDIO are well aware from articles which have appeared in these pages from time to time. L. W.

FLORENCE.—"Divisionisme" (or "pointillisme") in Italy differs in character from that of other places: it might be termed "impressionisme raisonné." One is struck at once by the extreme care shown in the choice of colours, and by the way they are put on the canvas, the result being seen in effects which, while extremely solid, are at the same time equally luminous—the general effect resembling that of enamel. Gaetano Previati has written a detailed and scientific treatise on the subject, but the true theorist and promoter of Divisionism is still M. Victor Grubicy, producer of exquisite etchings and harmoniser of delicate landscape scenery — lake and mountain, real visions of autumn. For a good many years he and his pen have been in the forefront of the fight, and it was doubtless due to him that Segantini completely changed his *technique*. The method of linear segments still has its disciples in MM. Fornara and Maggi. But chiefly I desire to deal now with two other independent artists of exquisite talent who have been won to Divisionism by means of M. Grubicy. I refer to MM. Angelo Morbelli and Giuseppe Pelizza da Volpedo.

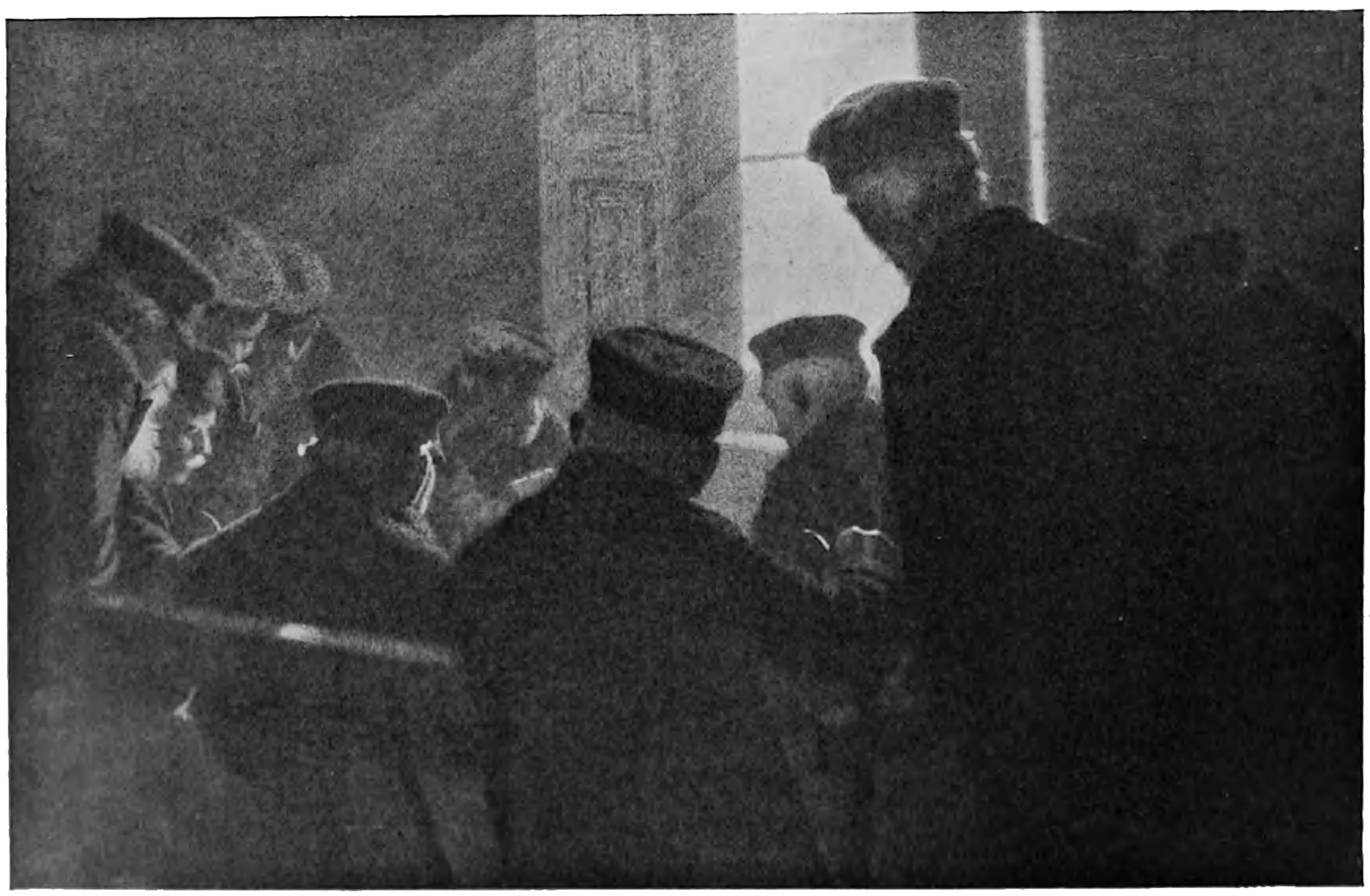


"A GLACIER IN THE SIERRA DE GUADARRAMA, NEW CASTILE" (OIL PAINTING) BY JAIME MORERA

"QUARTO STATO"
BY GIUSEPPE PELIZZA

Until 1890 M. Morbelli had devoted himself to *genre* subjects, after the Lombardian fashion. He was born in 1853 at Alexandria, but he followed all the classes at the Milan Academy. In his early manner are his *Intempérance*, *Fil de Soie*, and *Goethe mourant*. But already he was benefiting greatly by the transparency obtained by means of fluid colours, and in *La Gare de Milan*, in *Derniers jours*, and particularly in *Le Viatique*—which is to be seen in the Rome Gallery—one can distinguish his earliest advance in the direction of discovering the mystery of light. The outlines in these works are as though edged with red tones in the upper portions and blue-green tints in the lower. Next he began to grind his own colours, to study and prepare his varnish; thereafter came his "divisionist" technique, which may be called the result of a number of little intersecting lines, somewhat in the manner of the old *eaux-fortes*. In the Trivalzio *hospice*, an ancient charitable foundation in Milan, where poor old men obtain shelter, Morbelli made some interesting studies, resulting in a whole series of little pictures representing characteristic scenes in their life, such as the one reproduced below. One of the most melancholy of these pictures, entitled *Jour de Fête*, is among the few Italian pictures which for six years past have been displayed in the Luxembourg Gallery. As a pendant to this we have *Le Noël de ceux qui sont restés dans l'hospice*—the Christmas of the friendless. The naïve sincerity of the artist finds most charming expression in this patient, meditative technique, which causes us—even the most short-sighted—to forget the apparent mechanism. M. Morbelli's latest efforts are directed towards portraits and sea-scapes. But in his work there is always something of the *imprévu*.

Giuseppe Pelizza was born in 1868 at Volpedo, a little village in Piedmont, where he has spent the greater part of his life, amid humble surroundings favourable to the development of his exquisitely poetical temperament. Moreover, he has acquired a culture wide and almost classical; he attended no academy, but discovered the art of assimilating the various styles in the course of his brief sojournings in Florence, Milan and Turin. It was not long, however, before he became attracted by the "divisionist" technique. One of his earliest works —exhibited in 1892 at Genoa, where it won a prize—already displayed traces of this method, but only in parts. This picture—*Le Mammine*—was also a revelation of his peculiar conception of life — at once tender and, one may say, almost spring-like in its freshness. Indeed the *Mammine* may be classed with *La Processione* — children



"THE CARD PLAYERS" BY ANGELO MORBELLI

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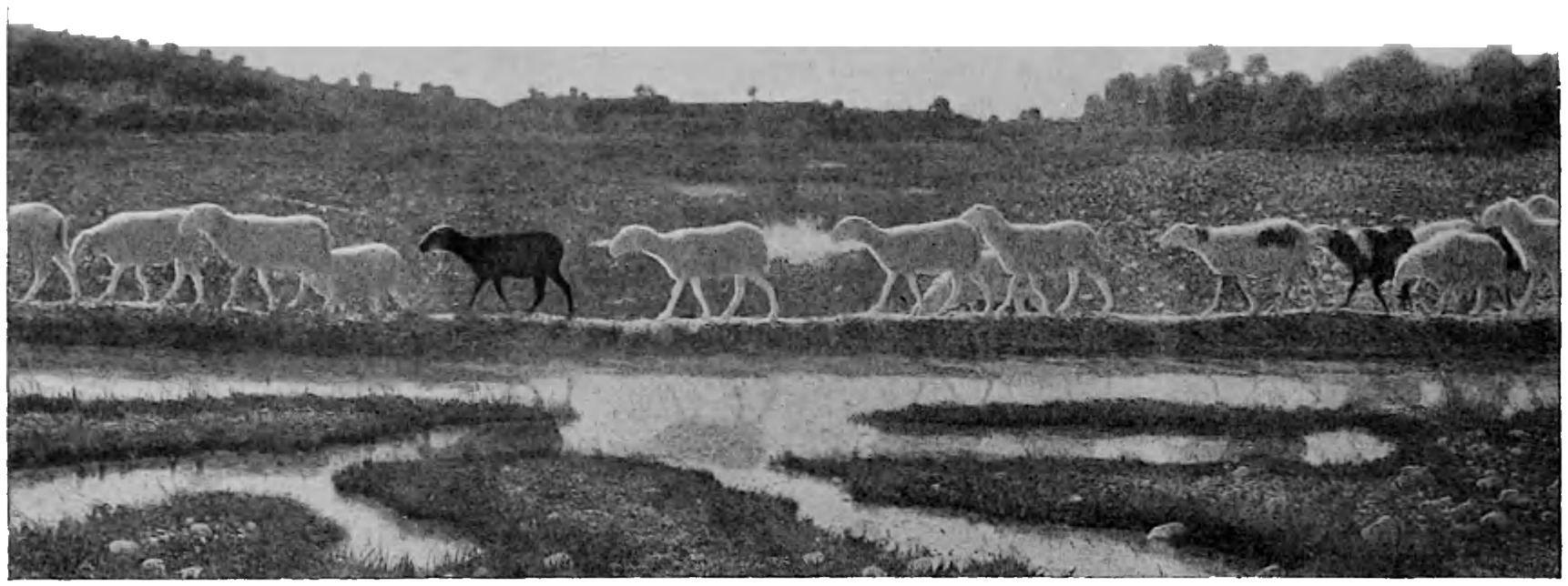
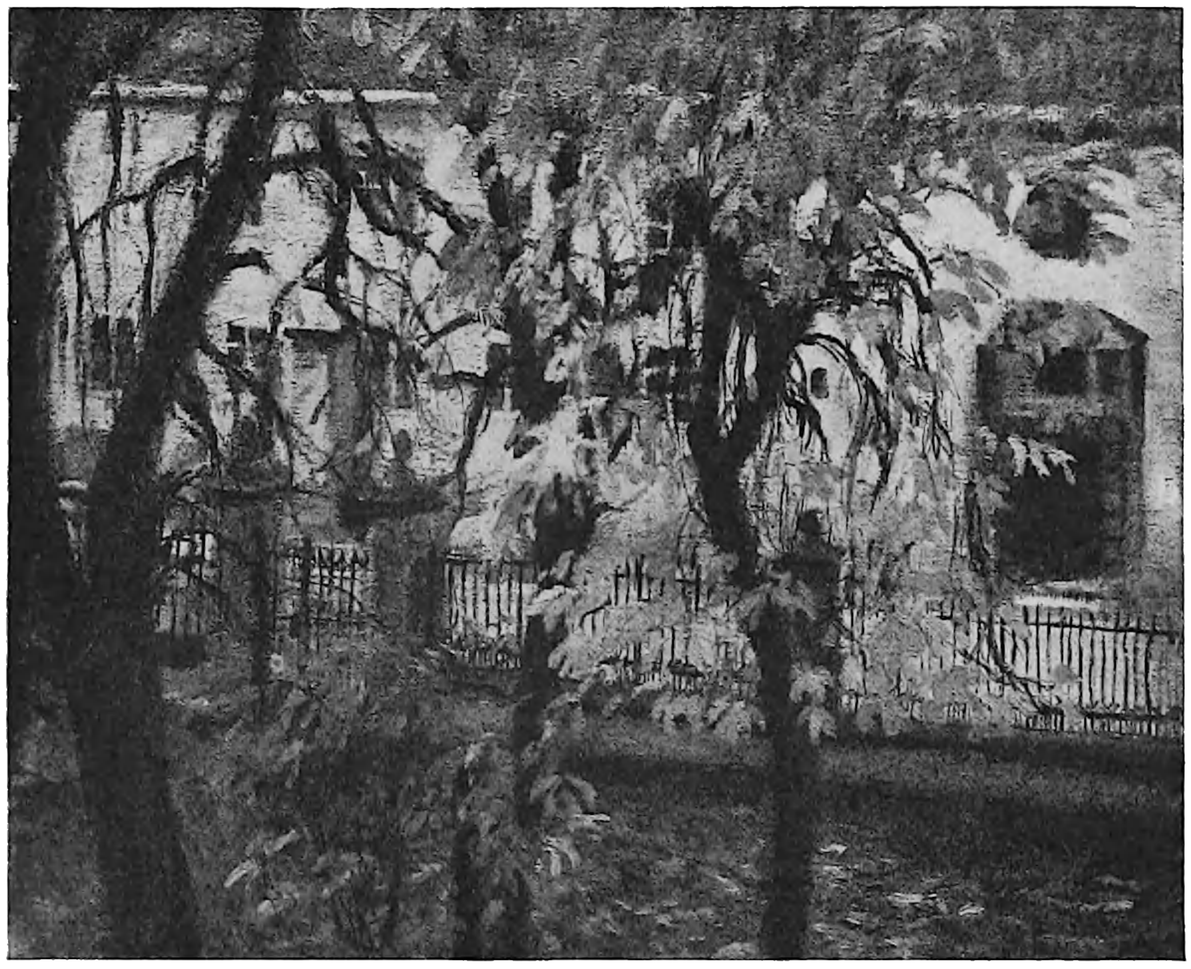


"THE MIRROR OF LIFE" BY GIUSEPPE PELIZZA

duction of this work makes further description superfluous.

It has been urged against M. Pelizza that his symbolism is overdone, but, save for certain details in some of his portraits, the accusation is absurd. On the other hand, the limpidity with which he expresses his feelings is one of his highest qualities. For four years M. Pelizza concentrated himself on the accomplishment of a work on a grander scale, the *Quarto Stato* ("Fourth Estate"), exhibited in Turin in 1902, wherein are depicted, life-size, a crowd of workmen on strike. Firm in drawing, with transparent shadows and with great beauty and serenity in the arrangement of the masses, this work is one of undoubted merit. But the artist failed to avoid a certain atmospheric monotony, with the result that he did not obtain the prize which was due to so noble an effort. It was urged that he had been betrayed by his "divisionism." Thereupon, as though to give a crushing reply to this criticism, he composed *The Sun*, which, sent to Munich and exhibited in Milan in 1906, at once made a great impression on everybody and was bought for the National Gallery of Rome. It revealed on the part of the author a new impulse in landscape painting—a desire to reproduce the

PORTRAIT OF A LADY BY F. MARFORI-SAVINI



"THE REFORMATEN-KLOSTER, CRACOW" BY JOSEF CZAJKOWSKI

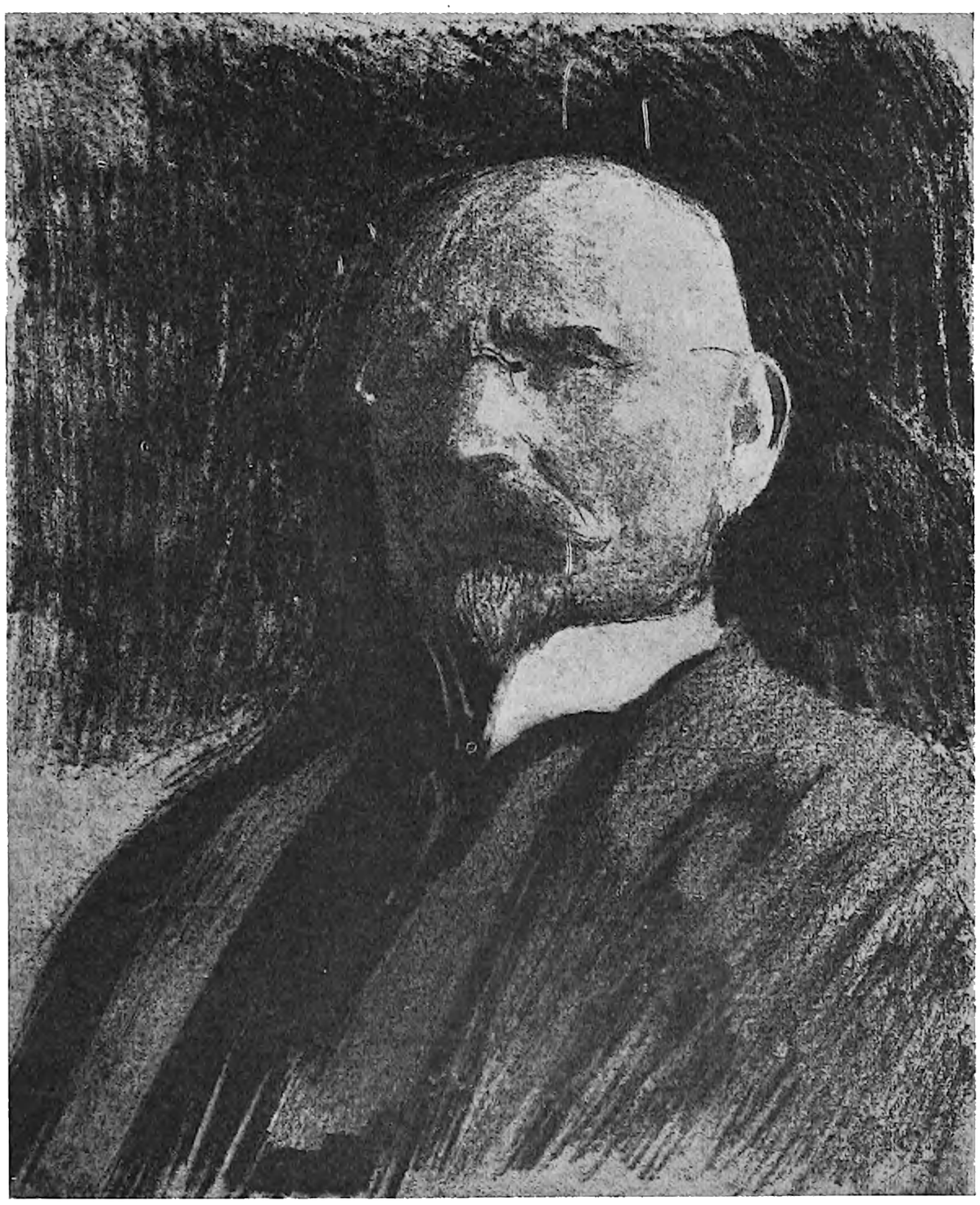
country in its absolute simplicity. With a somewhat broader technique—a few examples of which he has left us—the artist would soon have been able to realise a greater variety of effects. But the death of his much-loved wife struck him so cruelly that he put an end to his life in June of last year, thus cutting short a career of high and legitimate promise.

ROMUALDO PANTINI.

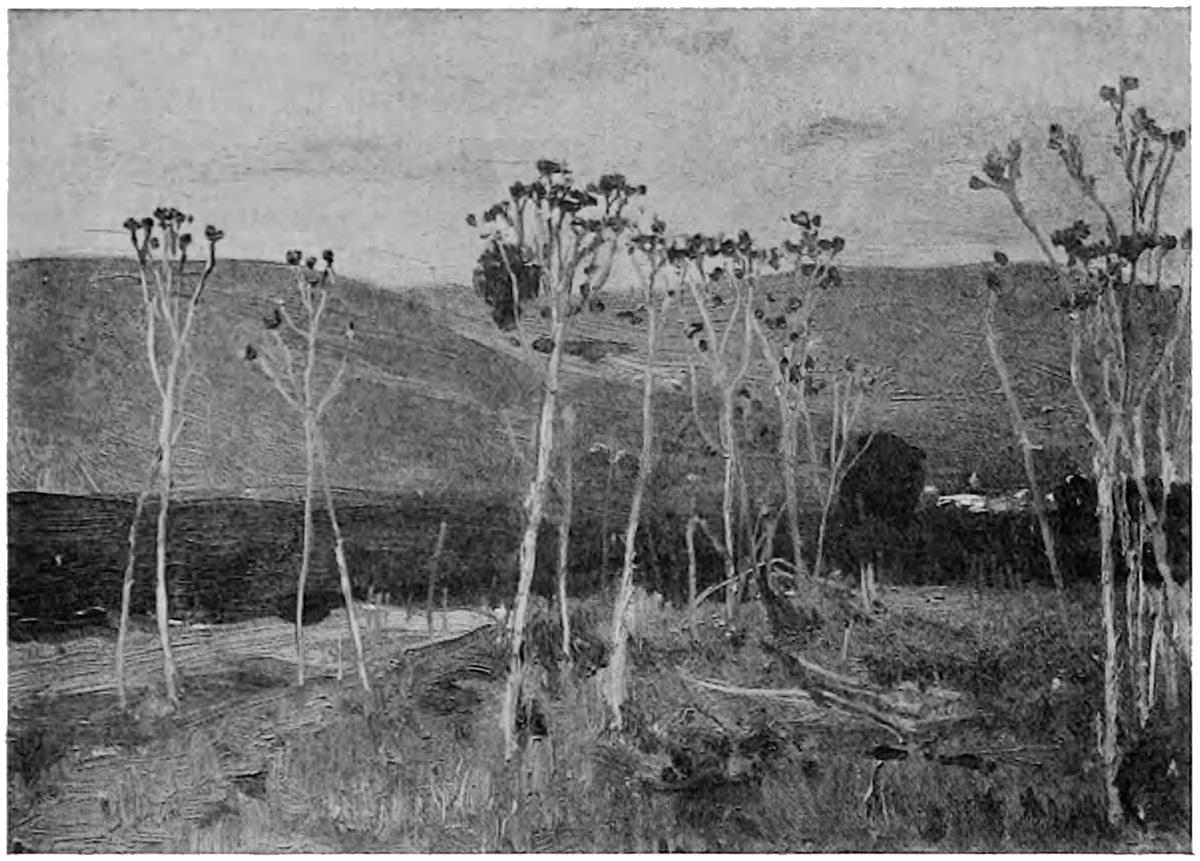
At the last annual exhibition of the Fine Arts Society of Florence one room was devoted exclusively to portraits, and in this section one could not avoid being struck by a canvas of singular refinement, the work of Signor Marfori, a young Florentine artist. Signor Marfori received his first training in the Academy of Florence, and had the advantage of following this by a course of study under Morelli at Naples. He took a distinguished place in the "Concorso Pensionato Artistico" of Rome, and his work has been hung in the International Exhibitions of Milan, Rome and Monaco. He has lately been engaged on a portrait of Gordon Craig.

C. E. E.

VIENNA.—The "Sztuka," or Society of Polish Artists, whose home is in Cracow, and about whom an article



SELF PORTRAIT (ETCHING) BY L. WYCZOLKOWSKI



"THE GIANT THISTLES" BY JAN STANISLAWSKI

appeared in THE STUDIO about a year ago, lately held a collective exhibition at the Hagenbund rooms. Naturally it aroused much interest, both because it was the first collective exhibition they had held in Vienna for some years, and because of the intrinsic merits of the work done by members of the society, for though many of them have studied in France and other foreign countries, the extraneous influences to which they have thus been subjected have not affected the individuality which marks the productions of each of them, nor has the national character common to all of them been thereby obscured.

Two of the rooms were very appropriately devoted to Jan Stanislawski and Stanislaw Wyspianski, two members who have quite lately been snatched away by death at an age when they had only begun to show their powers. The former painted some exquisite little landscapes, genuine colour lyrics one may call them. In his wanderings the painter passed through many lands and has left behind a rich collection of works with *motifs* culled from widely different climes—from the steppes of Russia with their grey sombre tones, to sunny Italy with feathery trees against a background of low hills, or churches whose golden cupolas seem to vie with the sun. Wyspianski, poet, painter and craftsman, was nervous, eager, restless, an incessant worker and thinker, who seemed to be ever hurrying as if aware that his days were numbered and much was to be done in a short time. He was very good in his portraits of children, and also did some charming landscapes, bits of Galician towns and country scenes. His painting of *An Interior* recalls his versatile nature; the stage is one which he himself designed for his own drama "Boleslaw the Bold," a play turning upon an episode in Polish history, and, as was fitting, the decorations also are national in character. His stained-glass windows show great power in design and richness and harmony in colour; he was indeed a man who "touched nothing he did not adorn." The loss of two such talented men as Stanislawski and Wyspianski is a serious one indeed for Polish art.

Prof. Axentowicz contributed several fine pastel

"AN INTERIOR" BY STANISLAW WYSPIANSKI

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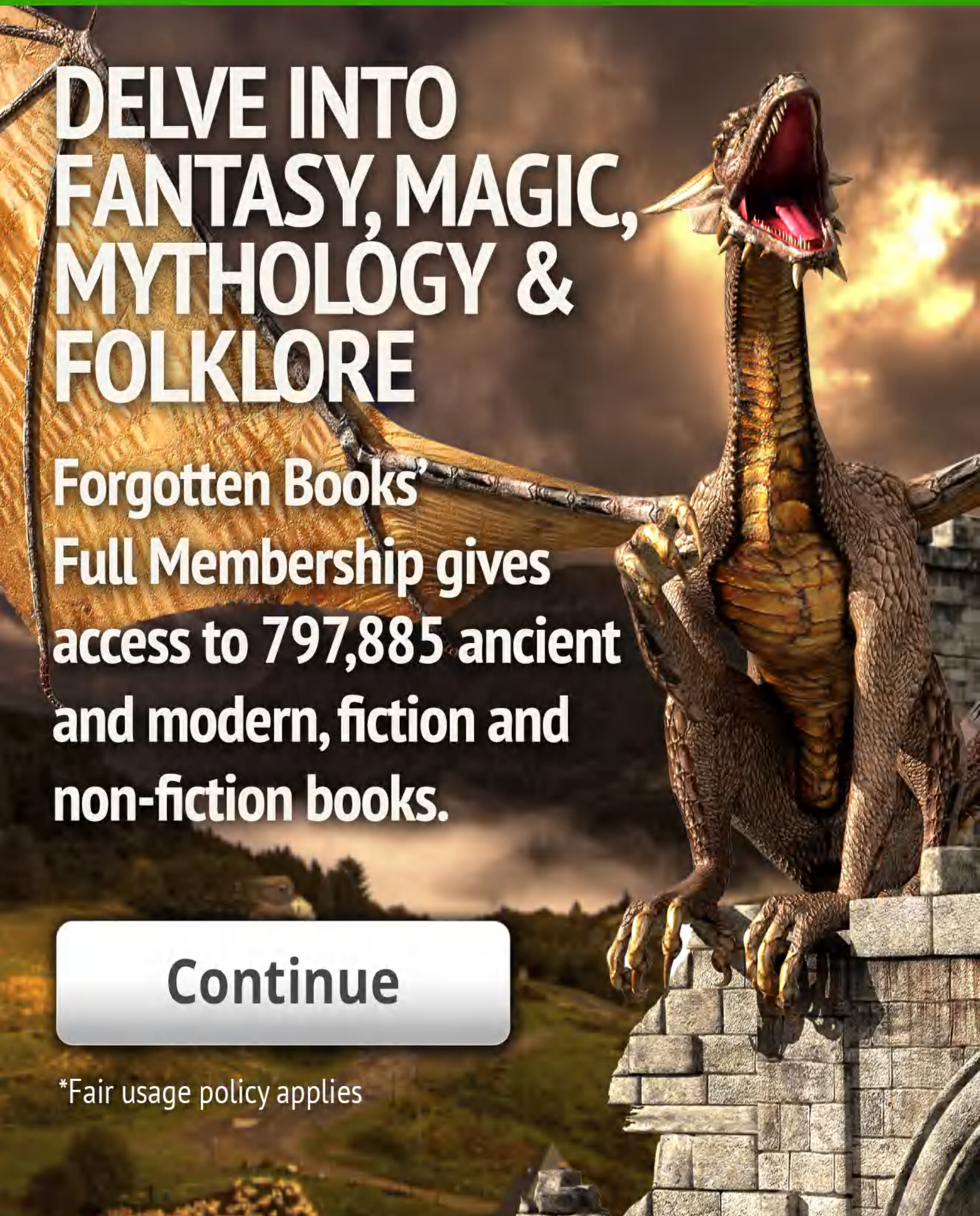


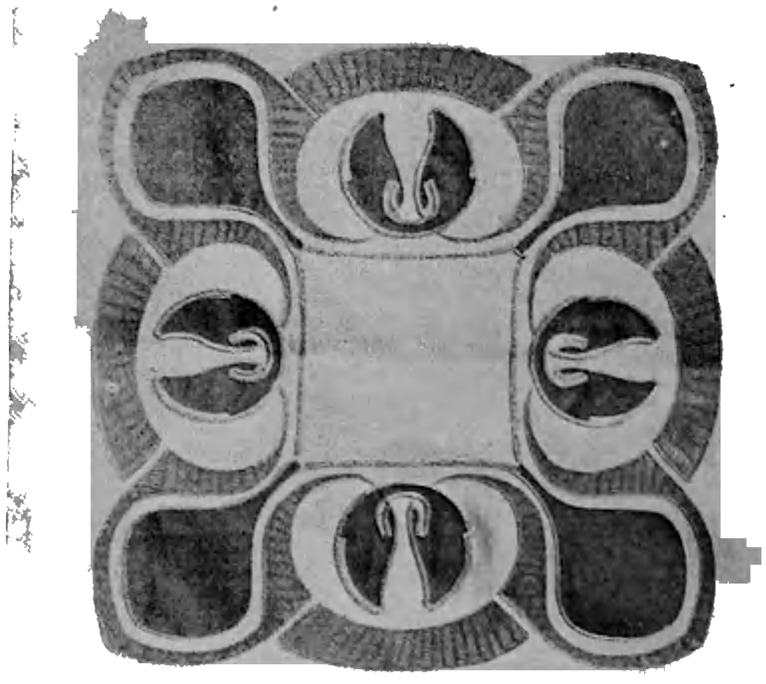
PASTEL STUDY BY STANISLAW WYSPIANSKI

portraits, delicate in tone and colour, notably that of Princess Czartoryska, a harmony in yellow and white, and the study here reproduced. Ferdynand Ruszczyc showed some delightful interiors and creeper-clad houses in their richest autumn shades of reds and red-browns; Josef Czajkowski's *Reformaten-Kloster* is a poetical rendering of an old bit of Cracow, with tall trees in the foreground. Leon Wyczolkowski appeared in a twofold aspect—a painter of still-life, and an etcher. In the latter capacity he shows great power and resolute individuality; in the former true feeling for harmony in colour and fineness of conception. Two of his flower pieces impressed me—one depicting marsh marigolds in a blue jar, a delightful piece of colouring; and the other a cluster of dark red roses in a grey pot. Julian Falat's contributions were worthy examples of this artist's method; Olga Boznawska's portraits in many respects were highly praiseworthy—they show character and individuality; but I have in mind some finer examples of her work than any shown on this occasion. Woyciech Weiss, Karol Tichy, Josef Pankiewicz, Wlodzimerz Tetmajer, Edward Trojanowski, Eugeniusz Zak, were all worthily represented.

The exhibition was also strong in plastic art, the principal contributors here being Edward Wittig, Konstanty Laszczka, Xawery Dunikowski, and Anastazy Lepla: space, however, will not allow me to deal with them individually, so I must defer this to a future occasion. Of Josef Mehoffer's designs for stained-glass windows, friezes, and other works, much might also be said; but this too I must reserve for another time.

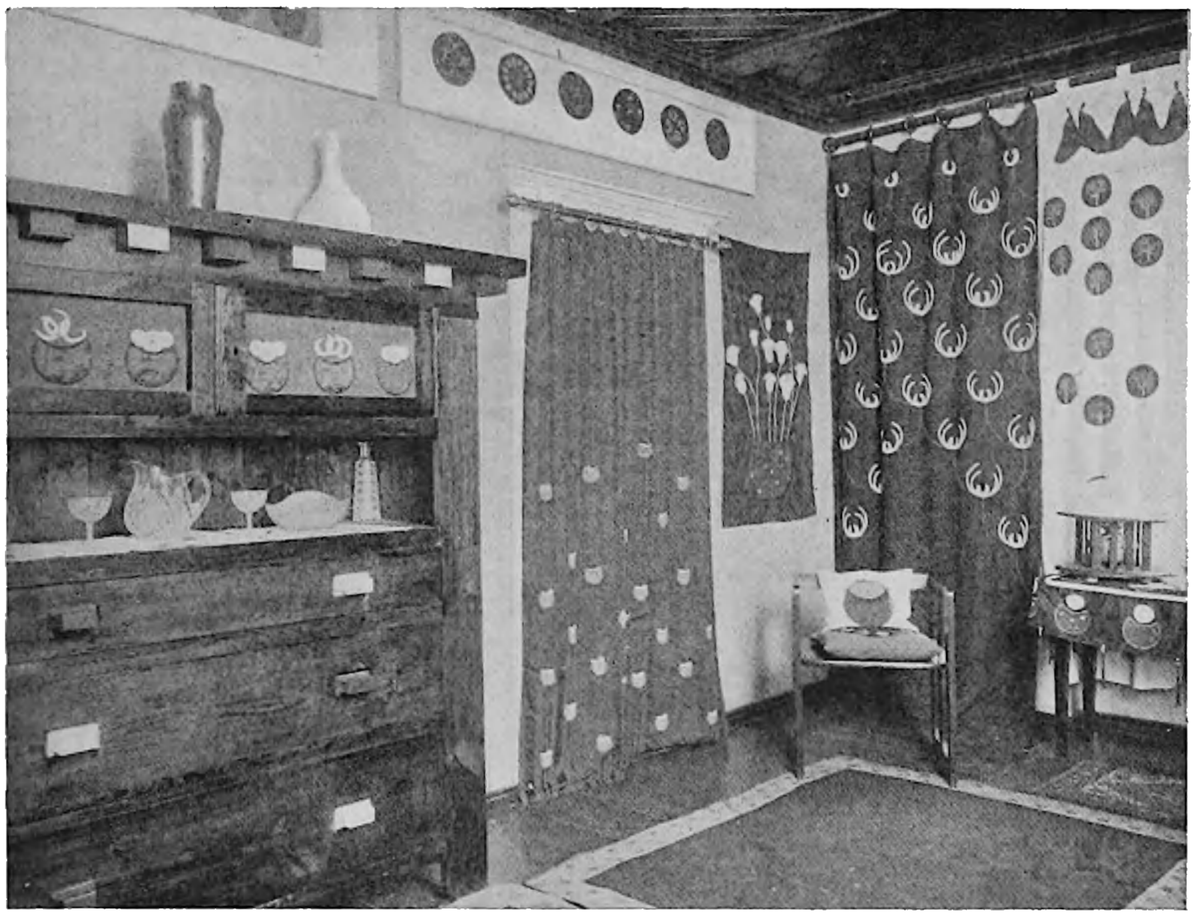
A. S. L.

BERLIN.—During the past season the Königliche Kunstgewerbe Museum arranged an exhibition of needlework for teachers to enliven the methods of this subject. Pupils' work had been selected from different schools in the country to show how articles of utility, dresses and linen, could be cut, sewn and ornamented, instead of filling the lessons with merely mechanical exercises. The second section of this exhibition was the really artistic part, as it contained only model



CUSHION BY H. VAN DER VELDE

CUSHION BY ELSE OPPLER



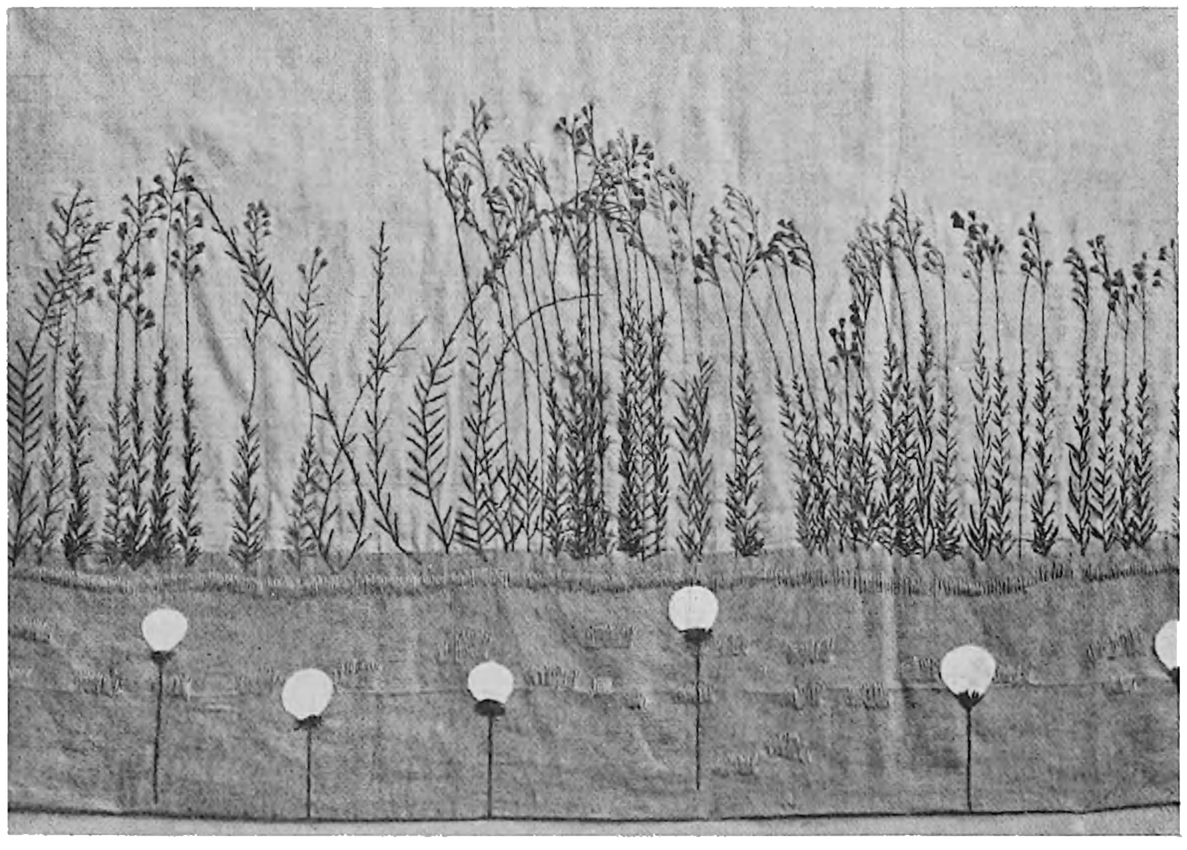
CORNER OF FLORENCE JESSIE HÖSEL'S WORKROOM

work by various artists. Different individualities were here revealed. On the side of the artists of impulse Frau Else Wislicenus was prominent. Every embroidery of hers bore evidence of a sound and fertile talent. Her cushions are real marvels of colour, and the flowery abundance that grows out of them seems created without any preconceived design. Professor Mohrbutter's works bear the stamp of æstheticism. He is an admirer of choice colours and evinces a peculiar delicacy of feeling and a preference for naturalistic motives. There is a kind of groping, tremulous style about his designs, and in some instances they recall Japanese models.

Opposite individualities are Professor Van der Velde and Margarete von Brauchitsch. With them we enter the cooler sphere of logic. In the embroideries of the Van der Velde School we recognise the heavy stamp of the constructive will whose proper material is metal or wood. Where curvature of outline does not speak sufficiently for itself, decisiveness is expressed by application. The celadon hues of colourism do not seem congruous with this exclusively personal character. Margarete von Brauchitsch cultivates a geometrical style of design. She chooses strong and simple colours, violet and green, black and green, brown and white for her linen ground. She can be graceful or strong, rich or sparing, but she appears always reliable and uniform.

Else Oppler attains a genial expression in her yellow linen cushion, with black and green braid ornaments. Professor Otto Gussmann from Dresden steers a somewhat middle course. His designs are loosely composed and yet never uncertain. He generally chooses floral forms and distributes them pleasantly and effectively over the surface.

Florence Jessie Hösel is considered one of the most original workers in the field of needlework. A truly poetic nature is revealed in her embroidered landscapes, and places them quite on a level with high art. Her ornamental designs for curtains,



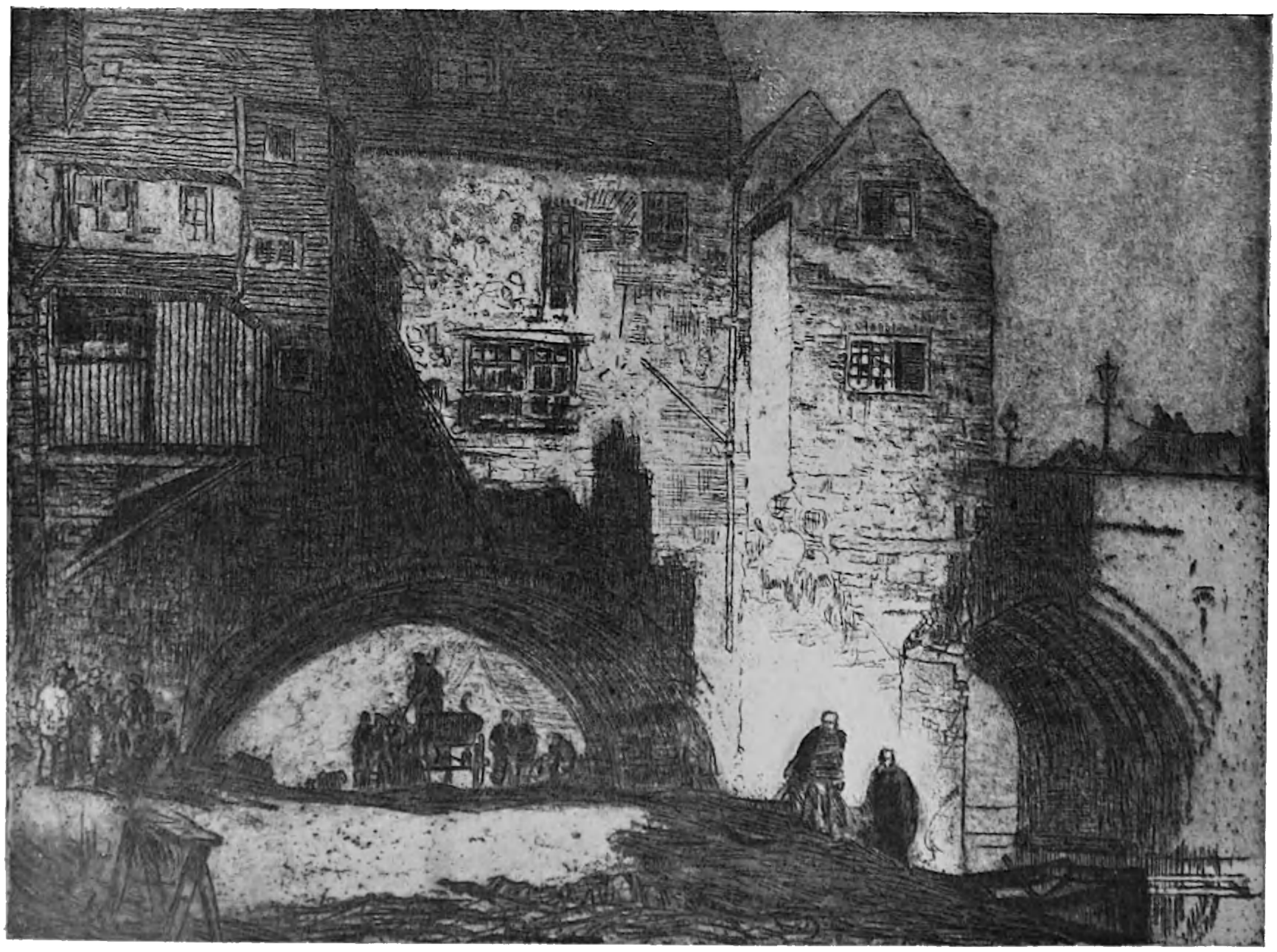
"AUTUMN": WALL HANGING BY FLORENCE JESSIE HÖSEL

covers and cushions are also inspired by forms of nature, and show peculiar elasticity and decorative grace. She can translate any mood of nature: the veiled moon, spring blossoming, autumn sunsets and calmness of the snow by wonderfully impressionistic stitches and applications. With them she can also relate fancies and fairy-tales on wall hangings and tiny objects. Japanese art has had a certain influence, but she has quite an individual talent and will do much for a rather sterile domain. She has lately finished the wall-hanging which we reproduce. It is a picture of evening calm in softest grey and greenish shades. J. J.

ART SCHOOL NOTES.

LONDON.—The meetings of the International Art Congress brought together experts in art education from almost every country, and the discussions that followed the reading of some of the papers were of great value and interest. The Congress was fortunate in its president. No one could have filled the chair better than Lord Carlisle, who is a painter, and in sympathy with every form of art, and he acquitted himself as well as possible of the ungrateful task of apologising to the foreign delegates for the absence from the Congress of any representative of the Government. Nearly forty foreign governments were represented officially, and many of them paid the expenses of their delegates, but our Treasury subscribed nothing, although funds were urgently needed. The expenditure on the Congress by the London Committee was about £5,000, and it was announced at the last meeting that a considerable proportion of this sum had still to be raised.

Mr. William Nicholson has joined the teaching staff of the London School of Art, which already numbers in its ranks Mr. J. M. Swan, R.A., Mr. Frank Brangwyn, A.R.A., and Mr. Niels M. Lund, in addition to the Director, Mr. C. P. Townsley. There are few art schools that can boast a staff of such eminence, and this gave an exceptional interest to the recent exhibition of the students' work at Stratford Studios, Stratford Road, Kensington. Painting from still-life is encouraged at the London School of Art, and there was consider-



"DURHAM BRIDGE" (ETCHING) *(London School of Art)* BY ANTHONY R. BARKER

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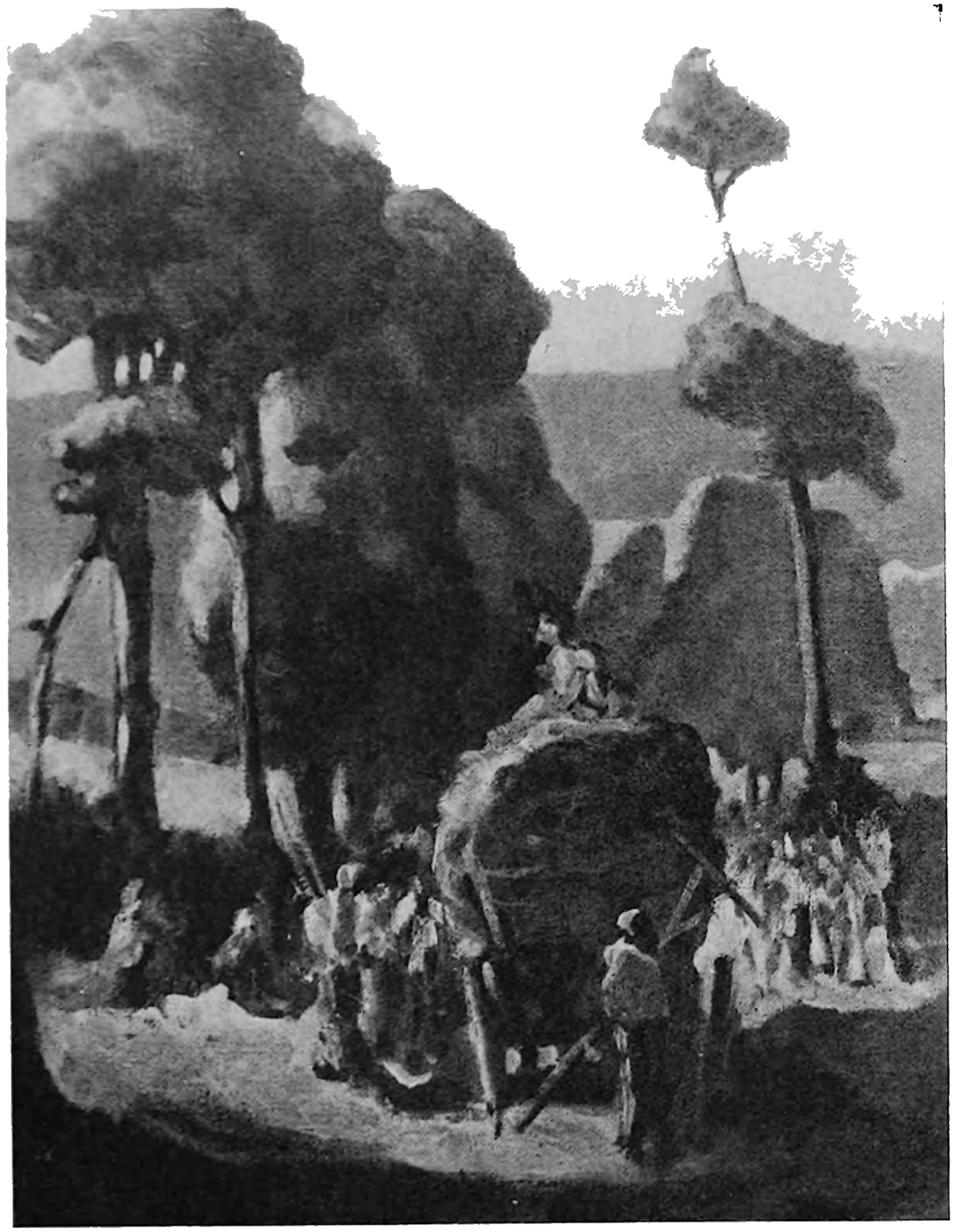
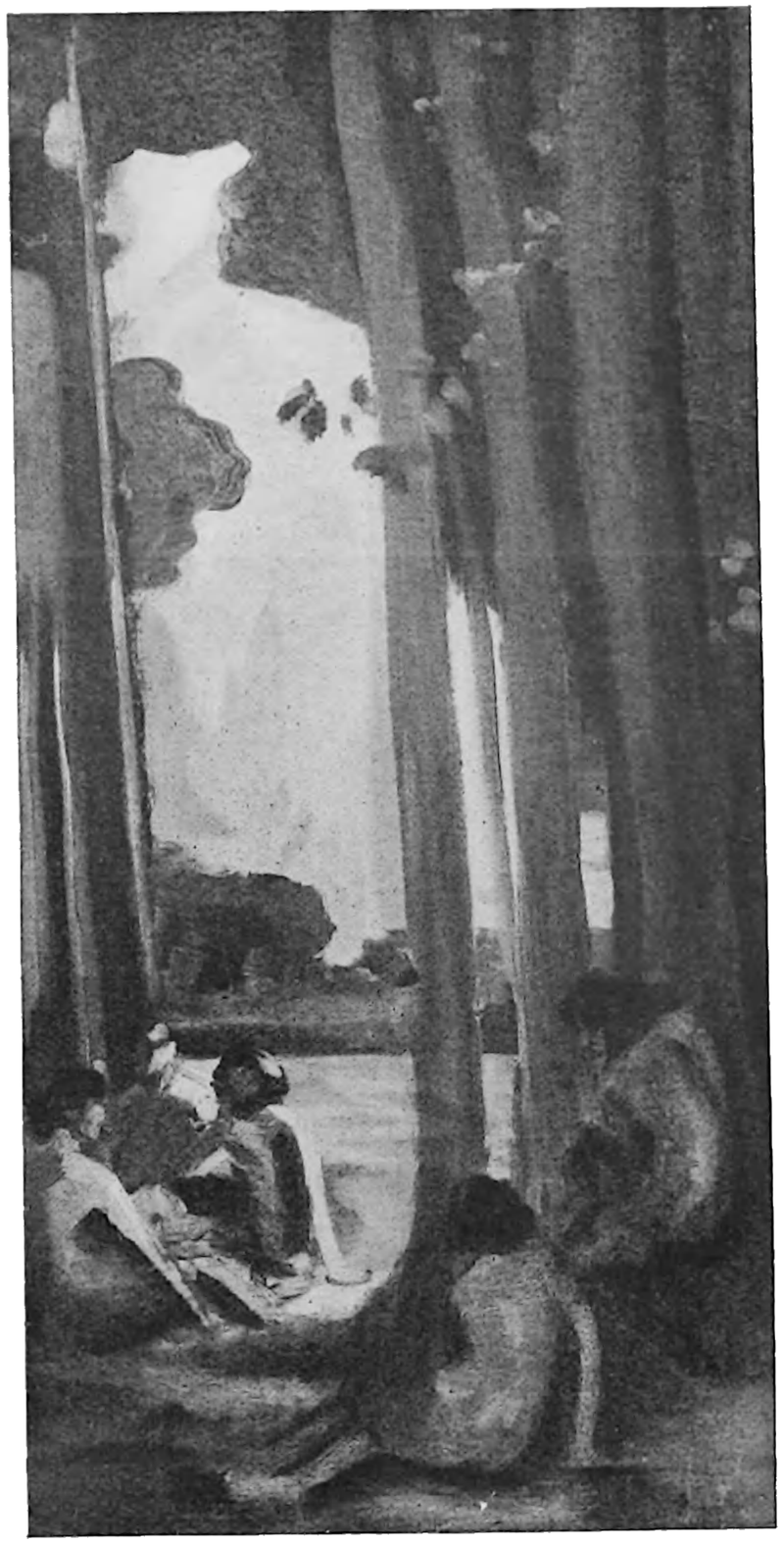
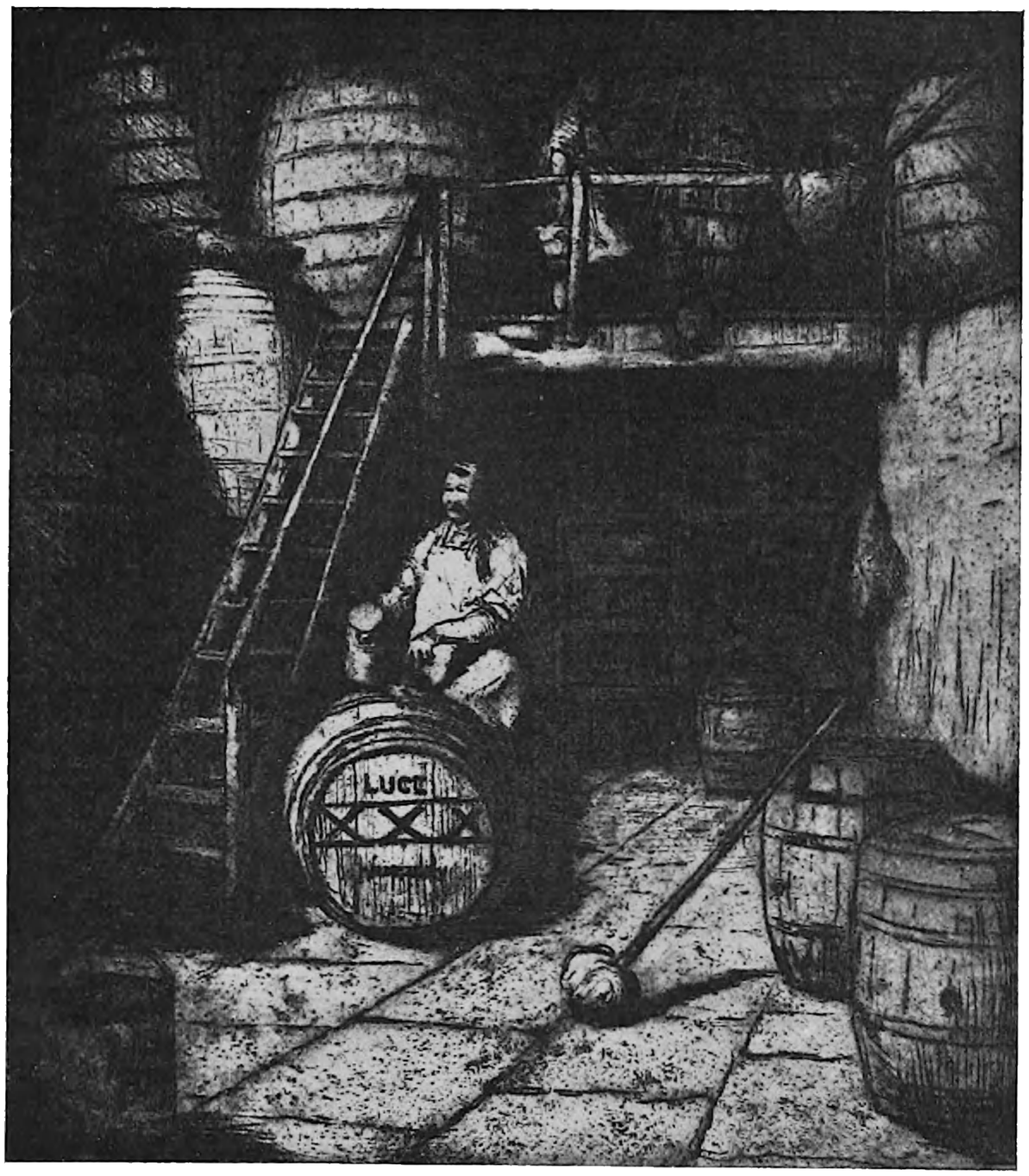


"THE HAYMAKERS" BY GODFREY GORDON
(London School of Art)



DECORATIVE PANEL BY EDITH GARLANT
(London School of Art)



"THE BEER CELLAR" (ETCHING) BY EDITH A. HOPE
(London School of Art)

attached to the school, that showed a sincere endeavour to grapple with the difficulties of open air light and colour. Miss Birks was second, with a clever painting of a man reading a paper; Miss Garlant third and Miss Fearon fourth. In the class for portrait painting, life-size heads in oils, Miss Bredall was first and Miss Brend, Miss Pennethorne and Miss Sale, second, third and fourth. The London School of Art has not been very long established, but its good methods of teaching and the high reputation of its professors have already earned it distinction both here and abroad. Among its two hundred pupils various European countries are represented, and it has also succeeded in attracting American students.

Past students of the Royal Female School of Art will be sorry to hear that its existence as a separate institution ceased in July, and that the premises in Queen Square have been taken over by the London County Council for a technical trade school. In a sense the school still lives, as its classes have been transferred to the new Central School of Arts and Crafts in Southampton Row, but the threads of its traditions have been severed by the loss of the stately old eighteenth-century houses in Bloomsbury, in which for nearly half a century the artistic education of London girls was carried on under Miss Gann and Miss Wilson, and in more recent years under Miss Rose Welby. The list of women-artists whose training was commenced in Queen Square is a very long one, and it includes the names of Mrs. Allingham, R.W.S, Miss Henrietta Rae, and Miss Mary L. Gow, R.I.

EMBROIDERED SILK CUSHION DESIGNED AND EXECUTED BY EMMA GUTENSOHN
(Städtische Gewerbeschule, Stuttgart)

EMBROIDERED CUSHION DESIGNED AND EXECUTED BY ELISABETH HENTSCHKE
(Städtische Gewerbeschule, Stuttgart)

The Royal Female School of Art has an interesting history, for it is directly descended from the original School of Design at Somerset House, which was the forerunner of all the Government Schools of Art that exist now in every part of the kingdom. When Queen Victoria ascended the throne art schools for women were practically non-existent, although Mr. Sass (the first teacher of Millais) received a few girl pupils at his house in Charlotte Street. The foundation of a class for women at the School of Design was therefore the beginning of a new epoch. It was, however, absurdly opposed by a section of the public in the interests of propriety, because members of both sexes would work in the same building and might perhaps meet on the stairs! The class for women survived the opposition of the ultra-virtuous, only to meet with and to overcome other and more serious dangers.

So long as William Dyce, R.A., controlled the School of Design the women students were fairly treated, but after he left they were hustled out of their convenient apartments in Somerset House, and banished to rooms above a soapmaker's on the opposite side of the Strand. The only entrance was through the soapmaker's shop, and nearly all the class-rooms had a south light, which made working from casts and models a matter of extreme difficulty. These troubles called forth vehement remonstrance and an appeal to Parliament from Mrs. M'Ian, the mistress of the class. New quarters were at length found at 37 Gower Street, where the women's classes were established, and, as the Female School of Art, existed for several years undisturbed. In the autumn of 1859 Miss Louisa Gann was appointed head mistress, and two months later the Lords of the Committee of Council on Education announced that they would no longer pay the rent and the local expenses of the school. Here was a crisis indeed; but Miss Gann, whose connection with the Royal Female School of Art was maintained until a year or two ago, proved herself equal to the emergency. She appealed to Queen Victoria and Prince Albert, to Members of Parliament, to the Press, and to the City Companies, and obtained moral or financial support from all of them. A liberal subscription was given by the Royal Academy, whose schools had not at that time been thrown open to women students; and a bazaar held at the South Kensing-

EMBROIDERED CUSHION DESIGNED AND EXECUTED BY OTTILIE HAAS
(Städtische Gewerbeschule, Stuttgart)

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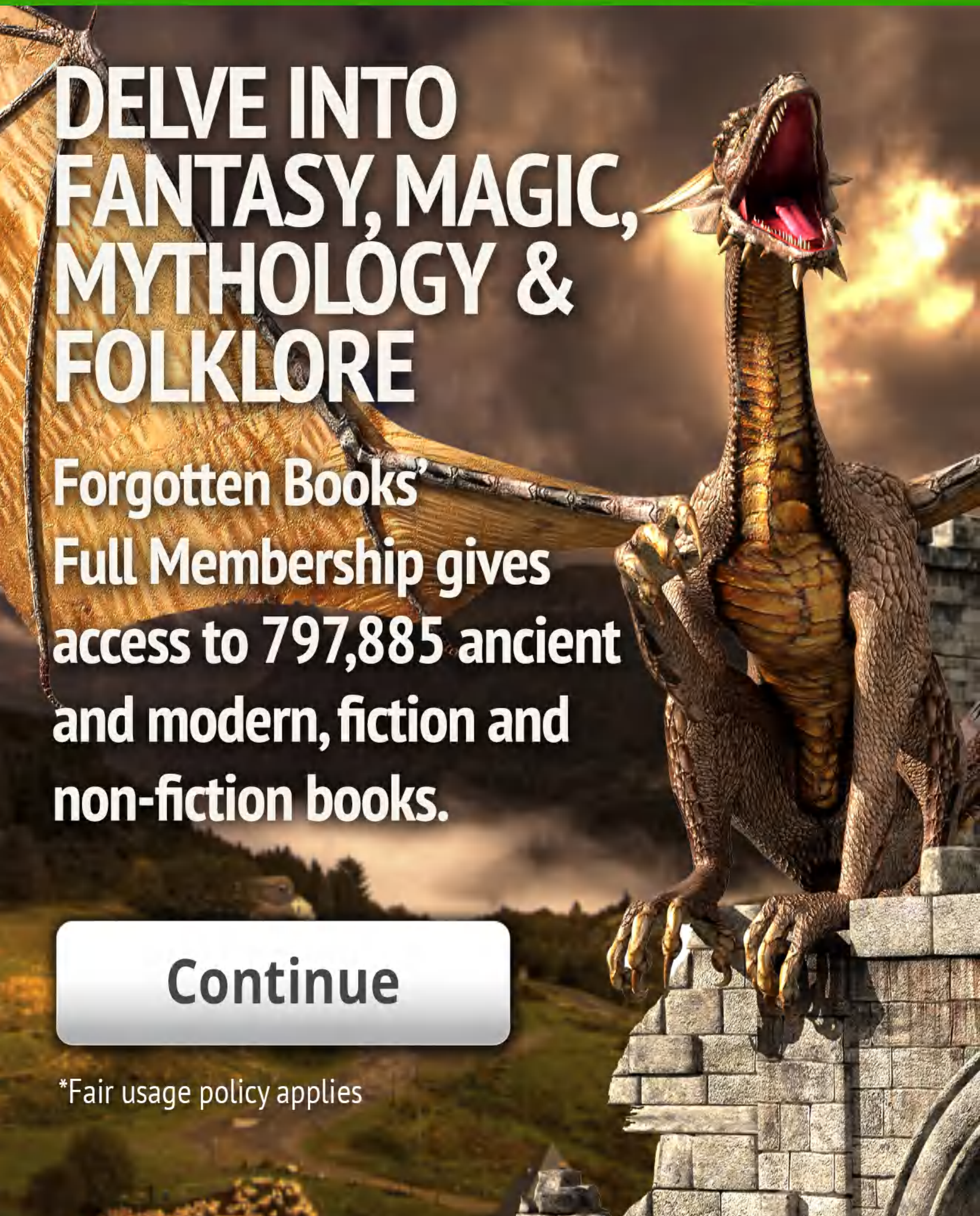

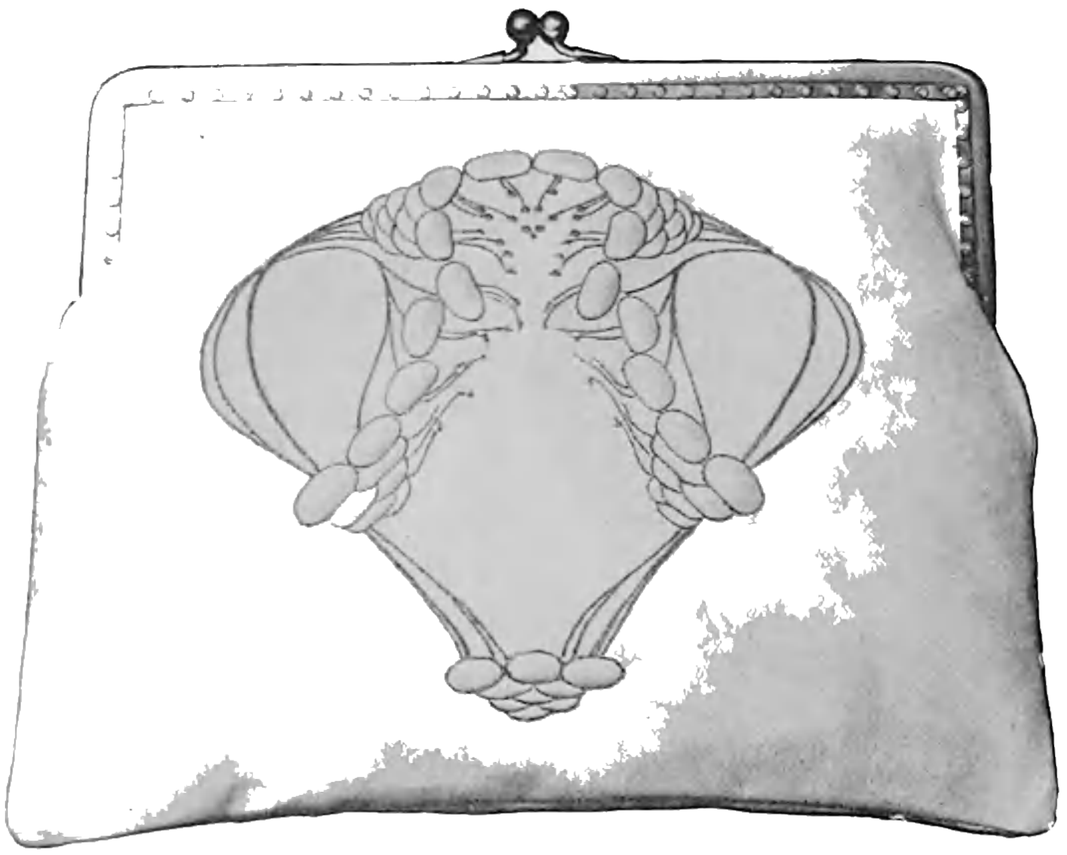

WHITE LEATHER PURSE EMBROIDERED WITH YELLOW SILK DESIGNED AND EXECUTED BY LAURA EBERHARDT
(Städtische Gewerbeschule, Stuttgart)

of training, and by passing the Government examination at the end of the course, endeavour to obtain the State diploma qualifying them to act as teachers of drawing. The curriculum includes the usual preliminary study of drawing in various media, designing, modelling, the history of art and styles, methods of training, etc. There are practical classes for embroidery, pottery, wood-carving, lithography, metal work, in which the students are encouraged to carry out their own designs, and this practical training is especially fostered in the case of those students who, instead of adopting the profession of teacher, intend to enter manufacturing establishments as designers. A close and careful study of natural forms is strongly inculcated as the best foundation for successful design.

Fräulein Eberhardt, of whose work some illustrations are given, with some examples of that done by students in her class, was herself a student at this school, and on completing her studies and passing the qualifying examination, was sent to Vienna to pursue her studies under Franziska Hoffmanninger, on the conclusion of which she was appointed to the professorship of embroidery in the Städtische Gewerbeschule. She attaches the greatest importance to developing the colour-sense in her pupils, who are encouraged to make experiments in the selection and juxtaposition of colours. For this purpose she always has at hand a large assortment of materials, such as silk, linen, velvet, and other fabrics of every hue, to aid them in composing their schemes of colour. Some tapestry looms have lately been added to the appliances of the school, and a class is now devoted to studying the technicalities of weaving, the results so far being encouraging.

REVIEWS AND NOTICES.

Seals. By WALTER DE GRAY BIRCH, LL.D., F.S.A. (London: Methuen.) 25*s.* net.—Though several monographs have appeared on the seals of certain corporate institutions the complete history of the engraved stamp remains to be written; but to that history Mr. Birch's volume—one of the useful Connoisseur's Library—is a very notable contribution. In it he goes back to the first origin of "a special and unique mark easily recognisable wherewith to set apart objects or to identify them," describes the various materials—that included precious stones such as sardonyx and jasper—of which it was made, notes the confusion that has arisen from the use of one word to denote alike the matrix or actual stamp and the impression formed by it, and traces the evolution of the former from its first crudely simple forms to the triumphs of design and execution of mediæval and renaissance times. That seals were in use at a very early date is proved by the constant references to them in the Old Testament and in records of Greece, Rome, and other nations, the probability being, in Mr. Birch's opinion, that the greater number were "cylinders of hard stone, engraved with a sacred or personal device, and pierced through the long axis so that a thong or string could be passed through and enable it to be tied to the wrist." Other early forms of seals were the sacred beetle or scarab of the Egyptians and the cones of the Assyrians, the later examples of which are embellished with exquisite and often elaborate designs engraved in intaglio with extraordinary skill. After dealing with the seals of Oriental nations and those of the Greeks and Romans, he proceeds to describe in fuller detail the finest English seals from the earliest times. The seal of the Confessor is a unique example of Anglo-Saxon art and of great historic value, the figures on either side being supposed to be true portraits of the saintly monarch, whilst that of the Conqueror, though inferior from the æsthetic point of view, is interesting as the earliest signet bearing an equestrian effigy. Considerable space is also

devoted by Mr. Birch to the seals of ecclesiastical and monastic dignitaries, corporations and universities, the noble families of the United Kingdom, the royal seals of Scotland, some of which are remarkably fine, various Continental seals, amongst which those of certain noble ladies of France are specially beautiful; and he gives in addition to an excellent index a very useful glossary of heraldic and conventional terms.

Yorkshire Vales and Wolds. Painted and described by Gordon Home. (London: A. & C. Black.) 7*s.* 6*d.* net.—In his two previous books, already noticed in these columns, "Yorkshire Coast and Moorland Scenes" and "Yorkshire Dales and Fells," Mr. Home has dealt with the northern half of the county, and in the present volume he completes his description with a survey of the southern parts. Yorkshire is a county peculiarly rich in lovely scenery and interesting associations, and no doubt the task of judiciously selecting from the enormous quantity of material that lay ready to his hand was no light one. Mr. Home is gifted with an engaging style, and he blends very successfully historical and archæological allusions with shrewd remarks about the people and places he describes. One is rather at a loss however to understand how, in his very "Brief description of the City of York," of all towns perhaps the richest in mediæval architecture and historical associations, he comes to dismiss the subject of York Minster in twenty lines, while to Selby Abbey he devotes about six pages. Most interesting is his chapter "From Filey to Spurn Head," and the one devoted to the charming old-fashioned town of Beverley. In his illustrations he is scarcely so happy as in his text. *Bootham Bar, York*, is delightful, but the same cannot be said for all the other illustrations, many of which are painted—or is it perhaps the fault of the reproductions?—in rather too bright colours.

Hungarian Decorative Art. By Stephan Gróh. (Buda-Pesth: Hungarian Society of Arts and Crafts.) In two parts, 60 kr. complete.—The first of the two portfolios of which this work consists contains sixty sheets of illustrations, showing the traditional devices and patterns employed by the peasant inhabitan's of Hungary for decorating their dwellings, furniture, implements, garments and so forth. About one-third of these sixty sheets exhibit the decorative devices used on the outside of Hungarian houses in various parts of the country, and a pretty close kinship of *motif* is observable in them. The recurrence of closely similar forms would seem to show that they are not intended purely as decorations in these cases, but mainly as symbols, a view which is strengthened by the occasional introduction of obviously religious devices. In the remaining sheets examples are given of the ornamental work of the Slovack and Rouman peasants inhabiting Hungary, in addition to that done by the Hungarian peasants; but ethnographically distinct as these races are the character of the ornamentation gives little or no clue to any racial divergence. Much of the interest of the craftwork done by these peasants is due to the pleasant combinations of colour which so many of them present; but unfortunately only one of the sheets in this part has been printed in colours, and this shows examples of the carved yokes carried by oxen. It is a pity that some of the specimens of coloured embroidery were not shown in this way, and it is a pity, too, that woven fabrics such as carpets have been omitted altogether. The second part of the work consists wholly of designs executed by Prof. Gróh and his students, and all betray a strong leaning to the traditional style.

Recent additions to the series of *Masterpieces in Colour*, published by Messrs. T. C. & E. C. Jack at 1*s.* 6*d.* net per vol., comprise volumes on *Millais* with text by Mr. A. L. Baldry, *Carlo Dolci*, by Mr. George Hay, *Tintoretto*, by Mr. S. L. Bensusan, and *Gainsborough*, by Mr. Max Rothschild. Each volume contains eight reproductions of typical works by the respective artists, but we regret to observe that the promise of the earlier volumes in regard to the quality of the reproductions is not fully realised in some of the later numbers, the illustrations to Millais especially being all more or less disappointing. On the whole the advantage rests with the Old Masters.

Mr. Thomas Way, whose lithographic work will be familiar to readers of The Studio, has recently issued a series of six postcards, entitled *London at Twilight*, and a similar series of six of the *Thames at Twilight*, both of which are artistically greatly superior to those usually offered to the public. The selection of views is an admirable one, as might be expected from one who has for many years made the historic buildings and remarkable atmospheric effects of the great city his especial study. The two sets are published by E. J. Larby, 1 Paternoster Avenue, London, at 1*s.* net each.

Erratum.—In our August issue, p. 221, beneath an illustration of a Hill-side Garden, Herr H. Wienkoop was given as the designer, but it was Architect Ludwig Fuchs who designed this garden.

THE LAY FIGURE: ON STUDYING THE MASTERS.

"WHY is it that we persistently begin our art studies at the wrong end?" asked the Art Critic. "Experience ought to have taught us by now that such an inversion is contrary to commonsense, but we do not profit by experience."

"What do you mean by beginning at the wrong end?" enquired the Art Master. "Our system of art education has been thought out by men who are well acquainted with the needs of the student, and I think that its results prove that it is thoroughly efficient. It is based upon experience, and that is what makes it so sound and complete."

'Yet I say that it is all upside-down," returned the Critic; "and that it does not provide the student with the training that he really wants."

"You are in opposition to all the leading men in the art world," cried the Art Master, "and you are taking up a position that is quite untenable. Why waste time in purposeless discussion?"

"Wait a minute," broke in the Man with the Red Tie. "Who are the leading men in the art world in whom you have such perfect faith? I think I could mention a few individuals—very prominent people too—who are by no means in agreement with the system in which you believe."

"No doubt," replied the Art Master, "there are always eccentrics who take a sort of malicious pleasure in making themselves a nuisance to recognised authority; but no sensible person takes any notice of them. They fuss and fume, they lay down the law on a subject with which they are, to say the least, very imperfectly acquainted, they make foolish experiments in art education from their point of view, but they have never yet succeeded in effecting any appreciable changes in the system on which our art students are trained."

"That may be their misfortune rather than their fault," laughed the Man with the Red Tie. "You are not justified in condemning them because they have not succeeded; failure to bring about a reform does not always mean that the reform is not necessary."

"Nor does it mean that the reformers are wrong," said the Critic. "It very often means nothing more than that their intentions are misjudged. The very fact that these men are striving to amend something which is popularly supposed to be perfect is quite sufficient to arouse opposition to their efforts, and if this opposition is based upon a sufficiently vehement misunderstanding it is usually too strong to fight against."

"But where is the misunderstanding?" asked the Art Master. "Do explain what you mean."

"Well, I will explain," replied the Critic. "I believe that the accepted educational system which prescribes prolonged study of the antique as a preliminary to working from the life, and which allows the young and inexperienced student to copy pictures by the old masters, is radically wrong. It is, as I said just now, an inversion of the proper order of things, and does a great deal of harm to the immature and unformed mind. Yet, so deeply rooted is the belief that this wrong system ought to be maintained, that every man who tries to bring about a change for the better is howled at as a lunatic or attacked as if he were an enemy to the human race."

"Would you forbid the student to work from the antique or to look at the paintings by the world's masters?" gasped the Art Master.

"No, of course I would not," answered the Critic, "because he can learn valuable lessons from both. But I would make this particular study the end, not the beginning of his training. When you set up before him antique figures, on which he is to cut his teeth as a draughtsman, you are teaching him a convention—a beautiful convention, I admit, but a rigid and inflexible one, nevertheless. When you put him to copy a picture by an old master you are, as often as not, making him much too intimately acquainted with very bad drawing, and you are inducing him to believe that the dirt and obscurity of an old picture are qualities of inestimable value instead of defects which make the original intentions of the master almost unintelligible. You are misleading him, and you are filling his mind with prejudices while he is still too inexperienced to exercise any real discrimination. By all means let him study the antique and look closely at the old masters, but keep him away from them until he has learned his trade thoroughly by years of earnest work from nature—until he can draw with facility and paint with full confidence. Then give him the antique to purify his taste, and to prove to him how an artistic convention can exquisitely suggest nature; and bring the paintings of the finest of the old masters before him so that he may look through the dirt and varnish, and understand what these masterpieces were like before they fell into decay. That is the way in which you should train him."

"But this would mean the complete abandonment of our present system," cried the Art Master.

"There would be no harm in that," said the Man with the Red Tie. THE LAY FIGURE.

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Majesty, the German Emperor. With his ardent desire for high national achievement and with his keen sense of the international solidarity of modern civilization, Emperor William recognized that a German museum established on American soil would be a striking and most fitting symbol both of the traditional cosmopolitanism of German scholarship and of the reawakened national spirit which has given to modern Germany her place among the great powers of the world. And so this museum owes to him, and to other German princes, governments and private individuals following his leadership, the finest and most representative of its present possessions.

The bulk of the collections of the Germanic Museum at Cambridge is devoted to German sculpture of the Middle Ages and the Renaissance, and particular stress is laid upon a good representation of the Thirteenth century.

It is not as generally acknowledged as it should be that the Thirteenth century marks a truly classic epoch in the development of German plastic art. German sculpture between 1220 and 1250 is fully on a level with the great creations of the lyric and epic poetry of chivalry, and no one who is susceptible to the peculiar beauty of Walther von der Vogelweide's minnesong or is impressed with the heroic figures of the Nibelungenlied, of Kudrun, of Parzival, or Tristan, can fail to observe their affinity of spirit with the plastic monuments of Wechselburg and Freiberg, of Naumburg and Halberstadt, of Bamberg and Strassburg. Here as well as there we find a high degree of refinement and measure, a strenuous insistence on courteous decorum, intense moral earnestness linked to a strange fancifulness of imagination, a curious combination of scrupulous attention to certain conventional forms of dress, gesture and expression, on the one hand, and a free sweep in the delineation of character on the other.

Here as well as there we find a happy union of the universally human with the distinctively medieval, a wonderful blending of the ideal human type with the characteristic features of the portrait. As the art of Phidias and Praxiteles is an indispensable supplement to the art of Æschylus and Sophocles, for our understanding of Attic culture in its prime, so these works of German sculpture of the Thirteenth century stand to us (or should stand to us) by the side of the great productions of the chivalric poets, as incontrovertible proofs of the free and noble conception of humanity reached by medieval culture at its height.

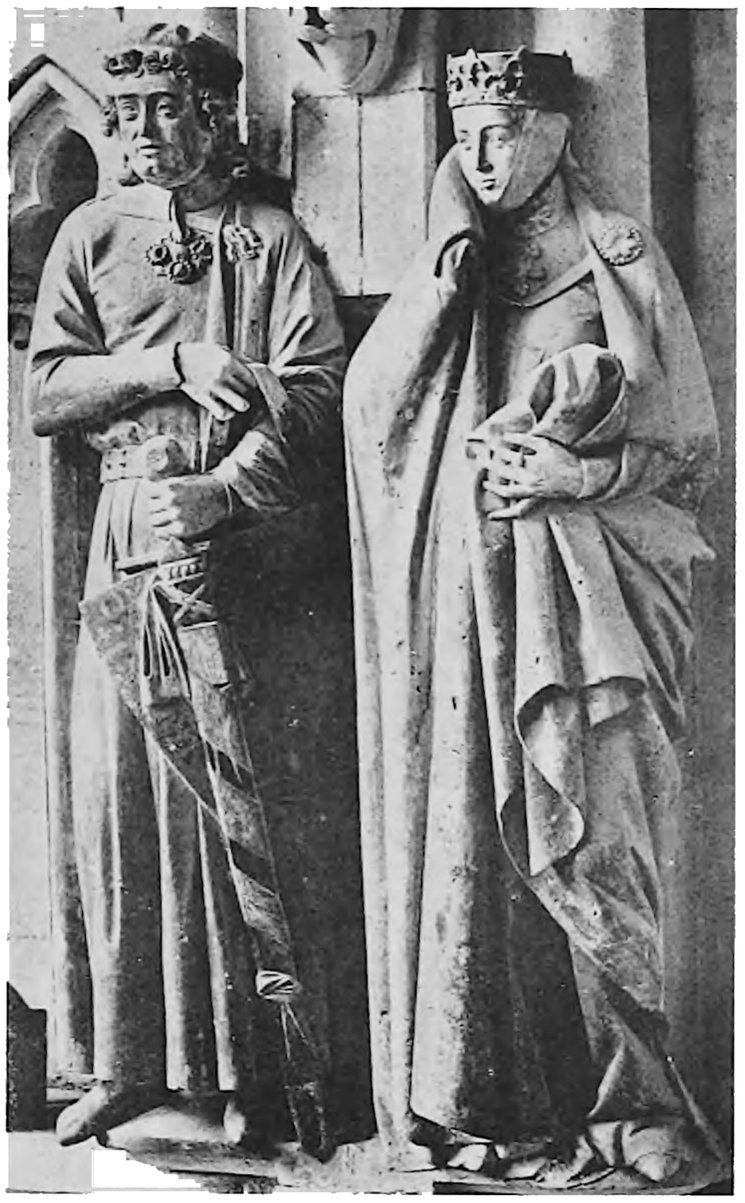
A brief review of a few at least of these sculptures exhibited in the Germanic Museum may serve to elucidate this statement somewhat more fully.

Among the earliest plastic monuments of the Thirteenth century are the pulpit and the Crucifixion group of the Church of Wechselburg in Saxony, executed probably between 1210 and 1220. In both monuments it seems as though the artist was still grappling with the problem of form. In the relief from the front of the pulpit, mastery of form, classic solemnity, exalted repose have indeed been attained. In the more animated scenes of the side reliefs, there is a curious contrast between grandeur and awkwardness, sweetness of feeling and naive naturalism. And a similar contrast is found in the Crucifixion group. The figures of Mary and John standing under the Cross, as well as that of Joseph of Arimathea holding out the cup to receive the blood of the Saviour, are remarkable for nobility of outline, depth of feeling and measured beauty of expression. There is a fine sweep in the two angels on the crossbeam, gentle sadness in the figure of Christ and a mild tenderness in the attitude of God the Father appearing above. But the symbolical figures—probably Jewdom and Pagandom—on which John and Mary are standing, are tortuous and forced. Apparently, here is an artist who looks at life about him with a keen, penetrating and receptive eye, but who at the same time is impelled to subject reality to certain canons of measure and proportion which he has not yet made fully his own.

A decided step in advance is made in the sculptures of the Golden Gate of the Cathedral of Freiberg, likewise in Saxony. In the arrangement of plastic figures both on the sides of the portal and on the archivolts, French influence is clearly seen. But the plastic figures seem here much more independent of the architectural framework than is common in the French sculptures which served as models to the German artist, and the human type and bodily proportions are unmistakably indigenous. In symmetry and harmony of outline, in sweetness and serenity of expression these Freiberg sculptures, the subjects of which correspond largely to scenes from medieval Christmas plays, have few equals in Thirteenth century art.

The climax, however, of North German art of this period is reached in the portrait statues of founders and patrons of Naumburg Cathedral from the west choir of that church, a series of works which may be definitely assigned to the middle of the Thirteenth century. These statues, together with that of a young ecclesiastic from the same church, are a striking refutation of the popular

A MARGRAVE OF MEISSEN AND HIS WIFE — NAUMBURG CATHEDRAL



A MARGRAVE OF MEISSEN AND HIS WIFE — NAUMBURG CATHEDRAL

CHURCH TRIUMPHANT — STRASSBURG CATHEDRAL

PRINCESS — NAUMBURG CATHEDRAL

CANONESS — NAUMBURG CATHEDRAL

SYNAGOGUE DEFEATED — STRASSBURG CATHEDRAL

Gift of the German Emperor

KNIGHT NAUMBURG CATHEDRAL

Gift of the German Emperor

ECCLESIASTIC NAUMBURG CATHEDRAL

Gift of the German Emperor

KNIGHT NAUMBURG CATHEDRAL

assumption that modern individualism had its origin in the era of the *rinascimento;* they show conclusively that to credit "the discovery of the individual" to the great Italians of the quatrocento is misleading; they prove, in other words, that the Middle Ages themselves contain the germs of modern individualism. There is nothing in the art of the Renaissance which surpasses these Naumburg statues in fulness, distinctness and vigor of individual life. Every one of these figures is a type by itself, a fully rounded personality. The two pairs of princely husband and wife, one of the men full of power and determination, the other of youthfully sanguine appearance, one of the women broadly smiling, the other, with a gesture full of reserved dignity, drawing her garment to her face; the canoness standing erect, but with slightly inclined head, thoughtfully gazing down upon a book which she supports with one hand while the other turns over its leaves; the princess drawing her mantle about her; the young ecclesiastic with his carefully arranged hair flowing from his tonsure, holding the missal in front of him; the various knights, one looking out from behind his shield, another leaning upon his sword, a third resting both shield and sword in front of him on the ground, while with his right hand he gathers his mantle about his neck; others in still different postures and moods—there is not a figure among them which did not represent a particular individual at a particular moment, and which did not, without losing itself in capricious imitation of accidental trifles, reproduce life as it is. It is impossible in the face of such works of sculpture as these not to feel that they proceeded from artists deeply versed in the study of human character, fully alive to the problems of human conduct, keenly sensitive to impressions of any sort—in other words, fully developed, highly organized, complicated individuals. One feels that here are seen the mature artistic fruits of the great Hohenstaufen epoch—an epoch rent by tremendous conflicts in Church and State and convulsed by the throes of a new intellectual and spiritual birth.

Almost contemporary with these statues, though probably somewhat younger, is the Naumburg

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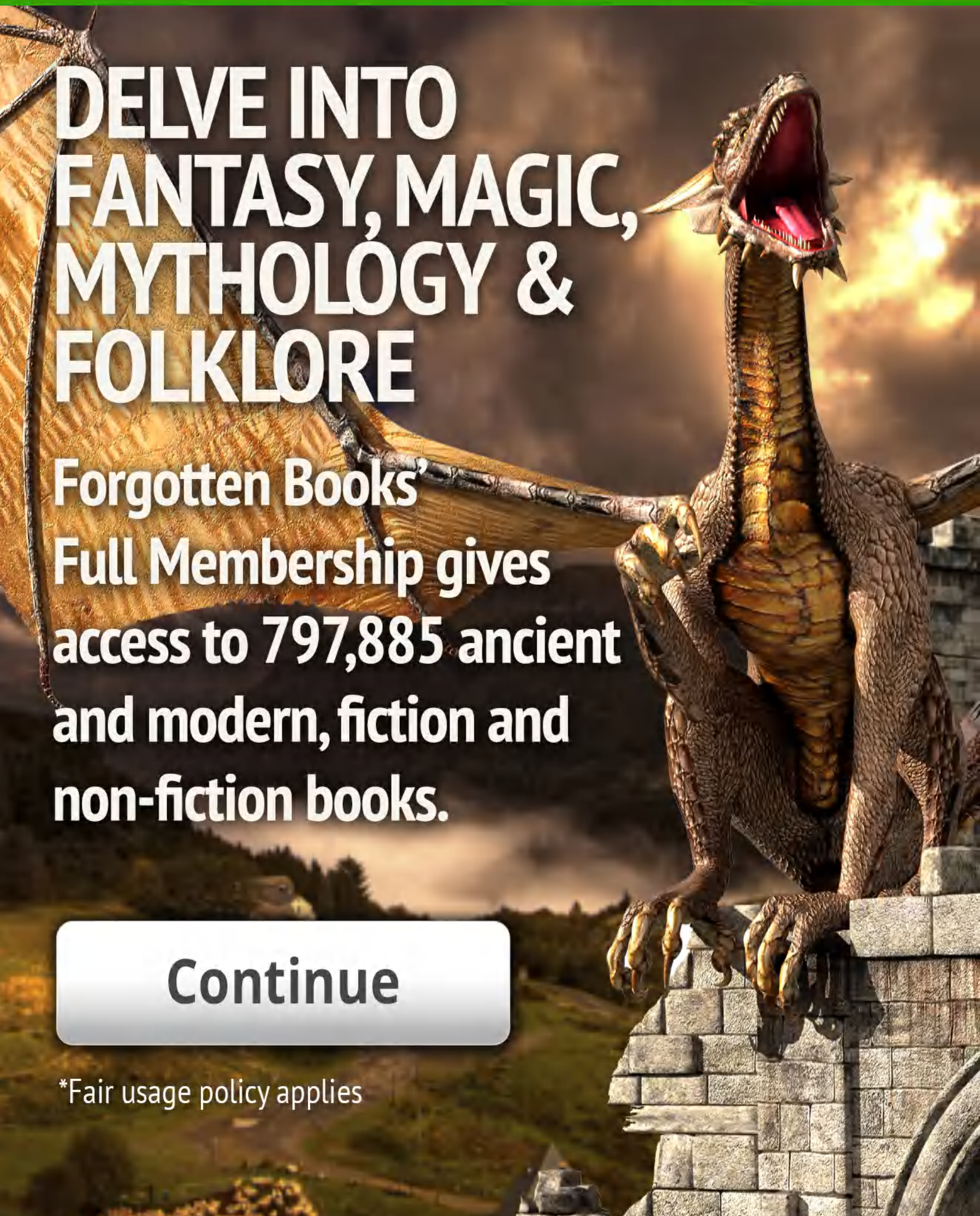

THE DEATH OF MARY

FROM THE STRASSBURG CATHEDRAL

ture. They are, then, clear anticipations of the ultranaturalistic, and therefore unnatural, tendency of later Gothic sculpture.

We may properly close our review by selecting at least one group of South German sculptures affording a striking example of the strong influence exerted by French Gothic art upon this part of Germany: I mean the *Death of Mary* and the *Ecclesia* and *Synagoga* from the Romanesque portal of Strassburg Cathedral. The *Death of Mary* is one of the noblest creations in the whole history of art. The Virgin is represented reclining on a couch, wrapped in a garment which reveals with rare delicacy the lines of her body. Her face is majestic, Junolike. Although the moment represented is after her death, her eyes are still open and have a look of heavenly exaltation. Behind her couch, in the middle of the tympanum, stands Christ, holding Mary's soul (in the form of an infant) in his left hand, his right hand raised in blessing. Mary Magdalen cowers in front of the couch, wringing her hands, her face expressing deepest sorrow. The space at the sides and back of the deathbed is filled with the figures of the Disciples, some of them giving way to grief, others contemplative, others transfigured, all of them filled with holy awe and deep religious feeling. The graceful vine which runs along the edge of the Romanesque arch of the tympanum gives to the whole composition a fitting enclosure. In this monument the French sense of form and German feeling seem most happily blended.

Of no less refinement are the statues of *Ecclesia* and *Synagoga*. To contrast the Church triumphant and the Synagogue defeated was a very common conception both in the religious sculpture and in the religious drama of the Middle Ages. Noteworthy instances of their occurrence in sculpture are the statues of Rheims Cathedral, the north portal of Bamberg Cathedral and the vestibule of the Cathedral of Freiberg im Breisgau. Of all plastic representations, these Strassburg statues are the most exquisite. The Church stands erect and dignified at the left side of the portal, looking with pride and disdain at her adversary on the opposite side. The Synagogue, in spite of her humiliation, appears more human and lovable than her victorious rival. Both figures together are perhaps unsurpassed in medieval sculpture for grace and delicacy of outline; only in the somewhat coquettish twist of the hips there is observable a slight indication that the highest point in the classic epoch of plastic art has already been passed and that the age of extravagant emotion and artificiality is setting in.

When, in November, 1903, these and other precious gifts of the German Emperor were temporarily installed in the insignificant little building which Harvard University could spare for them as a scanty shelter, it was hoped that only a short time would elapse before a new and worthy museum building would have been erected through the liberality of American friends of German culture. These hopes have not yet been fulfilled, and we are still waiting for the realization of the building plans of which our illustration gives a tentative sketch.

Here is the opportunity for our fellow-citizens of German origin to prove to the world that they do not leave their ideals at home when they leave the Fatherland, and here is a chance for all Americans to show their appreciation of what German culture has given to this country.

A WORD ON FAIENCE

BY EDWARD WANTON ROBINSON

I DOUBT if any word in the whole ceramic vocabulary is as vague to the average person as the faience. This is largely due to the fact that the word has been used in connection with several different classes of ceramic material, and has not always been applied to one particular article. For instance, it was originally applied to a kind of pottery which was first made in the town of Faenza in Italy, and at that time the pottery was new, in that the glaze used upon it was opaque so that the original color of the body could not be seen. The Della Robbias made their ware and called it faience, presumably from the fact that the glaze they used was similar to the glaze used on the pottery which was made at Faenza, in that the body was not clearly visible. Faience has also been applied to the pieces of bric-à-brac made of porcelain and which have been largely made in Austria, very delicate in material and design, and has also been applied to other pieces of clay-made bric-à-brac, such as vases, clocks etc., of German manufacture. In the widest sense the definition of the word is "anything made of clay with the glaze burnt on it," and in this sense can include almost any class of glazed ceramic ware. The word to-day, however, is being used most as the Della Robbias used it, for a very high-grade terra cotta, artistic both as to form and color.

There has been some contention recently as to why all terra cotta was not faience and all faience was not terra cotta. In the widest sense of the word glazed terra cotta and faience are the same; but when we think of the work done by Andrea Della Robbia, we think of a class of terra cotta not classed with other terra cotta work of the period, but which was exceptional both in form and in the matter of color. As far as this terra cotta contention of the present day is concerned, I do not feel that there should be any cause for jealousy on the part of either the terra cotta manufacturers or manfacturers of faience, because the distinction between what is known as glazed terra cotta and faience not only lies in the appearance of the material, but also in the method of manufacture. The terra cotta companies are catering to big work which is made on a tonnage basis, and which can be turned out in one fire. The greater quantity of the glazed terra cotta is made in one fire; that is, the glazes are applied directly to the green ware. Owing to the fact that the material has to be fired to a very high heat to make a body sufficiently hard, many color effects cannot be obtained by this process. The faience manufacturers burn their bisque of the unglazed material to about the same heat that the terra cotta companies burn their terra cotta; then put the glaze on this bisque and fire the material again at a lower heat. This results in two things: a very much greater range of color and, secondly, a greater strength and intensity of the color that is used. It is not so necessary for a band of terra cotta which is to run around the exterior of a

Courtesy of The Hartford Faience Company

TILE FOR EXTERIOR DECORATION — DESIGNED BY MAURAN RUSSELL AND GARDEN

Courtesy of The Hartford Faience Company

ARCHITECTURAL MEDALLION AFTER DELLA ROBBIA — FROM LIFE IN TUNIS BY LOUIS POTTER

building high up from the street that every single piece of this band shall be exact in shape or color, but in interior decoration and detail work which is examined closely, unless the color is absolutely harmonious and unless each piece matches the other exactly in shape, the effect will be spoiled. It does not pay the companies which are turning out material on a tonnage basis and doing large work to change their methods in order to fire some small piece to a stronger color value. The faience companies are endeavoring to do just this work. Where a panel or border is wanted of exceptionally strong color or a great variety of color, the faience manufacturer is equipped and can afford to devote the time and trouble necessary to get the proper artistic result. For this reason it seems to me that rather than conflict, the terra cotta companies and the faience companies can be of a material benefit to one another by working harmoniously.

A piece of faience should have the earmark of the personality of the craftsman upon it. Any article which is turned out in large quantities must necessarily lose something of the originality and the personality of the artist. Therefore, let us keep in mind that by glazed terra cotta we understand a glazed material for the exterior or interior decoration of a building, which will be technically made as well, but which will not give the depth or variety of color, or the individual characteristics of the artist, to the extent that can be produced in a piece of faience.

About twelve years ago faience was first produced in this country, and the three companies interested in its manufacture have had considerable trouble impressing the architects and public with this difference. It is very gratifying at the present time that there is a much better understanding of the material and a very much keener interest than formerly. If one suggested, a few years ago, putting strong color on our buildings, he was laughed at and told that color in Italy or the southern countries was well enough, but that America, for climatic and temperamental reasons, could not appreciate color on its buildings. This is a fallacy. There is no reason why color cannot be employed to beautify the exterior of buildings here as well as in Italy. It is only a question of using that color correctly. When we see such buildings as the new Brooklyn Academy of Music, and others, we realize that there is beginning to be felt a desire for more color in the decoration of our buildings.

A field which opens up the greatest possibilities for the use of colored faience is for the decoration of concrete and stucco buildings. The chief objection to a concrete house is the monotony of its appearance. When a few bits of color are added its monotony is broken, and by the use of panels, friezes, bands and other architectural members in strong color, concrete buildings can be made extremely beautiful, for the dull gray of the concrete is a perfect background for the color of the faience. This fact was appreciated by the Della Robbias in Italy, where you find their faience on so many stucco buildings. The only thing necessary for a satisfactory result is that not too much color be used, but just enough to give the touch of color which will break the monotony and make a harmonious result.

Faience is manufactured by mixing fire clays together with water into a plastic state. The material is then formed into the desired shapes. It is then allowed to dry in dryers and is placed in a kiln or oven and fired to an extremely high heat. At this stage of the process it is a hard buff-colored material and ready to be glazed. The glazes are made by chemicals which in heating melt and form a material of a glassy nature. These glazes are applied in the liquid state, the material being either dipped in them or the glaze painted or sprayed on. When dry it forms a coating of about one-eighth of an inch in thickness, and the piece is then ready to be put into the kiln a second time for the gloss burning; from this second burning this glaze comes out practi-

Courtesy of The Hartford Faience Company

SUBWAY STATION
PANEL AND FRIEZE

DESIGNED BY
HEINS AND LAFARGE

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WORK BY PUPILS

PUBLIC EVENING DRAWING-SCHOOL
NEWARK, N. J.

PUBLIC DRAWING-SCHOOL OF NEWARK, NEW JERSEY

THE rapid increase of art interest in schools where students are taught according to artistic principles is markedly apparent in the Public Drawing-School of Newark, New Jersey, where an added thirty per cent. of floor space has been recently taken to accommodate the growing number of students.

The modest name of this school might have been descriptive of it in its earlier years, but it does not now express the wide scope of its activities. It began by teaching elementary drawing twenty-five years ago, and remained a drawing-school for about half that time. Then the spirit of modern industrial art, with its complete regeneration of old-time idea and methods, entered in, and since that day the school has been growing and developing in every direction. To-day it gives an industrial art course, a general art course, a mechanical course and an architectural course, the first two of three years' and the two latter of four years' length.

The courses given at this school are the same as are given at many other fine art schools in all parts of the country, but it is its methods which differentiate this school from others. The plan of learning first the laws of design and composition as applied to all objects and materials, and later taking up different materials and creating articles out of them by the application of these laws, is not new, and is in vogue, more or less, in other schools; but it is rarely carried out as fully as has been done in the Newark school. In the industrial art course, two years are spent in the study of design, elementary drawing, industrial design, drawing from objects, modeling and historic ornament, and only in the third year the students take up tools. Then they are taught to manipulate different materials, leather, metal, wood and clay, and to work in jewelry, learning the use of tools, and applying the principles previously learned to the manufacture of articles in all these different materials; for the student is required to pass from class to class, and to take up one material after another, making some article in each, during his third and final year.

No fad is allowed to direct the work. Each design of a pupil is passed upon by the teachers of art and design, and by the teachers in the material.

The school has outgrown four buildings within the past ten years. It has over nine hundred students, in thirty-four classes, in both day and evening work, and eighteen instructors.

ART IN THE WEST—A MOVEMENT FOR SUPPORT BY SPECIAL TAX BY F. E. A. CURLEY, RECORDING SECRETARY, ST. LOUIS MUSEUM OF FINE ARTS

THE great part which the West may be expected to play in the higher, as distinguished from the strictly industrial, development of the country is likely to be emphasized by the expected decision of the supreme court of Missouri as to the constitutionality of the art museum tax statute. As is well known, the statute was enacted over a year ago. It was signed by the governor, after unanimous action by the two branches of the legislature, on March 4, 1907. After unanimous action by the municipal legislature of St. Louis, the question was submitted to the vote of the people, on April 2, with the result of establishing the art museum tax for the St. Louis Museum of Fine Arts. The comptroller announced that it would yield the institution $102,000 for that year, and as it was a percentage (one-fifth of a mill on the dollar of the taxable values of the city) it would, of course, increase every year with the growth of the city. The constitutionality of the act was challenged, however, though the first year's tax was collected and the second year's tax is now being collected. As yet the museum, of course, has not been able to enjoy the benefit.

At the St. Louis Museum we are continually receiving inquiries from the friends of art development in other cities, and it is quite evident that this is a matter of national interest. The Chicago Museum is enjoying a special tax, the proceeds of which are divided between it and the Field Museum of Natural History. The museums and organizations seeking to build up museums in various parts of the country are all interested in this matter. We demonstrated that the idea is one which appeals to the people. And it is by no means improbable that our success in this matter will be the beginning of a wave that will sweep over the West. The effect of this movement upon American art can not but be of the first importance. Should the feeling which animates this institution prevail generally, there would be, for example, an increased demand for good American pictures for such collections. It will, of course, take time for all this to be carried out; but there are enthusiastic workers not only where museums are well established, but also in cities like Kansas City, Louisville, Des Moines, Omaha, Minneapolis, Denver, and many other points.

THE OPENING OF THE ART SCHOOL SEASON

THE eleventh year of the Eric Pape School of Art, Boston, has begun with evidences of a successful season. This school is now in its tenth year and will commemorate the fact in a special exhibition later in the season. It is Mr. Pape's method to start the work of his new students, whether they are already advanced or simply beginners, by having them draw at once from the nude and draped model and not from the cast.

THE HANDICRAFT GUILD of Minneapolis has opened its school with classes in metal, jewelry, pottery, leather, bookbinding, stenciling, water colors and drawing.

THE MINNEAPOLIS SCHOOL OF FINE ARTS has opened its twenty-fourth school year. The school maintains four departments in decorative design, handicraft, architectural drawing and the academic department devoted to the study of drawing, painting and illustrating.

THE ST. PAUL INSTITUTE SCHOOL OF ART offers in four terms work in classes devoted to antique, life, water color, sculpture, illustrating, anatomy, design and handicraft.

THE PHILADELPHIA SCHOOL OF APPLIED DESIGN FOR WOMEN, which has recently opened its fall term, was founded in 1844 and is the oldest and largest institution of its kind in the United States.

ALEXANDER ROBINSON is arranging his ninth season of sketching tours in Europe for serious workers, young artists and teachers. The classes are limited. Mr. Robinson has returned to the United States after twelve years' absence, and will conduct a water-color class until January, when he will take a sketching class to Algiers.

MR. KARL VON RYDINGSVARD opens his school of art wood-carving in New York City, beginning the first of the year. Classes will be limited to eight members, so that each pupil may receive sufficient personal attention. Mr. von Rydingsvärd has been doing some interesting wood-carving at his summer studio at Casco Bay, Me.

THE ART STUDENTS' LEAGUE of New York City announces as instructors for the year Kenyon Cox, Edwin C. Taylor, Rhoda Holmes Nicholls, Augustus Vincent Tack, Frank Vincent Dumond,

CERAMIC WORK BY PUPILS ST. LOUIS SCHOOL OF FINE ARTS

Thomas Fogarty, Edward Dufner, George B. Bridgman, Alice Beckington, Charles Henry White, James Earle Fraser, William M. Chase and F. Walter Taylor.

THE NATIONAL SCHOOL OF ART, New York, is a new school founded upon a cooperative basis, opened in New York City. The instructors are F. M. Dumond, A. B. Wenzell, E. M. Ashe, Blendon Campbell, Fletcher C. Ransom, George Brehm, Cora M. Norman and Isabelle M. Niles.

THE NEW YORK SCHOOL OF ART, Douglas John Connah, president, includes among its instructors Robert Henri. The school aims to combine the study of the fine arts with the most practical work in design, crafts and interior decoration and furnishing. Particular attention is given to the crafts employed in beautifying the home.

PRATT INSTITUTE, Brooklyn, includes among its art courses a general course in drawing, painting and illustrating; courses in decorative and applied design, architecture, jewelry and metal work.

THE SCHOOL OF THE MUSEUM OF FINE ARTS, Boston, Mass., includes among its instructors Edmund C. Tarbell, Frank W. Benson, Philip L. Hale, Bela L. Pratt, William M. Paxton and Anson K. Cross. There is also a department of design covering four years under the direction of C. Howard Walker.

THE SCHOOLS of the Pennsylvania Academy of the Fine Arts enjoy the advantage of a series of art exhibitions in the Academy, under the same roof as the schools. The association of fellow-workers, frequently winners of scholarships in the Academy school by competition elsewhere, is one of the attractions offered the intending student. The present year is the 103d of this institution, it being the oldest school in the country devoted exclusively to the cultivation of the fine arts.

PORCELAIN PAINTING, leather work, jewelry, metal work and the study of design are the subjects in which Mrs. A. L. B. Cheney, of Detroit, announces classes for this term.

THE SCHOOL OF INDUSTRIAL ART of the Pennsylvania Museum has recently added to its collections of original examples the collection of American pottery by Edwin A. Barber, collections of coins and medals, of Etruscan art and Greco-Roman pottery, the John T. Morris collection of glass, a collection of medieval wrought iron and one of textiles.

THE ARTS AND CRAFTS SCHOOL of Washington, D. C., offers instruction in pottery, dressmaking, drawing, design, leather work, wood engraving, millinery, basketry, lace making, metal work and jewelry, weaving, stenciling and interior decoration.

THE ART INSTITUTE of Chicago has opened its thirtieth year. The principle upon which the school is founded is to maintain in the highest efficiency the severe practice of academic drawing and painting from life, from the antique and from objects, and around this practice, as a center, to group the various departments of art education. The classes are organized upon the atelier and cours system.

THE SCHOOL OF APPLIED ART, Battle Creek, Mich., is a correspondence school, teaching drawing under the direction of Edward S. Pilsworth. The school is the outgrowth of an association of artists, and makes a point of guaranteeing profitable employment to graduates.

THE FINE ARTS INSTITUTE of Kansas City, Mo. has opened its schools in drawing, painting and sculpture, including a class conducted by Archibald B. Chapin in newspaper illustration. The school of modeling and sculpture is conducted by Jorgen Christian Dreyer.

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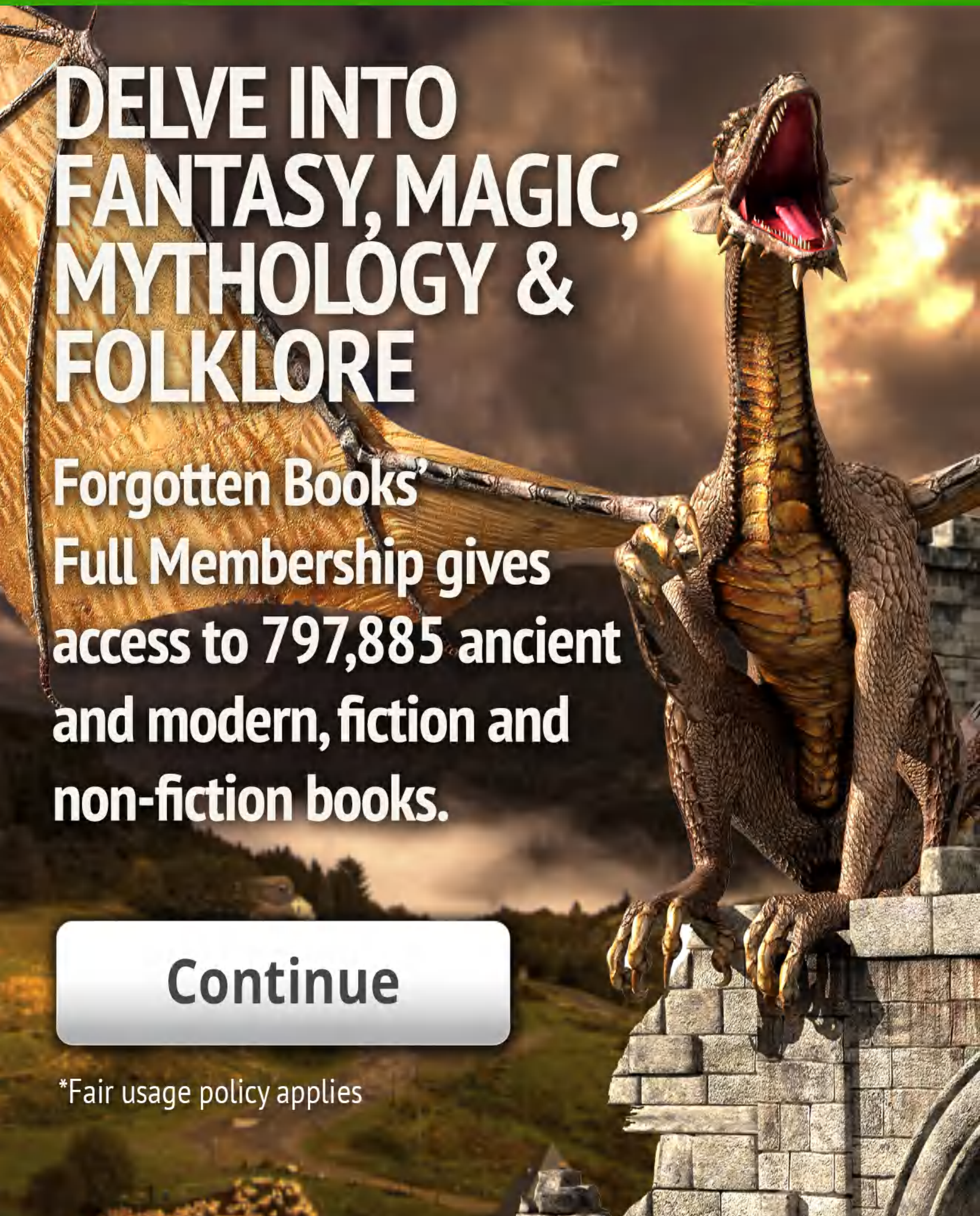

Opening of School Season

MISS LAURA OVERLY has opened a school of ceramic art at her new studio, 297 Fifth Avenue, New York, where she has enlarged facilities for decoration and firing.

MISS CAROLINE HOFMAN has opened classes in the direct method of designing and painting on porcelain at 120 West 16th Street, New York. She has excellent results in teaching her pupils to design directly on the article to be decorated.

THE MISSES MASON have arranged their classes in the decoration of porcelain, water-color painting, composition and design, at their studio, 48 East Twenty-sixth Street, New York.

MRS. S. EVANNAH PRICE, 23 West Twenty-fourth Street, New York, is giving instruction in design, water colors and oils, with a special course in naturalistic painting of flowers on porcelain.

THE BEAUMONT STUDIO OF ART AND DESIGN, Mont Madden, has opened its courses in hand-tooled leather work.

PROF. J. B. WHITTAKER, of the Art Department of the Adelphi College, Brooklyn, reports the largest number of students for many years.

THE DEPARTMENT of fine and applied arts, Mechanics' Institute, Rochester, N. Y., announces that Mr. Carl H. Johonnot has been put in charge of the metal and jewelry shop, which has been entirely remodeled, and that a new instructor has been secured, for the ornamental modeling and pottery classes, in Mr. Frederick K. Walrath.

THE SCHOOL OF ARTS AND CRAFTS, Troy, N. Y., offers instruction in mineral painting, miniatures, carved leather, wood-carving, drawing, painting, modeling, basket and lace-making, stenciling, embroidery, etc.

THE NEW YORK NORMAL SCHOOL, 541 Lexington Avenue, New York, offers a class for teachers of industrial and manual art including all lines of artistic and manual work now in progress in public education. The school says that many of its students have been able to secure its full certificate for teaching in one year.

COURSES IN ART INSTRUCTION are also being maintained by the National Academy of Design, New York; Corcoran School of Art, Washington, D. C.; Rhode Island School of Design, Providence, R. I.; Albright Art Gallery School, Buffalo, N. Y.; The Charcoal Club School and the Maryland Institute, both of Baltimore, Md.; School of Industrial Arts, Trenton, N. J.; Students School of Art, Denver, Colo.; San Francisco Institute of Art and the California School of Design, San Francisco, Cal.

AMONG THE COLLEGES AND UNIVERSITIES offering special courses in art and architecture are Harvard University, Cornell University, Smith College, Teachers' College, Columbia University, Syracuse University, Iowa and other State colleges.

THE ST. LOUIS SCHOOL OF FINE ARTS has opened its thirty-fifth year. Under the direction of Dr. Halsey C. Ives personal and cultural instruction is given in painting, sculpture and all branches of fine and applied art.

TEACHERS' COLLEGE, Columbia University, New York, has opened its Department of Fine Arts, as usual, under the direction of Mr. Arthur W. Dow. A very comprehensive course in the various branches of the work is offered.

Courtesy of Messrs. Steinway & Sons

HARPSICHORD, ITALY, 1600

PAINTED IN RELIGIOUS SUBJECTS

ARTISTIC PIANO DECORATION—OLD AND NEW

BY JOSEPH BURR TIFFANY

TO TURN harpsichords, spinets and piano cases into jewels of fine art has been the delight of many of the greatest artists the world has known in any time. A spinet made by Annibale Rossi in Italy (1577) is covered with panels and borders of ebony, richly decorated with plaques of lapis lazuli and precious stones, which are framed with cartouches of ivory, finely and delicately carved. Each panel is itself surrounded with ornaments of ivory, incrusted with rubies, topazes, emeralds and fine pearls. The panel of the keyboard is ornamented with macarons and arabesques alternately. On the transverse bar, which is also incrusted with fine pearls, are placed three graceful figures, in ivory, of amours playing the viol. The white keys are made of agates, variously framed in ivory, the black of lapis lazuli. The keyboard is terminated at each end by consoles, decorated with very elegant figurines carved in boxwood.

The Seventeenth century work of Joannes Couchet, Flanders, in a dainty harpsichord, evidences a high degree of taste and love for the beautiful. The case of this instrument is trapeze in shape, supported on a wooden stand with seven legs, finely decorated with carving and gilt gesso work, the outside case painted with flowers and conventional ornament on a gilt ground, the interior of the case ornamented with black scroll tracery on a gilt ground.

Courtesy of Messrs. Steinway & Sons

HARPSICHORD, SEVENTEENTH CENTURY, FLANDERS, DECORATED BY CARVINGS AND GILT GESSO AND SCROLL WORK

Another example of early work is the harpsichord made in Italy in 1600, the outer case decorated with large scroll-work device, the interior of the cover painted with sacred subjects. Others there are painted with pastoral and musical subjects rich in color and, it may be, from the brush of a Rubens or Boucher. A great change came over decorations after 1770, at which time we find both artist and artisan vying with each other to include all the latest novelties. Holland was working her will with marquetry, producing her interpretation of the Italian in tarsia done in many-colored woods.

Investigation shows the timid beginnings of mahogany in its experimental stage. This king of woods has done more than all others to produce beauty of line and bestow beauty of color in the furniture of our homes. All these schemes of ornamentation are reflected in our work of to-day, as all great artists have ever had emulators.

J. B. T.

TECO WARE GATES POTTERIES

THE TECO POTTERY
BY WILLIAM HAROLD EDGAR

AMERICA is coming to her own in pottery, as well as in the other arts and sciences. And why should she not? Her vast beds of clays, silicas and spars have only as yet been touched upon. These only need have brains and enthusiasm mixed with them to transform them into articles of beauty and utility. She has the material and the men. The ten years' life of the American Ceramic Society, where such men as Orton, Binns, Mayer and a host of others have labored on broad lines for the good of the art, has borne fruit, and American clay workers are now enjoying world-wide recognition.

In the Pompeiian room of the Auditorium Annex in Chicago stand four immense vases, wrought in pleasant lines, and in the peculiar metallic green of the Teco Pottery, produced at the Gates potteries. These vases are each seven feet high and were designed and executed by Mr. Wm. D. Gates himself. Visitors to Chicago have tarried in this room and marveled at it, and at these vases, and have carried to other countries the fame of this room and these vases.

At the World's Fair at St. Louis I met a very intelligent Russian, who was enthusiastic over this particular pottery and was having a shipment sent home to him at St. Petersburg. As an American, who had the usual disregard for home goods and veneration for imported, this astonished me, and I began to look at the ware in a new light and later on made it my business to look in at the Chicago office of this pottery and eventually to go out to

VIEW OF POTTERIES FROM MR. OATES'S RESIDENCE

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conducted by
ELISABETH·LUTHER·CARY

MR. J. PIERPONT MORGAN'S EXAMPLES OF GOTHIC ART AT THE METROPOLITAN MUSEUM BY ELISABETH LUTHER CARY

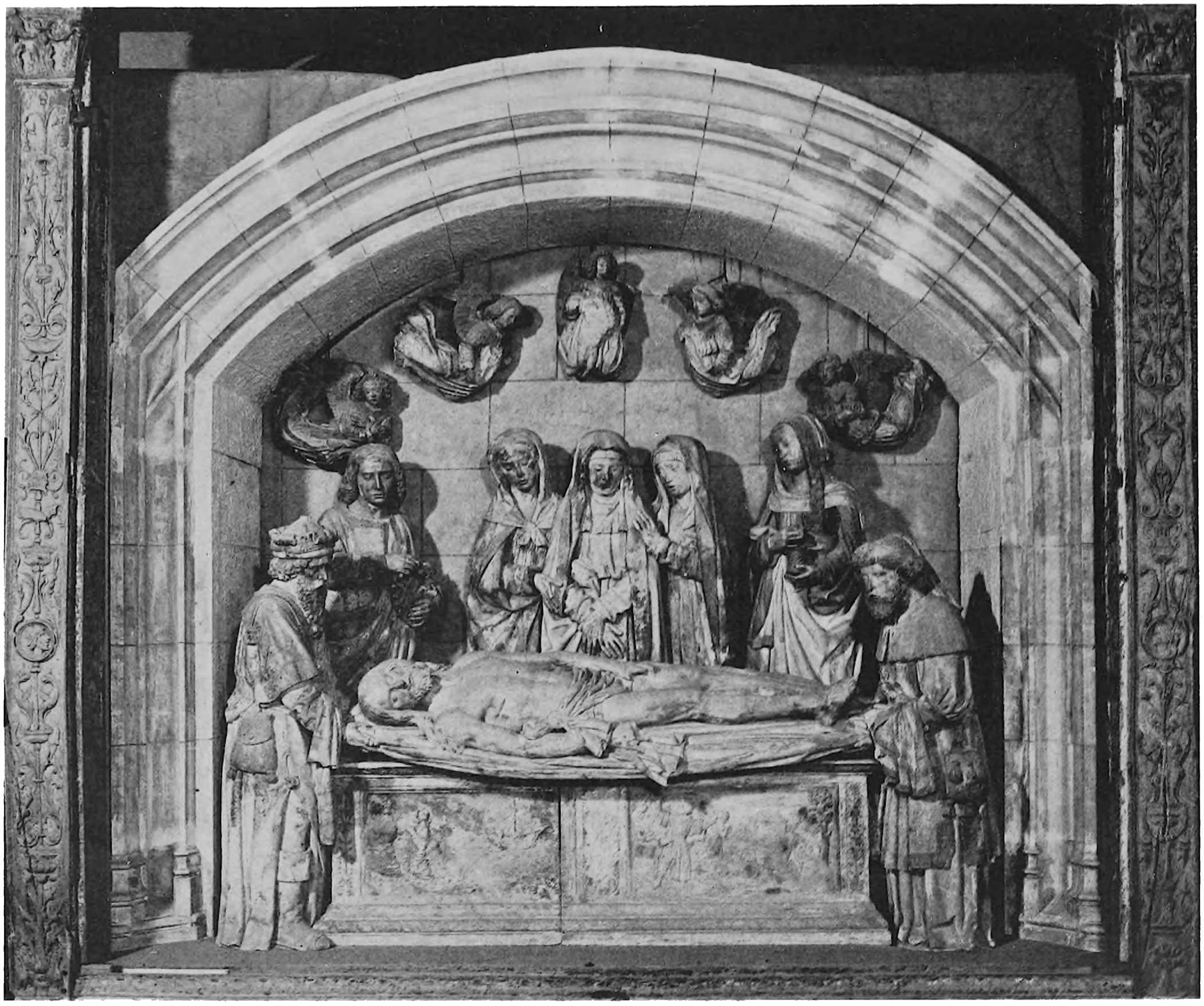
THE gift to the Metropolitan Museum of the Eighteenth Century Section of the Hoentschel Collection, purchased last year by Mr. Morgan, and the extended loan of the Gothic Section mark perhaps the most important moment in the existence of the Museum, the moment that is of beginning on a large scale to carry out a definite intention to make the Museum a storehouse of historic periods in the arts allied to architecture so that students and amateurs of these decorative arts—let us never use the detestable name of applied arts—may find in it material that will give them an integral impression of the aspect of places in various centuries. Those of us who know the Hotel Cluny in Paris and the Wallace Collection in London realize what such an opportunity means, and all visitors to the Museum since the main hall of the Fifth Avenue wing has been occupied by the sculptures and woodwork of the Gothic period as that period was represented in France must feel that a new charm, stimulating to the imagination, has come over the place.

Considering first the sculptures, which in this section occupy a very important position, one's first impression is that they differ from the sculptures of the Renaissance period and from those of our own day chiefly in their look of greater intimacy, of not only representing life, but expressing the life of the plain people, in a way that these themselves can understand, appealing to their recognition of human qualities and experiences and to their ideals of religion and their simple conceptions of Scriptural scenes. Monsieur Emile Mâle has shown quite clearly the relation between European art before the Fifteenth century and the mysteries as they were performed in the theatres, and the writer of an interesting article in the Museum Bulletin recurs to this in connection with one of the larger pieces shown in the Gothic exhibit, the *Entombment* from the Château de Biron, dating from the end of the Fifteenth century, which also is lent by Mr. Morgan, but was not a part of the Hoentschel collection. "Before going into details of style," he says, "we must consider the nature and purpose of such compositions as this of the entombment.

"Even to this day in some parts of Italy and Sicily certain scenes of the life of Christ are enacted by means of images. The best known of such scenes is the *Presepio* or Nativity represented by figures, sometimes of life size, sometimes smaller, set in a background in which the Stable at Bethlehem is represented, often with elaborate realism. At Easter, a modified representation of the burial of Christ is also carried out; the image representing the dead body being frequently carried from one church to another throughout the whole district and deposited in a tomb in one of the churches till Easter Sunday. In English parish churches it was not unusual to construct especially for such enactments so-called "Easter Sepulchers" set in the wall of the chancel near the altar. One cannot doubt that the extremely realistic entombments of which the Biron sculpture is so remarkable an example were based on such commemorative re-enactments of the burial of Christ."

In the Bavarian National Museum at Munich is a collection of similar miniature scenes—like the setting of a puppet stage—from the life of Christ, and these "Krippen," as they are called in Germany, bear a remarkably close resemblance to the larger terra-cotta and stone figures (that in many cases seem to be merely Krippe figures writ large) of the Fifteenth century. We see from them how the effect of medieval art was to increase the people's sense of the reality of the sacred incidents. The minute execution is like a story told to children with all the little realistic details brought in and ingenious emphasis laid on those features that have most to do with the emotional significance of the subject.

If we turn from the special Gothic exhibit to the Flemish reredos carved in wood owned by the Museum, now in the division popularly called the "wood room" (Gallery 4), we see how in the transi-



Courtesy of Mr. J. Pierpont Morgan

On exhibition at the Metropolitan Museum of Art

THE ENTOMBMENT
FROM THE CHAPEL OF THE
CHATEAU DE BIRON

Courtesy of Mr. J. Pierpont Morgan
A "PIETA" GROUP FROM THE CHAPEL OF THE CHATEAU DE BIRON

tion period between the Gothic and the Rénaissance the Krippe scenes were repeated in the altar pieces of the time. There is the same intimate detail, the same attempt to strengthen the impression of reality and appeal to the emotions. Five scenes are represented, the *Annunciation*, the *Adoration*, the *Crucifixion*, the *Rising from the Tomb* and the *Woman of Samaria*. The figures are carved in high relief, some of them standing out almost completely detached from the background, thus heightening the resemblance to the Krippe figures, which always are carved separately in the round and placed like puppets among the appropriate surroundings. The Renaissance feeling in this reredos is chiefly in the decoration of the columnar strips separating the panels. Several separate figures carved in wood, also belonging to the Museum, are of the same homely yet distinguished type, and show how closely the sculpture of the time was akin to that of the Krippe art. A figure of St. James the Greater, of French origin, and of Fifteenth century date, is an especially interesting example of highly expressive treatment. The figure of the Saint is tall and elegant, he holds a slender staff in his right hand and in his left an open book. His costume is that of a pilgrim, with sandaled shoes, mantle and cap fastened back by the shell which is the badge of pilgrimage. The face is very serious and the partly opened lips suggest that he is preaching or reading aloud from the Bible. Another figure, more secular in character and sharply individualized, is of a gentleman of the period—also late Fifteenth century—richly dressed, with a heavy chain wound twice about his neck, ruffles at his throat and wrists, and ornamental buckles and brooches fastening different part of his dress. In his right hand he holds a ball and on the left a hawk is perched. His features are refined and he holds himself with a slightly dandified air.

To return to the Hoentschel exhibit, a little *Nativity* in chalkstone, North French in origin, and belonging to the end of the Fifteenth century, is perhaps the best example shown of the kind of sculpture which is so closely allied to the Krippe art as to be almost indistinguishable from it. The figures are small and the scene is the stable interior. Joseph is warming a sheet or blanket before a painted fire. His expression is concentrated, his heavy hood is thrust back from his head, and his face is of a commonplace type; behind him two angels are preparing a bed or settle, and Mary kneels adoring, her hands clasped, her blue robes falling in heavy folds about her matronly form, her waving hair lying on her shoulders; in the space above another angel adjusts the clothing over the new-born babe, who lies in his wattled cradle with the oxen licking his hands and feet. At the right, the Wise Men clamber over each other to peer in at the domestic picture, and at the left a group of shepherds also are climbing up the side of the stable to look in. The pleased faces, the homely forms, the incidental arrangement, the close imita-

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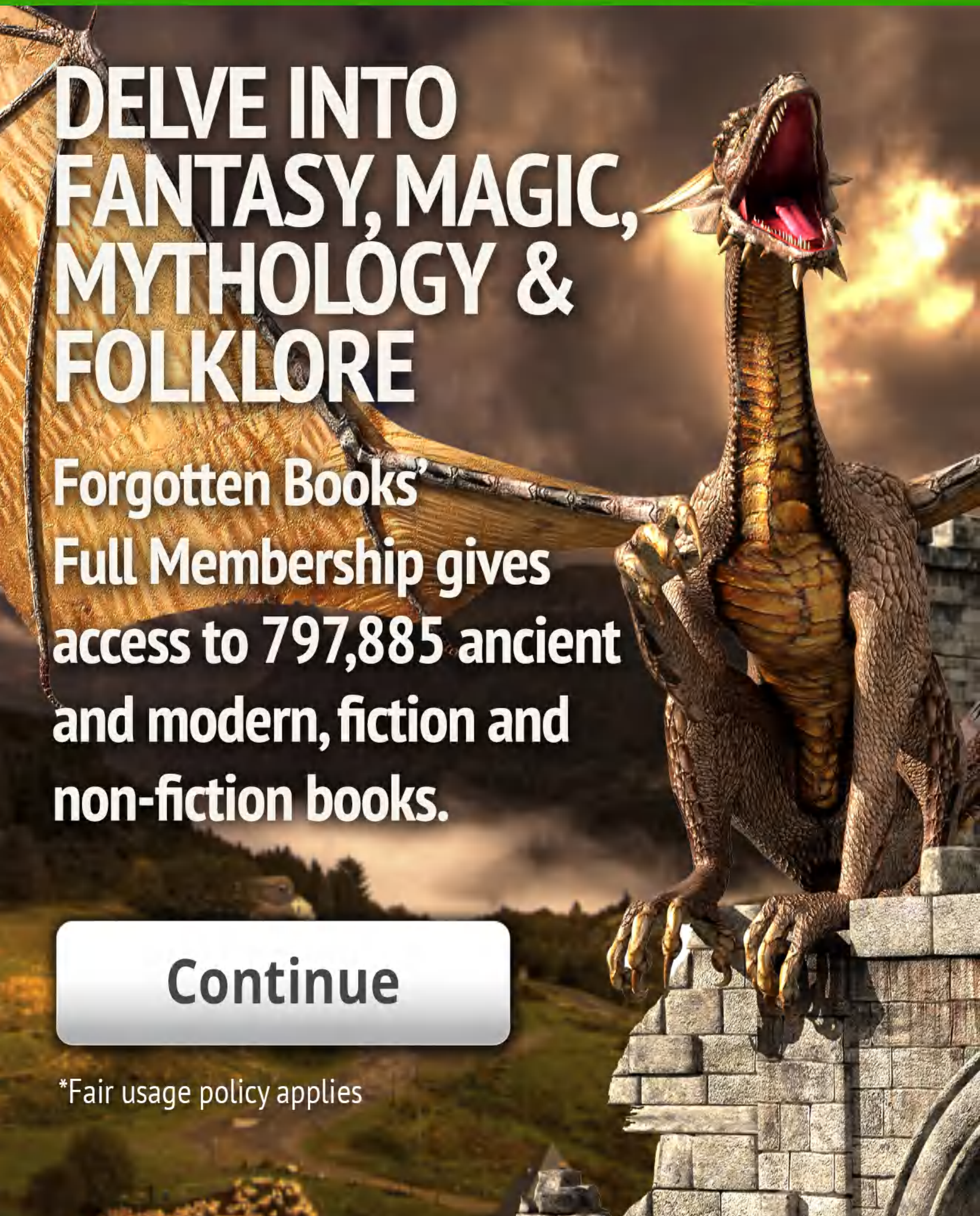

the absence of science in the design, and adds: "But for all its imperfections from the point of view of great and impressive composition, our artist has sufficient command of gesture, of facial expression and, above all, sufficient intensity and sincerity of feeling to create a very touching and tender conception of this supreme moment. There is, moreover, in this an absence of all forced and and theatrical dramatic effects, which makes it essentially finer and nobler than such brilliant Italian contemporary versions as those of Guido Mazzoni and Giovanni della Robbia."

It is interesting to compare both these Biron sculptures with the German or Flemish *Piéta* of the same period that is carved in wood and that was given to the Museum in 1906. Something, of course, must be conceded to the difference in material, but not only are the faces more beautiful and severe in type, the composition is far more rhythmic, and although the contorted figure of the Christ lacks the dignity of the Biron figure the noble and compassionate gesture of the Virgin and the fine proportions of her form and features lend to the conception the character of grandeur which is completely lacking to the Biron group and which dimly suggests the quality of Michelangelo's *Piéta*.

The reigning genius of the French school of sculpture at the end of the Fifteenth century was Michel Colombe. The Museum possesses two or three statues belonging to his school, among them a very beautiful *St. Catherine*, and the Hoentschel Collection is rich in single figures that even more than the Biron sculptures represent his mild and charming expressiveness. Possibly the most interesting is the boyish, cheerful little *Saint George*, dating from the beginning of the Sixteenth century. The young knight sits straight and stiff on his sturdy horse, burdened with rich trappings and wearing a look of divinest innocence. Probably never again in the civilized world will sculptors embody, in their stone and clay, faces of such child-like loveliness as those which bloomed under the somewhat rude chiseling of Michel Colombe.

Moving backward toward the Fourteenth century, we find at the very beginning of the Fifteenth century the works of Claus Sluter, who came into Burgundy from Flanders in the reign of Philip the Bold and shortly after the union of the two countries through the marriage of Philip with Margaret of Flanders. All the princes of the house of Valois were lovers of art, and the Flemish artists who came to work at Dijon founded there the Burgundian School, in which the deep emotional nature of the race of Rogier van der Weyden found expression, only slightly modified by French influences. The strong but noble realism of this school is also represented in the Hoentschel sculptures, especially in a Madonna who holds the Child on her right arm and looks full in his face with the expression of maternal interest characteristic of the later conceptions of the character. The Child returns the gaze and stretches out his hands with a natural

Property of the Metropolitan Museum

REREDOS

EARLY SIXTEENTH CENTURY WOOD-CARVING

Property of the Metropolitan Museum

GENTLEMAN WITH HAWK FIFTEENTH CENTURY
WOOD-CARVING

gesture that marks the beginning of naturalism in representations of the Madonna and Child which up to that time had been comparatively impersonal in style. We see the slow transition by observing a French sculpture of the Fourteenth century in which the Madonna's face is smiling and maternal, but not inclined toward the Child, who sits on her knee looking toward something that she is holding (similar examples done in ivory are in the Louvre), and then passing to the very remarkable Madonna of the second half of the Twelfth century. This Madonna, which is carved in wood and is French Romanesque in style, displays a Byzantine rigidity in the regular folds of the garment and the inflexible pose of the two figures, which are as passive in gesture and expression as Chinese idols. Dr. Valentiner, in his article in the Bulletin, says of the monumental little group:

"Works of this period in their severe composition can only be properly appreciated in an appropriate architectural setting and very few have

Property of the Metropolitan Museum

JOSEPH OF ARIMATHEA FIFTEENTH CENTURY
WOOD-CARVING

found their way into museums. Only in the Louvre is a similar statue to be found. If the conception is somewhat constrained, it is also majestic and dignified, to a point not attained by the more wordly conceptions of a later period."

These are some of the principal sculptures of the section illustrating the development of the Gothic in France and framed appropriately by a number of beautiful examples of architectural detail, such as the eight double columns forming the entrance to the section and executed in the transitional style between Romanesque and Gothic, and the richly carved choir stalls of the Fifteenth century, with one fine exception in the pair of end panels from a Fourteenth century stall, light and graceful in ornament and delicate in form, expressing the very quintessence of the Gothic love of soaring line.

Property of the Metropolitan Museum
NATIVITY GROUP (GERMAN)
EARLY SIXTEENTH CENTURY
WOOD CARVING IN HIGH RELIEF
FROM ONE PIECE

It should not be forgotten that the Hoentschel Collection, magnificent as it is, is not the only representation the Museum can claim of Gothic furniture and statuary. In addition to the few examples to which I have referred, the curious visitor will find many others finer and more important in Galleries 4 and 5, and one of the merits of the collected material is that it will lead to such seeking. In the Hoentschel group, moreover, we are able to see the period, not whole, certainly, yet with an approach to integrity. The separate pieces become woven together in our imagination with countless threads of association and stand out in a dim pattern like accents of rich color emphasizing the design.. We understand—thanks to the intelligent and harmonious arrangement—something of the charm exercised by a Gothic building upon an impressionable mind. We can even get not a little of the deep poetic significance of the period, the poetry that touched the heart of William Morris and moved him to a lifelong effort toward reviving it in the hearts of others.

ANNOUNCEMENTS received as the magazine goes to press give notice of the second annual exhibition of arts and crafts to be held by the National Arts Club in collaboration with the National Society of Craftsmen from December 2 to 30. It is hoped that craft workers throughout the country wishing to take part in this exhibition will bear these dates in mind. Entry blanks and full information will be forwarded upon application.

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"LA SEINE À L'EMBOUCHURE DU CANAL ST. MARTIN"
FROM AN ETCHING BY AUGUSTE LEPÈRE

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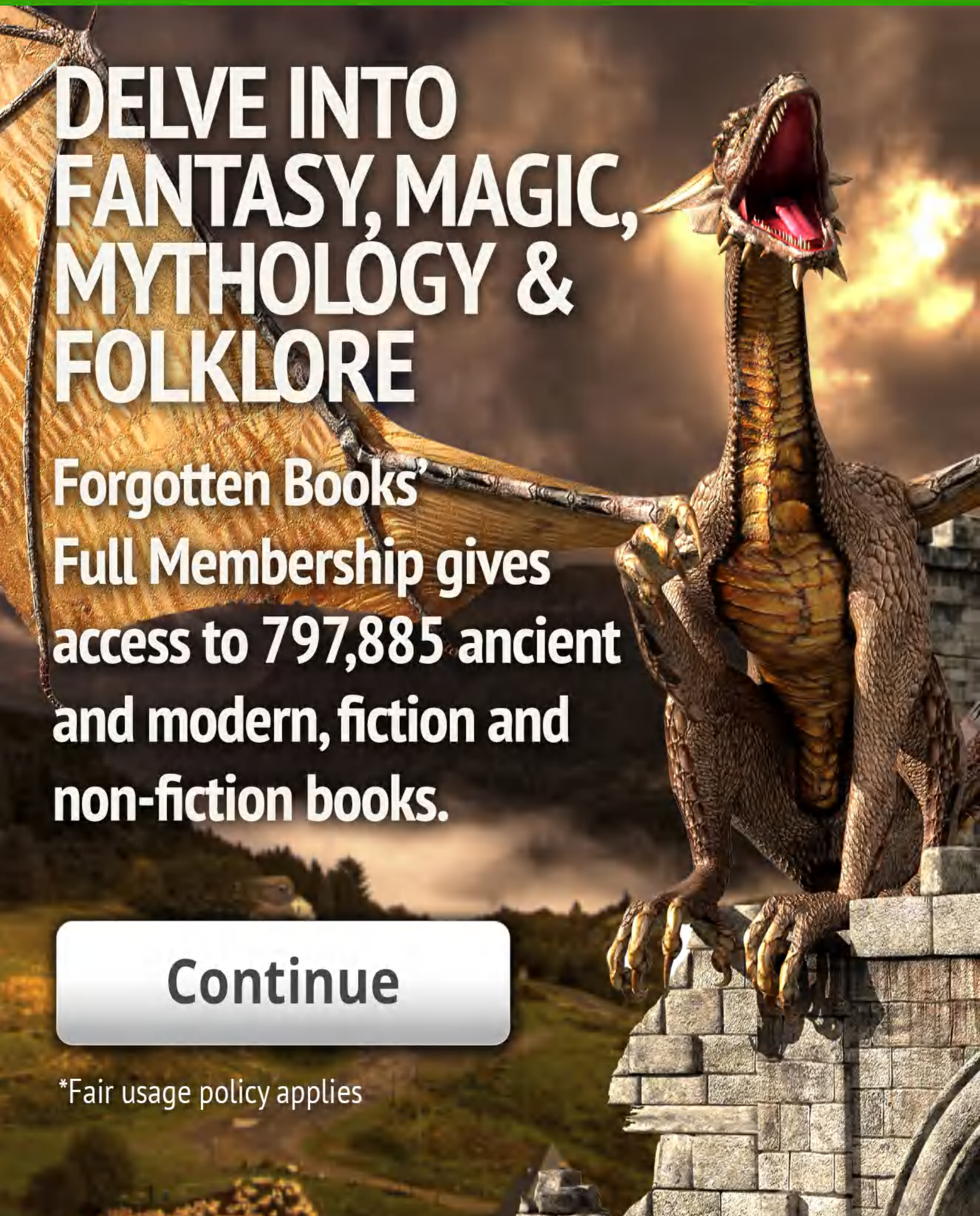
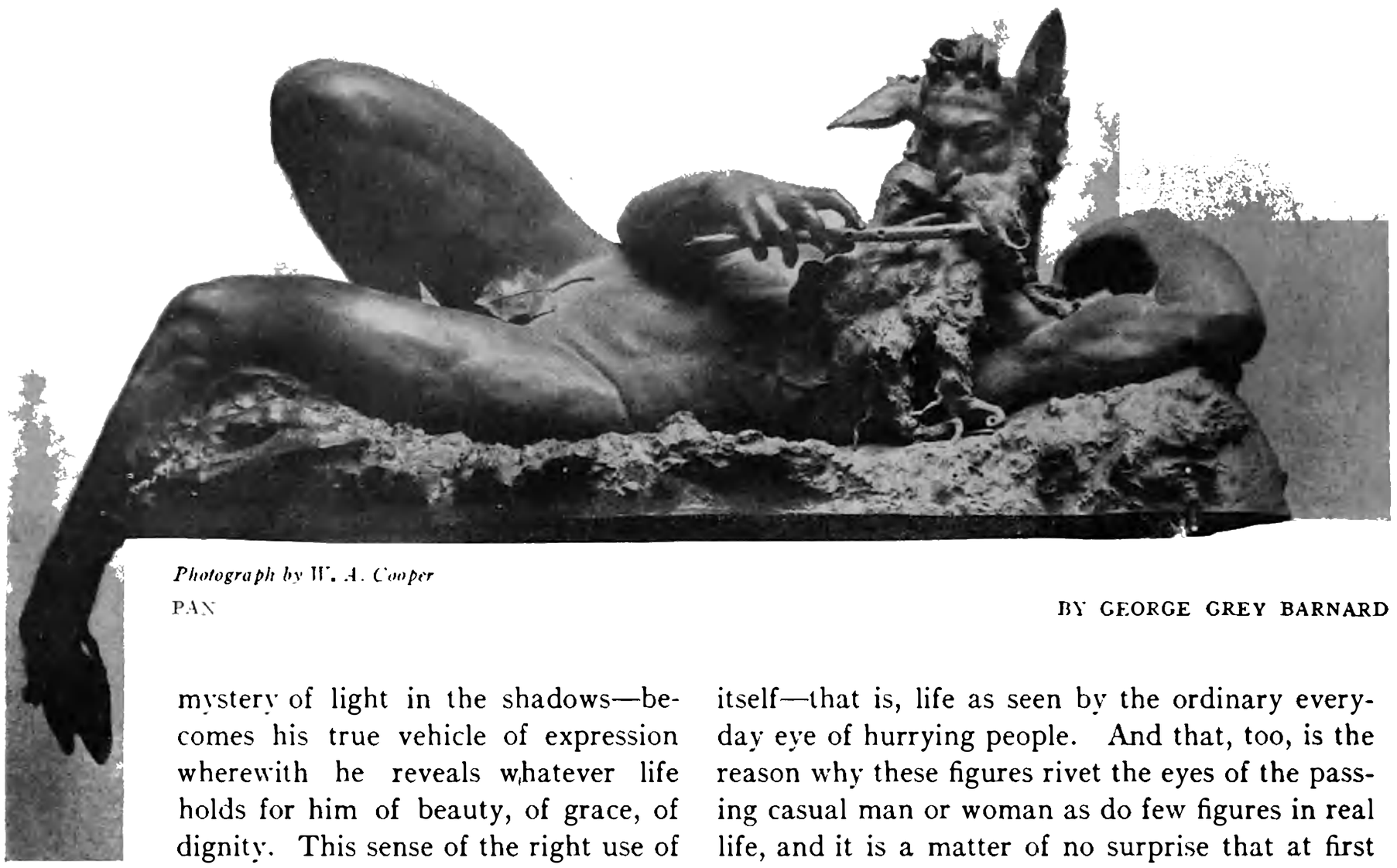




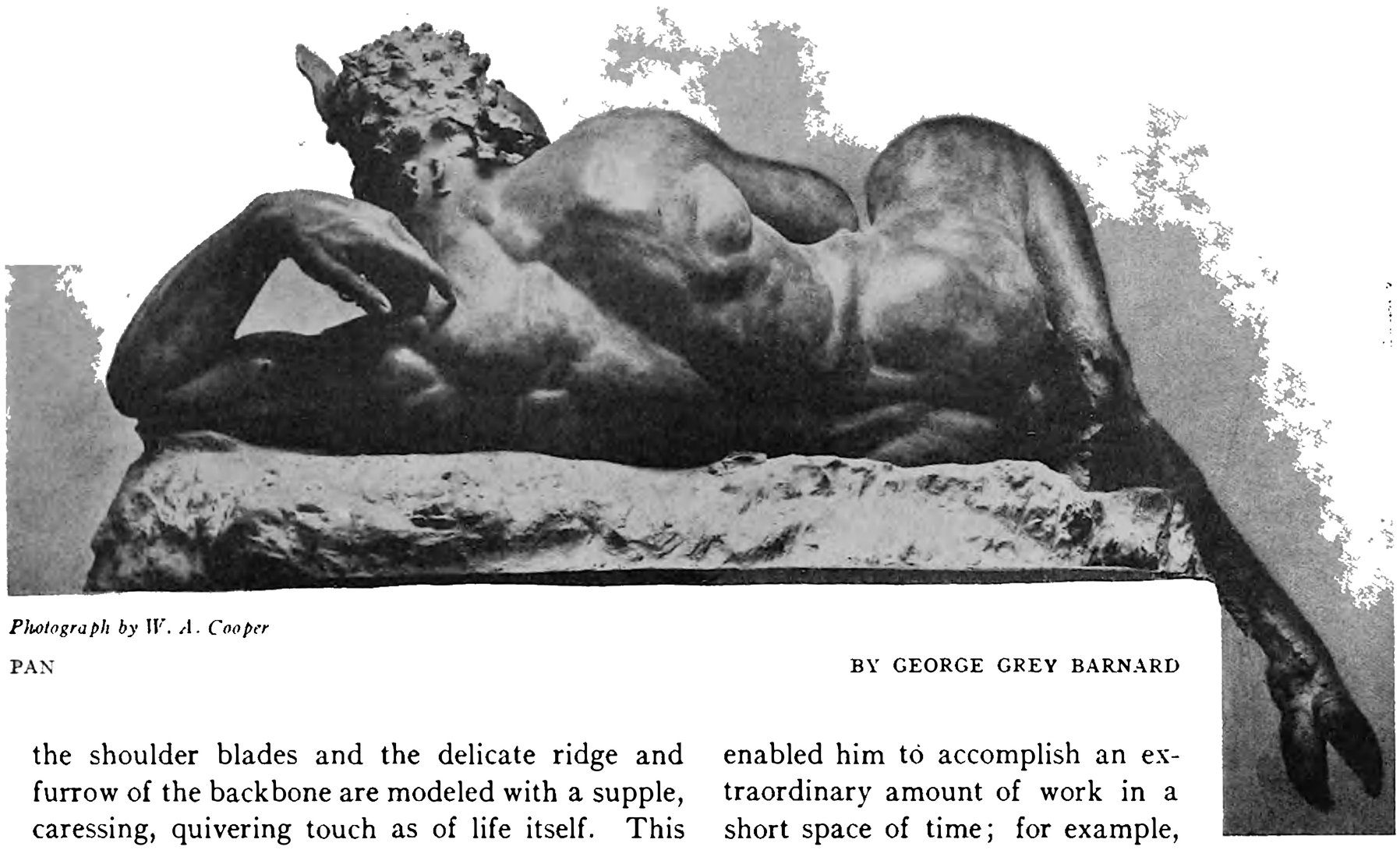
Photograph by W. A. Cooper

PAN

BY GEORGE GREY BARNARD

mystery of light in the shadows—becomes his true vehicle of expression wherewith he reveals whatever life holds for him of beauty, of grace, of dignity. This sense of the right use of light achieved a sort of culmination in the *Two Natures*, which was modeled in a semidark studio where the models had to be led to their model-throne by Barnard, whose eyes alone pierced the gloom. But even he, with his catlike perception of the most delicate nuances of light, was able to see only the essential form, the elemental vigor of the figure before him, which is the secret of the utter simplicity and strength of his work. Where the contour of the body was revealed to him round and smooth and glowing with light, he piled on his wet clay; and where it lay obscure, enfolded in shadow, he scooped out the clay until the figure under his hands grew into the image of the living, breathing figure before him; and it happened not infrequently, toward the completion of his task, as he walked back and forth with eyes half shut, putting on a dab of clay here, taking away a portion there, that he would mistake the living model for the figure into which he was breathing the breath of life, so closely did he approach that outer and mysterious verge on which trembles the spirit of life: hence, the energy and throbbing verisimilitude of all his figures. They are bathed in a light and atmosphere that reveal the organic principles of life in a manner more urgent, more compelling than life itself—that is, life as seen by the ordinary every-day eye of hurrying people. And that, too, is the reason why these figures rivet the eyes of the passing casual man or woman as do few figures in real life, and it is a matter of no surprise that at first glance they seem strange, filling the ordinary spectator with a feeling of doubt, of uneasiness and wonder as to whether, after all, this is not a far-fetched and hyperbolical presentation of life, so different is it from the truth they are accustomed to. But, be it remembered, just so different is all great revelation in comparison with the every-day journalism of life. In a world of subterfuge, of cross purposes and deception, nothing is stranger, more shocking than the unsophisticated childlike truth of the simple person whose method of approach is always direct and straightforward. When this spirit is carried into art, as in the case of Barnard, it will inevitably produce great work if the means of expression is sufficiently developed, and just as inevitably will it be art that will be misunderstood and falsely interpreted by the small—for a time, but only for a time.

In the sculpture of Barnard, as in the work of Rodin, we see a vital, almost consuming energy that appears to bestir itself within the clay or marble as it flows out in the undulating, rhythmic movements of thews and muscles, in the suggestions of the delicate yet withal powerful bony structure of the body under its finely drawn covering of soft flesh and smooth envelope of skin, as in the prostrate figure of the *Two Natures*, where



Photograph by W. A. Cooper

PAN

BY GEORGE GREY BARNARD

the shoulder blades and the delicate ridge and furrow of the backbone are modeled with a supple, caressing, quivering touch as of life itself. This is no less true of his well-known bronze figure of *Pan*, which adorns the northeastern corner of Columbia University campus. Though conceived as a purely decorative arrangement, it is none the less vital and suggestive of the underlying spirit of life, which in this case is the joyous, indolent adolescence, the pagan, primitive love of the woods, of all the sweet perfumes, rich colors and sweet sounds of the halcyon days of fragrant youth, rather than the desperate, soul-crushing passions, joys and sorrows of mature manhood. With the discerning, this lazy creature of infinite good nature has already become a sort of classic in the art of our country—one of the very few so far, and one destined to remain incomparable for some time to come. In its suavity and suppleness of modeling it reveals Barnard's virtuosity in a striking manner. It has all the freedom and spontaneity of what we are pleased to term a "sketch" with the dignity and impressiveness of what we so often mistake for a "finished" composition. The modeling of the mobile features of the old god's luxuriant face, executed in eight consummate final sweeps of the sculptor's two thumbs, is in itself a *tour de force* indicative of the man's perfect mastery of his medium. To say that he thinks and feels in clay would hardly be an exaggeration. This virtuosity in the handling of his medium, combined with an unusually robust physique, has enabled him to accomplish an extraordinary amount of work in a short space of time; for example, the one hundred and odd figures that are to comprise the sculptural decorations of the Pennsylvania Capitol building at Harrisburg were all modeled three times in clay by Mr. Barnard, who, moreover, will himself put the finishing touches on the marble figures.

Mr. Barnard was born in Bellefonte, Pa., in the year '63, and at a very early age went West, where he lived in Chicago until he was twelve years old; after which he spent four years in Iowa, on the Mississippi river, roaming about the country, becoming acquainted with all the creatures of that region. This love of nature, which almost made a naturalist of Mr. Barnard, was aroused through his intimacy with a delightful old sea captain, who opened up to the boy of nine a new world of color and form in his remarkable collection of shells and minerals which later became the nucleus of the collection of the University of Chicago. This early knowledge of the marvels and beauties of nature has been supplemented from time to time throughout his whole life, and may be said to furnish the background against which the man's mature thought has expressed itself, as in his large carved oak clock completed while Mr. Barnard was yet unknown in America.

In this great clock Mr. Barnard has striven to interpret the whole of man's struggle in relation to the universe, although the initial conception of the

Photograph by W. A. Cooper

MAIDENHOOD — BY GEORGE GREY BARNARD

idea is based upon Scandinavian mythology, of which Mr. Barnard has been an ardent and intelligent student. The wood of the clock itself, therefore, becomes the giant tree of Norse mythology, or the spirit of life itself, with its roots running down into primal matter, while all about flows the ocean of chaos. Struggling amid the waves, winding in great coils, is the huge Mithgard serpent, representing the force that has grown out of inert matter; then man appears battling with the serpent, symbolizing humanity's struggle with the natural forces of the world. Among the many groups that tell the story of the ages in this clock of universal time are the three gods of creation: one reaches with aimless hand for a bit of drift carried by the tide; another takes it and breathes into it the breath of life, and the third speaks to it and endows it with a soul. The central feature of the scheme, standing out in relief from the massive movement and struggle, is the sculptor's trinity—man, woman and child; while above the element of struggle at one side of the clock face is the delicate figure of a girl, typifying the purity of life at its summit. While this large carving is the sculptor's first and only effort in the handling of woods, it nevertheless remains one of his most interesting achievements. It is marked by a true understanding of the particular character and texture of wood which is in itself so different from that of marble or bronze, and offers an instructive

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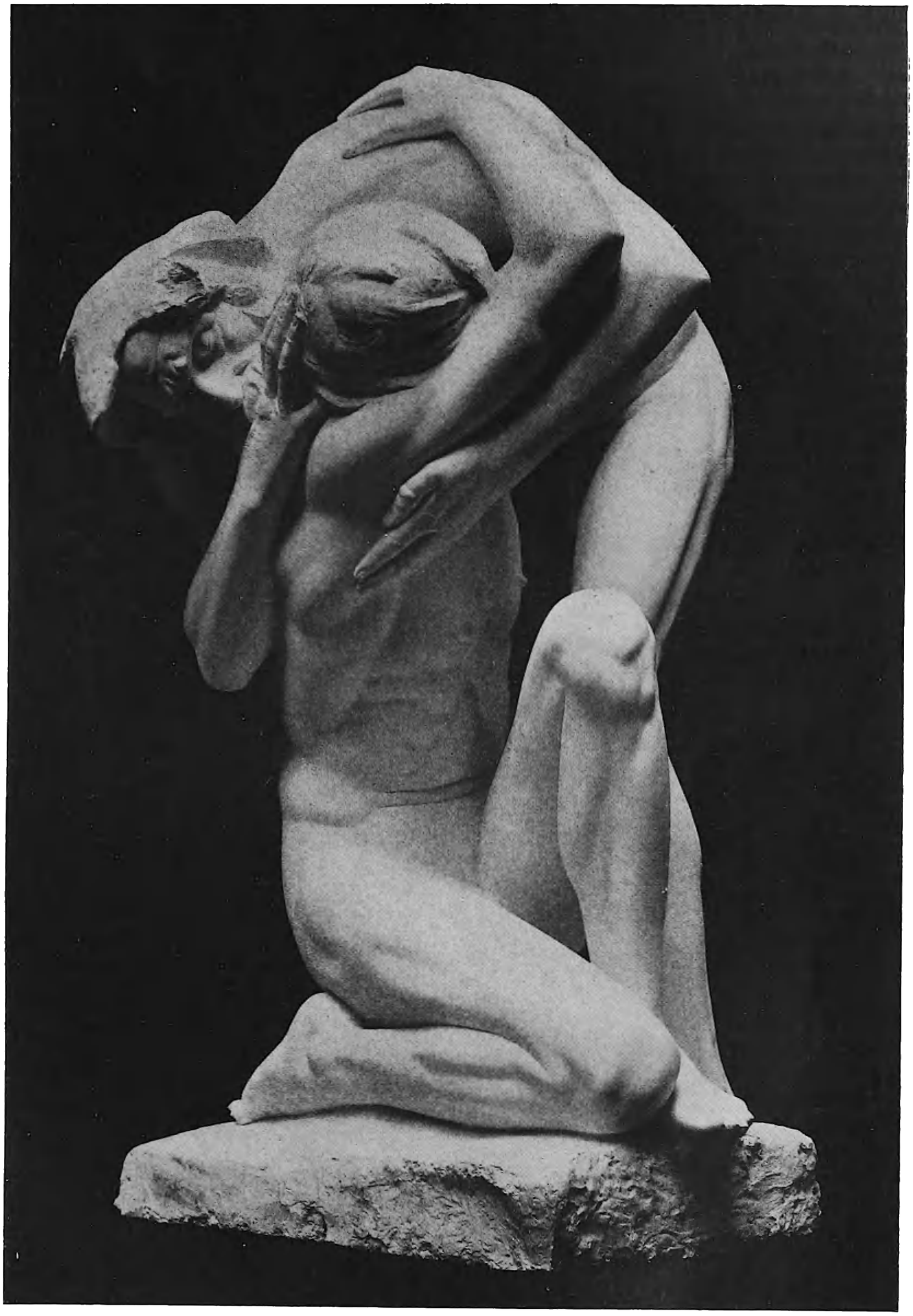
THE HEWER BY GEORGE GREY BARNARD

alter. At the age of seventeen he lived and worked in Chicago a whole year on the sum of eighty-nine dollars, drawing and modeling at the Chicago Art Institute. Here it was that he became acquainted one day with the work of Michelangelo. That was the first great impetus that his creative spirit received, and from that day the evolution of his art was sure and steady. At the end of the year in Chicago he received an order for a portrait bust of a child, which gave him his first experience in cutting marble. This commission, for which he received the sum of three hundred dollars, opened the road for him to Paris, where for twelve long years he struggled with poverty and want, to realize his own personality. At this time it was not at all unusual for him to live many months on a little rice and milk, working constantly sixteen hours a day. This devotion and perseverance brought its rewards, however, when in '94, at the age of thirty one, he won an unusual triumph with his work at the Salon of that year. About this time, too, he made the acquaintance of the late Mr. Alfred Corning Clark, who brought encouragement to him at a most critical time by purchasing one of Barnard's early works, entitled *The Boy*, which in many respects is one of the most charming and delightful of the sculptor's many creations.

Comparable with his *Two Natures*, as showing that unknown and mysterious power in the world that both seeks and is sought, is his work called *Brotherly Love*, which was made for the tomb of a Norwegian philanthropist. It shows the nude figures of two young men, with their heads partly buried in the rough marble, through which they seem to be groping with outstretched hands for each other. I remember when first seeing this



Photograph by Baldwin Coolidge

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PRODIGAL SON
BY GEORGE GREY BARNARD

striking monument in the old cemetery of the little seacoast town in Norway that it seemed to epitomize Emerson's idea of friendship: the man whom we are all seeking and whom we so seldom find. And this man is Barnard himself—he is the one man who we need most in the art life of our country; his work is like an invigorating breath of fresh sea air that must surely have its influence in giving a more vital and higher meaning both to life and art. That he is a unique personality in the art life of our country and one of the few truly great sculptors of our time, all who see the exhibition of his work in the Boston Museum of Fine Arts must admit; and it is a fitting tribute to the man's art that it is thus honored in his own country and in his own day. J. N. L.

PORTION OF CLOCK IN WOOD BY GEORGE GREY BARNARD

THE exhibition of Mr. Barnard's works at the Museum of Fine Arts, Boston, includes:

1. *Prodigal Son.* Modeled 1904—Moret. From the group called *Love and Labor* or the *Unbroken Law*, made to decorate the left side of the main entrance to the Pennsylvania Capitol buildings.

2. *Mother.* Modeled 1904—Moret. From the group called *Burden Bearers* or *The Broken Law*, made to decorate the right side of the main entrance of the Pennsylvania Capitol buildings.

3. *Youth* (falling). Modeled 1904. From the group called *Burden Bearers* or *The Broken Law*, made to decorate the right side of the main entrance of the Pennsylvania Capitol buildings.

4. *Hewer.* Composition, 1889, Paris. Modeled, 1895, New York. From a projected group of fifteen figures called *Primitive Man.* An attempt to tell the story of human labor.

5. *Maidenhood.* Modeled 1896, New York.

6. *Two Natures.* Modeled, Paris, 1887. ("Struggle between dark and dawn; the dawn may rise, the dark, apparent conqueror, never can.")

7. *Bust of Professor Leeds*, a scientist by profession, a poet at heart. Modeled while the man sat dying. 1900, Philadelphia.

8. *Bust of A. H. Hewitt.*

9. *Maiden's Bust.* Modeled 1897, New York.

10. *God Pan's Head.* From original statue in Columbia College Park, New York. Modeled 1895, New York.

11. *Small Mask of Faun* (for the basin of God Pan). Modeled 1896.

12. *Boy with Book.* First completed statue. Modeled 1884, Paris.

13. *Brotherly Love.* Modeled, Paris, winter 1886–87.

14. *Visitation.* From the *Urn of Life*, 1897.

15. *Father, Mother and Child.* From the *Urn of Life.* Modeled 1897, New York.

16. *Man Struggling in Chaos.* From lower part of clock. Modeled 1887.

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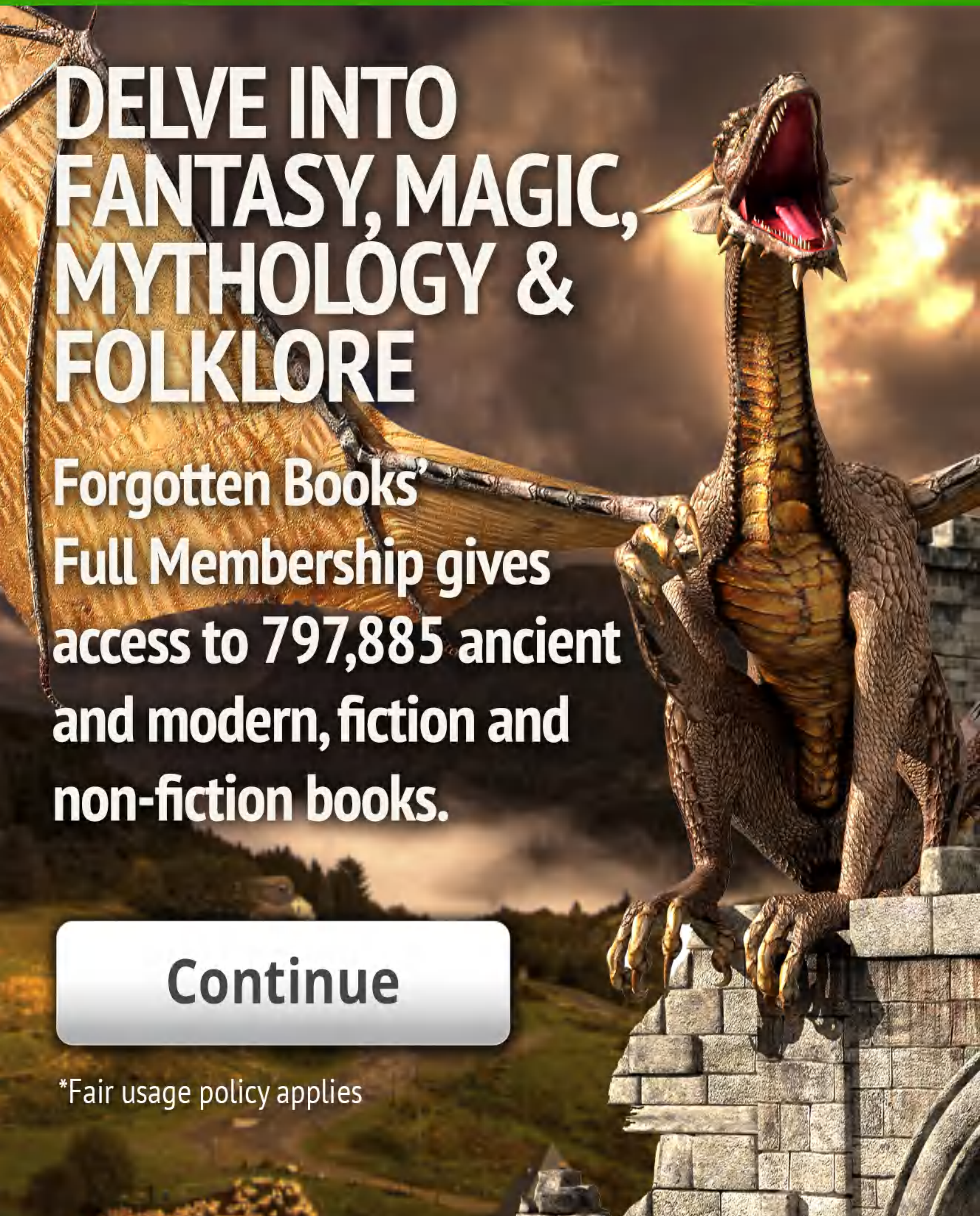

striking monument in the old cemetery of the little coast town in Norway seemed to epitomize the man's idea of friendship, the man whom we are thinking of and whom we shall honor. And this man is himself—he is the man who we need in the life of our country is like unto its great of fresh sea surely have

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3. *Youth* (half group called *Hand in Hand*, made to decorate the of the Pennsylvania

4. *Hours.* (eled, 1895, New York fifteen figures called *Primeval Man* to tell the story of human

5. *Maidenhood.* Modeled

6. *Two Natures.* Modeled the struggle between dark and dawn, the latter dark apparent conquering, never

Eagle or Victory a model of the group at Harvard. Modeled while the man

Bust of Mrs. A. H. Hirsh.

Mother Bird's Nest. 1889. New York.

Mrs. Frank Hall. From original statue in Smith College Park, New York. Modeled 1895, New York.

11. *Small Mask of Faun* (for the basin of Good Hope). Modeled 1896.

12. *Boy with Book.* First completed statue. Modeled 1884, Paris.

13. *Brotherly Love.* Modeled, Paris, winter 1886-87.

14. *Visitation.* From the *Urn of Life*, 1897.

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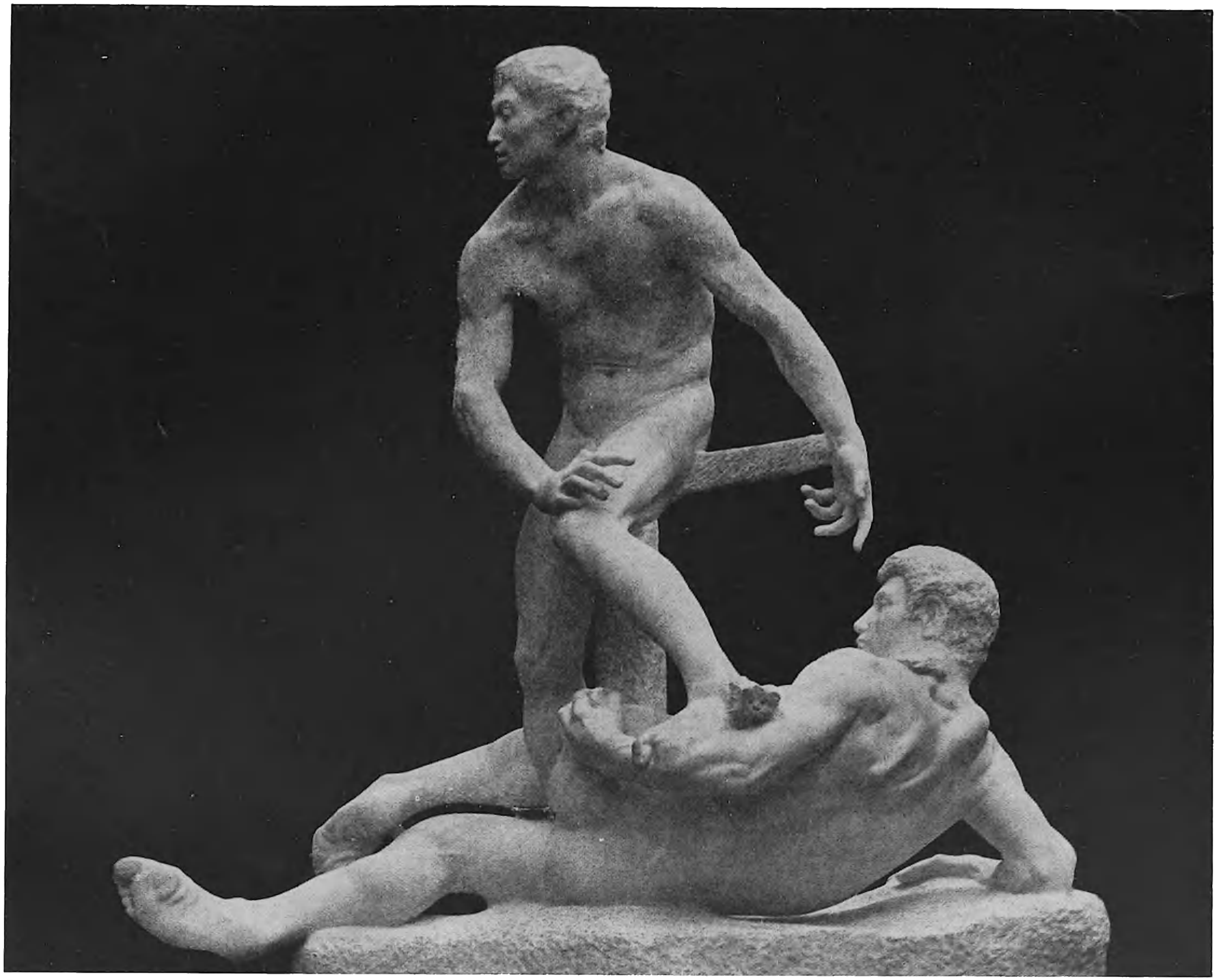

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THE TWO NATURES
BY GEORGE GREY BARNARD

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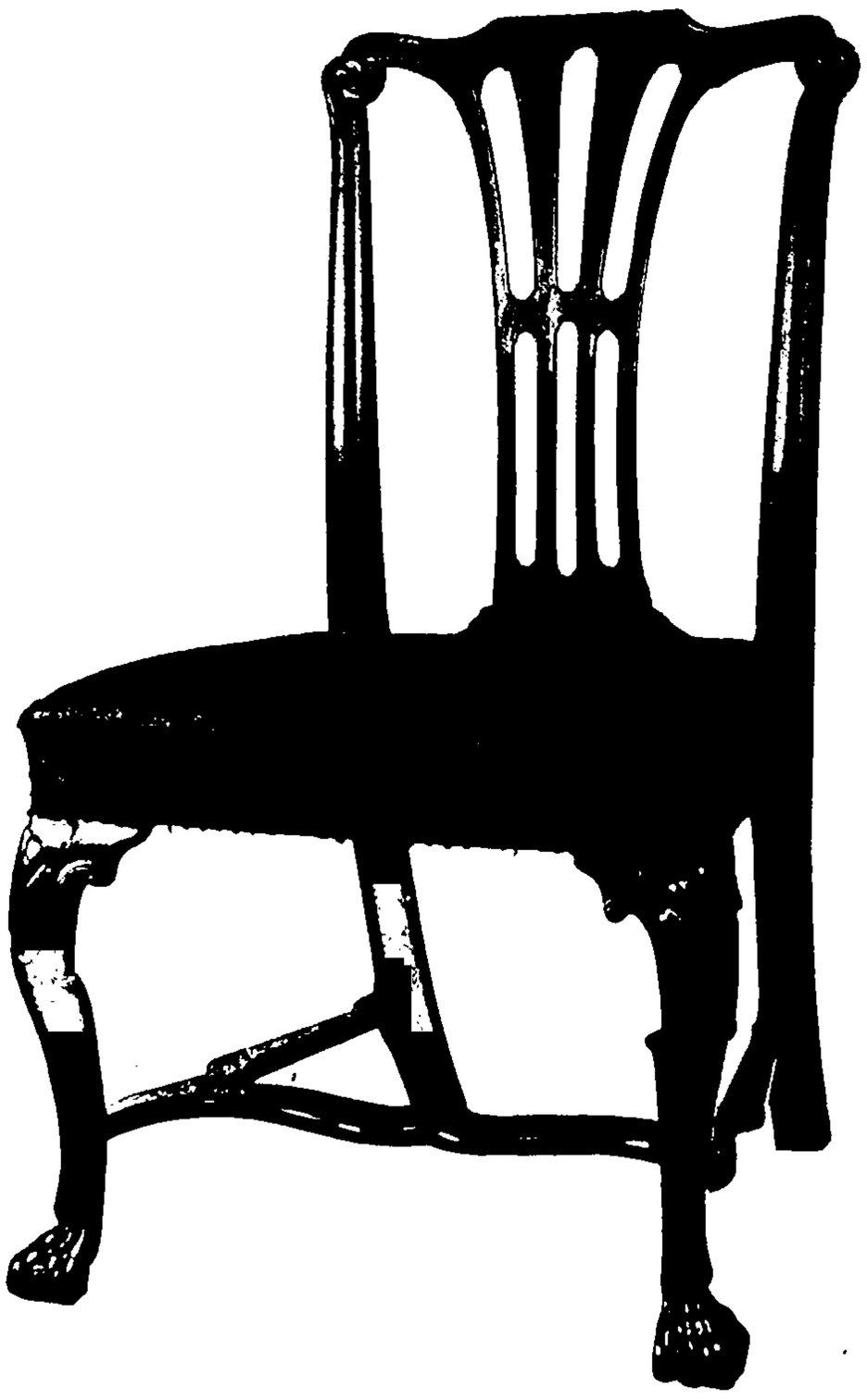
white chair with pierced shield back, serious Puritan black haircloth seat, and flutes on the legs that are square all the way down. The castors are an added modern note.

Against the wall is a Sheraton secretary with its dignified bookcase top, its feet rather French in type. Four little drawers within the bookcase show engagingly through the glass. Below the flap writing-board are four roomy drawers edged with cross-band inlay of tulip wood and bold beading that looks light and cheering against the dark mahogany. Two pull-outs hold the writing-board, and behind it are more little drawers. On high, over the bookshelves, is a most cheerful plinth, centering the pediment with an inlay in the design of the Prince of Wales's feathers. It is a brave Troy piece made in this country a few years after the Declaration of Independence. Half a century earlier in date is a Dutch dressing-table against the wall at the head of the tent-bed. It is of a dark-grained mahogany, with cabriole legs and an undulating front, the drawers undulating deeply, giving a recess for the knees when one sits down before it, a most luring dressing-table, good to look at and to use. Near it is a three-cornered washstand with solid top and legs, and curved veneer front, a flat stretcher, a little drawer, a basin-opening for a small, old-fashioned basin, tiny depressions on either side for soap or balm box, and a bit of a shelf at the pointed inside corner on top of all, perhaps for a bottle.

Opposite the Pembroke table at the wall is a chest of drawers with a late Sheraton mirror above. The bureau is American, showing the Heppelwhite influence, with inlay drapery on the apron at the bottom of a cord and tassels in satinwood, emphasizing an inlay of satinwood scallops both on the apron and at the top. It is a graceful swell-front bureau and wholly in harmony with the other furniture in the room, although its brasses are only stamped.



Courtesy Tiffany Studios

CHAIR CHIPPENDALE

Unless one is a collector, it is not worth while to try to have every piece perfection. The home growth effect of the true old room has little chance then. Colonials and early Independence people furnished for durability and dignity. Beauty was inevitable in their best things. It is well in imitating them to take heed of their simplicity in putting several sorts of construction in furniture together. For example, the Sheraton mirror which hangs above the bureau of the stamped brasses is yet entirely in tune with it. This mirror is an upright and some wall space is allowed between it and the bureau, where a pair of Sheffield candlesticks, acanthus leaved, stand up in fitting place. Walnut was used for the pilasters and corners of the mirror's mahogany frame. Below these corners at the top is a burned-in design of the acanthus leaf. An inlay of satinwood and ebony forms the decoration, and a jolly, large golden satinwood shell adorns the mirror's base.

Another bedroom for guest or master has a large four-post bedstead of San Domingo mahogany with the headboard's top rail reeded; the drooping ends are rosettes, from which acanthus leaves rise inward toward the center. No maker of a house beautiful of any period would consent to have that headboard covered like the plain one of the little tent-bed. Each of the four posts of this large Sheraton bed are carved and the four feet are of brass, apparently added at a later date. The chintz used for coverlid and pillows as well as hangings is in rose, tan and green. A straight

Courtesy Tiffany Studios

OLD WILLARD CLOCK

Courtesy Tiffany Studios

CHILD'S CHAIR

ANTIQUE WINDSOR

front chest of drawers has unusual chamfered ends with fluted quarter columns—a good early-American piece. A comb-back Windsor chair with saddle seat and well-turned legs might have place in such a bedroom in a country house, as in the model room, although in colonial days it would have been more likely to be found in the keeping-room or elsewhere.

A delightful sitting-room it would be to-day which should have in it an Aaron Willard clock with the old maker's name printed candidly across its face above the green and gold lyre, the design wherewith he pleased his fancy and left a legacy of pleasure to future time. Its Arabic lettering adds to the honest face of this clock, and it has both strike and alarm, a rare attention for Aaron Willard to pay to a clock, probably a special order from somebody's ancestor. A baby's high-chair of oak, fit for a sturdy, small citizen, need not always be in the nursery when it is a high-chair of colonial record. In such a sitting-room might be fittingly placed a card-table of the Hogarth period, a mahogany table with the top in a square design extending slightly at each of the four corners to form rests for candlesticks. There is bold carving of the acanthus leaf on the hips, and the legs are of cabriole shape and very graceful. A drawer has been added for cards, as the table was made without one a hundred and fifty years ago. A ball and claw-footed, slant-top, serpentine-front desk of a little later period is quite as beautiful as any of the rarer desks that collectors choose. A carved pendant centers the base, which has a running molding. The inner drawers are curved with sunbursts and the two secret drawers in fret. The brass mounts are satisfactory, and the writing-board when let down reveals a winning and practical interior, with plenty of pigeonholes and small drawers.

IN THE GALLERIES
BY HAROLD BENTLEY

THE recent acquisition by the Metropolitan Museum of Art of Rossetti's picture of *Lady Lilith* makes particularly interesting the fact that Mr. Blakeslee, of the Blakeslee galleries, Fifth Avenue and Thirty-fourth Street, has brought over this summer still another example by the distinguished Englishman, a no less equally famous canvas, *Mnemosyne, or the Lamp of Memory*, once in the possession of F. R. Leyland, of the Whistler Peacock-Room fame. It is a work that was shown in the Royal Academy exhibition of old masters in 1883 and again in the winter exhibition of 1896, and the figure is typical of the poetic Rossetti—a woman of rich, sensuous appearance, of beauty of face and charm of figure, gracefully posed with the lamp, while she has the soulful expression such as Rossetti delighted in. In color not so much may be said for it and the reproduction in black and white is almost more satisfying. A rather uncompromising green dress makes the dominant note and the distance is inclined to be muddy as well as lacking in atmosphere, yet, as we have said, the work is characteristle and the picture of no little historical significance, while, of course, examples by Rossetti are most scarce, particularly when they are such serious efforts as the present. Although Mr. Blakeslee's clientèle is largely confined to the amassing of the ancient masters, the Georgian painters dominating, as a rule, these galleries, this work by Rossetti fits in with that of the older men in a curiously harmonious manner, and the opportunity to see such a picture is one not too frequently offered the art lover. Unfortunately, however, it is not, in all probability, destined to remain there long, as it will likely go to swell the collection of some important private gallery.

BARBIZON men still hold the attention of the collector, their popularity remaining unabated. Mr. Kraushaar, of the Kraushaar galleries, 260 Fifth Avenue, brought over with him this last summer a rather unique example of Diaz, a man equally at home in the figure or the landscape. A small example, an interior of the forest of Fontainebleau, gives a capital idea of the man's genius, for the coloring is of unusual charm and the composition is agreeably arranged, showing a clearing in the woods with the figure of a fagot-gatherer coming through. The sunlight strikes the tree trunks and there are dark distances and masses of foliage, rendered with splendid notion of landscape construction, while the panel, which is small, is painted with an alluring freshness and directness. Dias, in short, shows himself a wizard with his pigment, securing a wonderful depth and unction, a genuine feeling for the time and place. In some parts of the work the color is piled on in masses, in others there is only a thin scumble of tone, but always it seems just the right treatment for the securing of the desired result. We do not

Courtesy Blakeslee Galleries

MNEMOSYNE, OR THE LAMP OF MEMORY — BY DANTE GABRIEL ROSSETTI

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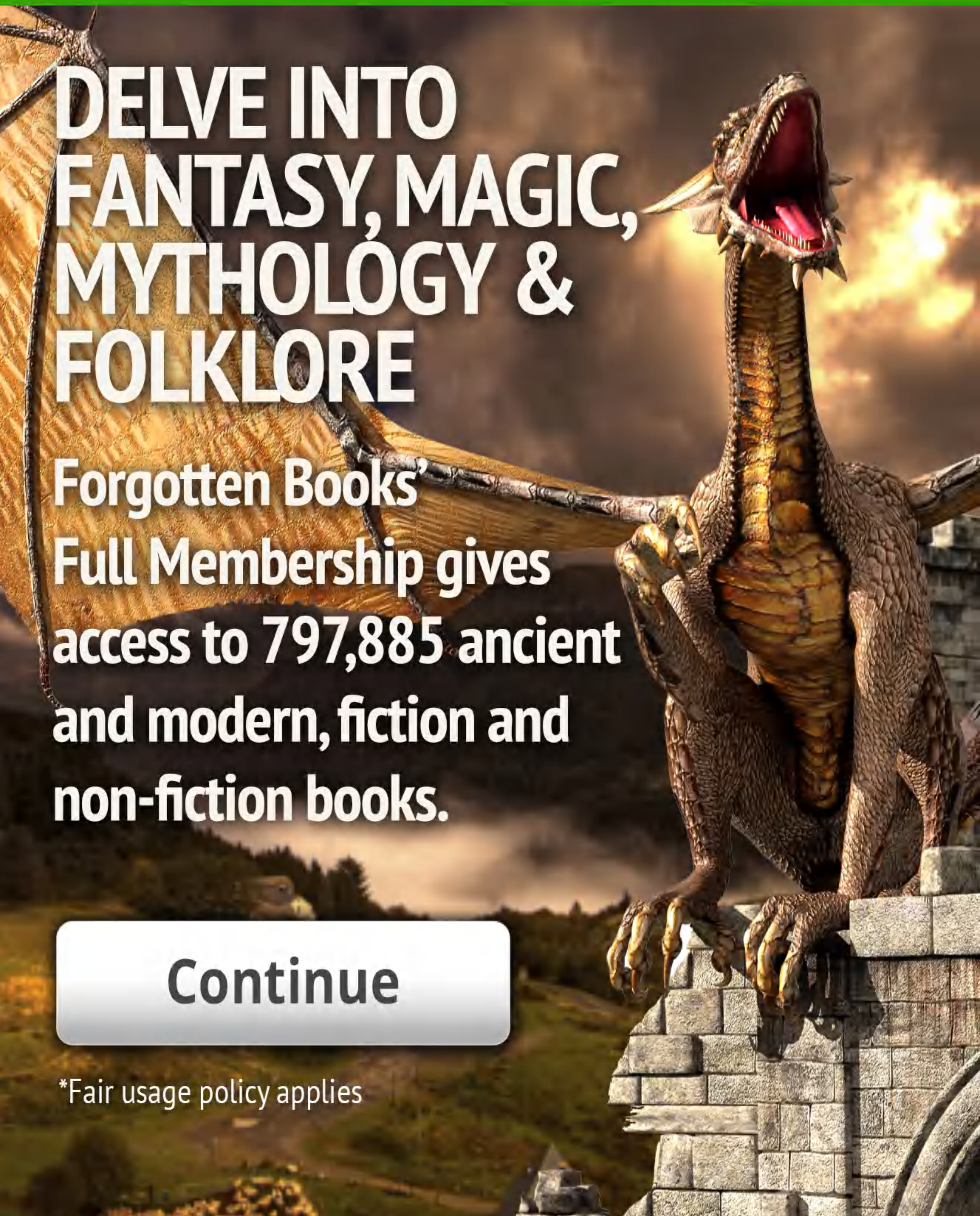


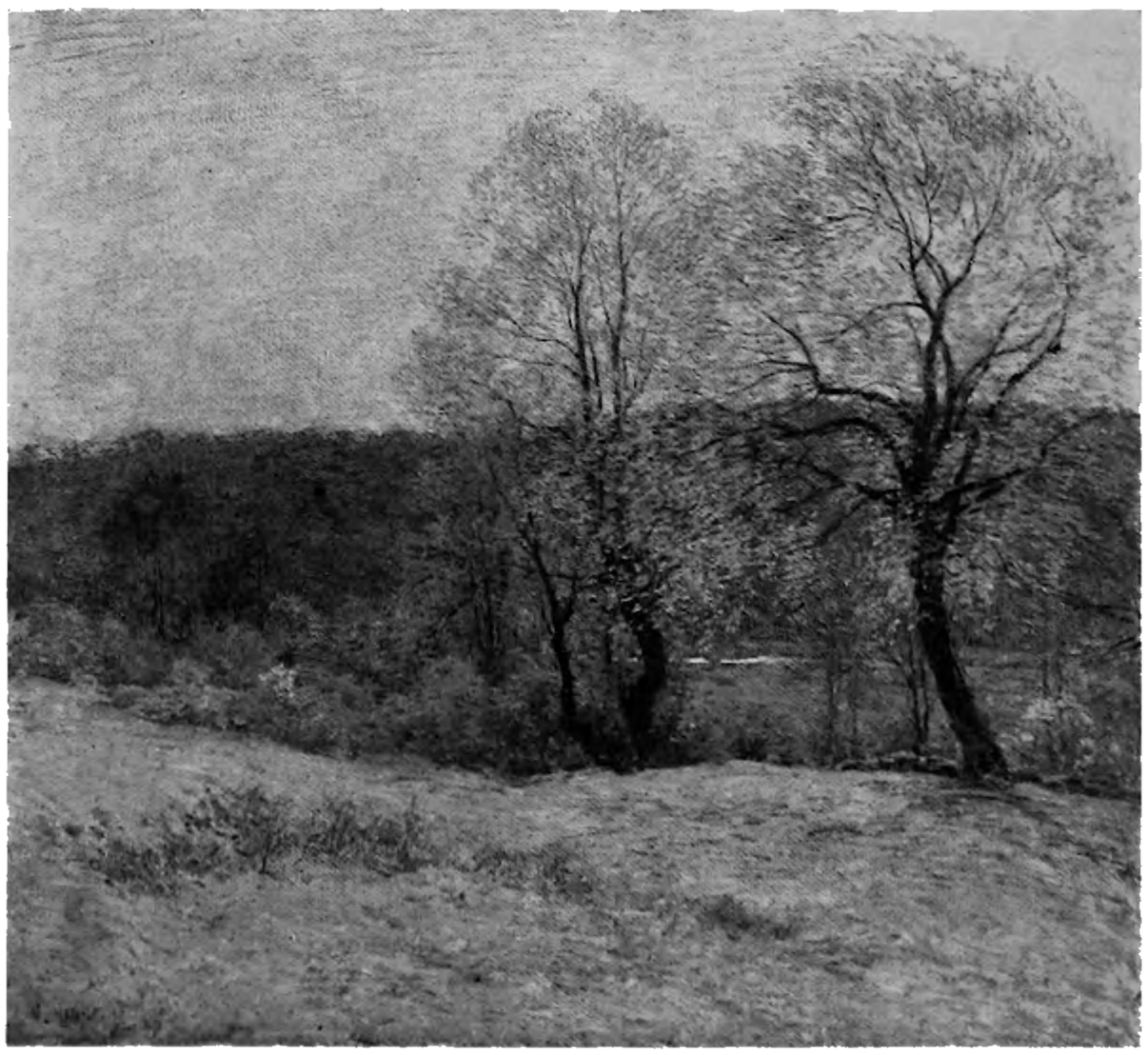
Courtesy of Oehme Galleries

THE LITTLE MARINERS

BY B. J. BLOMMERS

Horse and other essentially American themes gave him deserved fame, though they both died in 1868 and the latter was the younger by two years. Both were likewise members of the National Academy of Design. Shepard Mount, while he painted many portraits, was also favorably known through his flower and bird pictures. Among his sitters in portraiture was the late Admiral Bailey, of the United States Navy. Howard Pyle's exhibition of original illustrations, painted, as a rule, in oil, will be followed by some landscapes by Charles Melville Dewey, whose pictures are favorably known and are in many of the prominent American collections, while later in the season Paul Dougherty, at these Macbeth galleries, will hold a display of his marines executed about the Maine coast and particularly on the island of Monhegan.

DUTCHMEN divide popularity with the Men of Thirty in these days among the collectors. It must be confessed that their output is attractive, and that, as a rule, they have considerable of interest to say. They have, to be sure, been a shining mark for the unscrupulous imitator, and there are not wanting spurious examples on the market from time to time. An admirable original, however, may be seen at the Oehme gallery, 320 Fifth Avenue, by B. J. Blom-

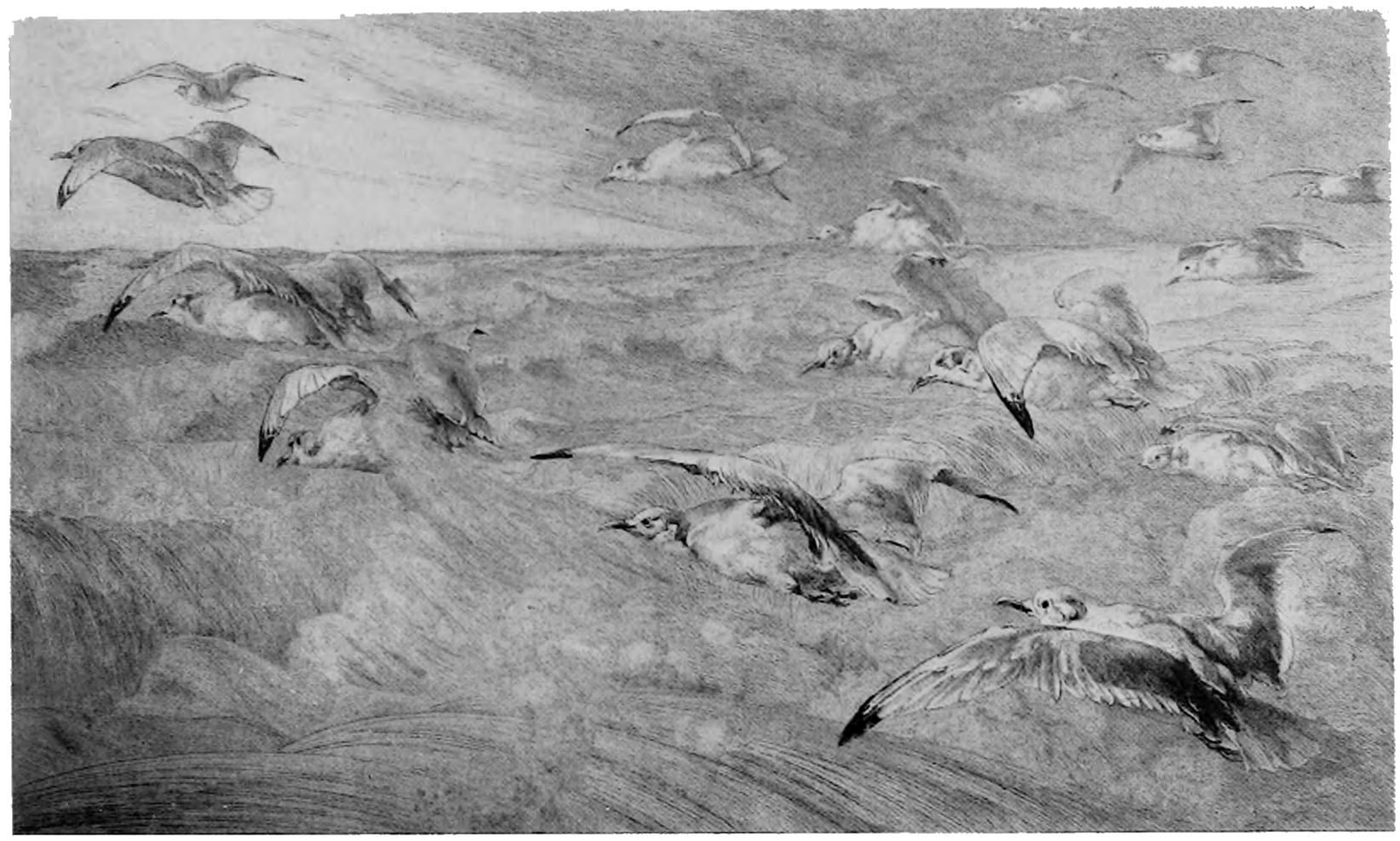


Courtesy of N. E. Montross

MAY PASTORAL

Property Museum of Fine Arts, Boston

BY WILLARD L. METCALFE



Courtesy of Frederick Keppel & Co.

SEA GULLS BY BRACQUEMOND

mers, which is called *The Little Mariners* and is one of those homely scenes among the fisher children of Holland. Some urchins are playing with their boats along the shore, are swimming or generally amusing themselves under a summer sky. The intimate nature of the scene is deliciously portrayed and the color scheme is one of charm and harmony. Mr. Oehme, confining himself almost entirely to the work of the European painter, has examples by many of the distinguished men, largely French and Dutch, though an occasional German is present.

VISITORS to the Montross galleries, Thirty-fifth Street and Fifth Avenue, will recall in the exhibition last winter of the work of Willard L. Metcalf a lovely painting entitled *May Pastoral*. The picture attracted considerable attention and was one of Mr. Metcalf's happiest efforts. Portunately for the public, it has been purchased for the permanent collection of the Boston Museum of Fine Arts, so that it will be hereafter accessible to the art lover. The composition is one of much simplicity, but the spectator is impressed with the artist's manifest love of nature, and the color scheme—which, unfortunately, may not be given in the black and white reproduction—is one of delicious harmony, full of tender, true tones, seriously observed and dexterously indicated, for none of Mr. Metcalf's confrères excel him in technical equipment. Mr. Montross is arranging for a series of exhibitions by American painters, following his custom at these galleries.

GEORGES GLAENZER, 33 East 20th Street, will show from December 5th to 19th an exhibition of paintings by Paul Connoyer and Orlando Ronland.

ONE of the distinctive art events of last season was the announcement of Frederick Keppel & Co., 4 East Thirty-ninth Street, of their intention to issue what should be known as "The Print Collector's Bulletin," an illustrated list of painter etchings—with prices of available prints. Separate volumes were devoted to the leaders and occasionally two or three were included in one issue. Whistler, Haden, Meryon, Legros, Tissot, Buhot, Bracquemond are included and the books are profusely illustrated, making a highly valuable reference library. They may be had for a most modest price and should receive the serious attention of the collector. We reproduce an illustration from the volume on Bracquemond, his *Sea Gulls*, on which we have the good fortune to be able to include a note by Mr. Keppel. An exhibition of the recent work of Joseph Pennell will be held in these galleries, in December, of sketches made in and about New York City.

SEA GULLS—DESIGNED AND ETCHED BY FÉLIX BRACQUEMOND
BY FREDERICK KEPPEL

I ONCE asked the erudite etcher, Félix Buhot, whom he considered to be the greatest French etcher of the Nineteenth century. Buhot's answer was, "Bracquemond, decidedly!"

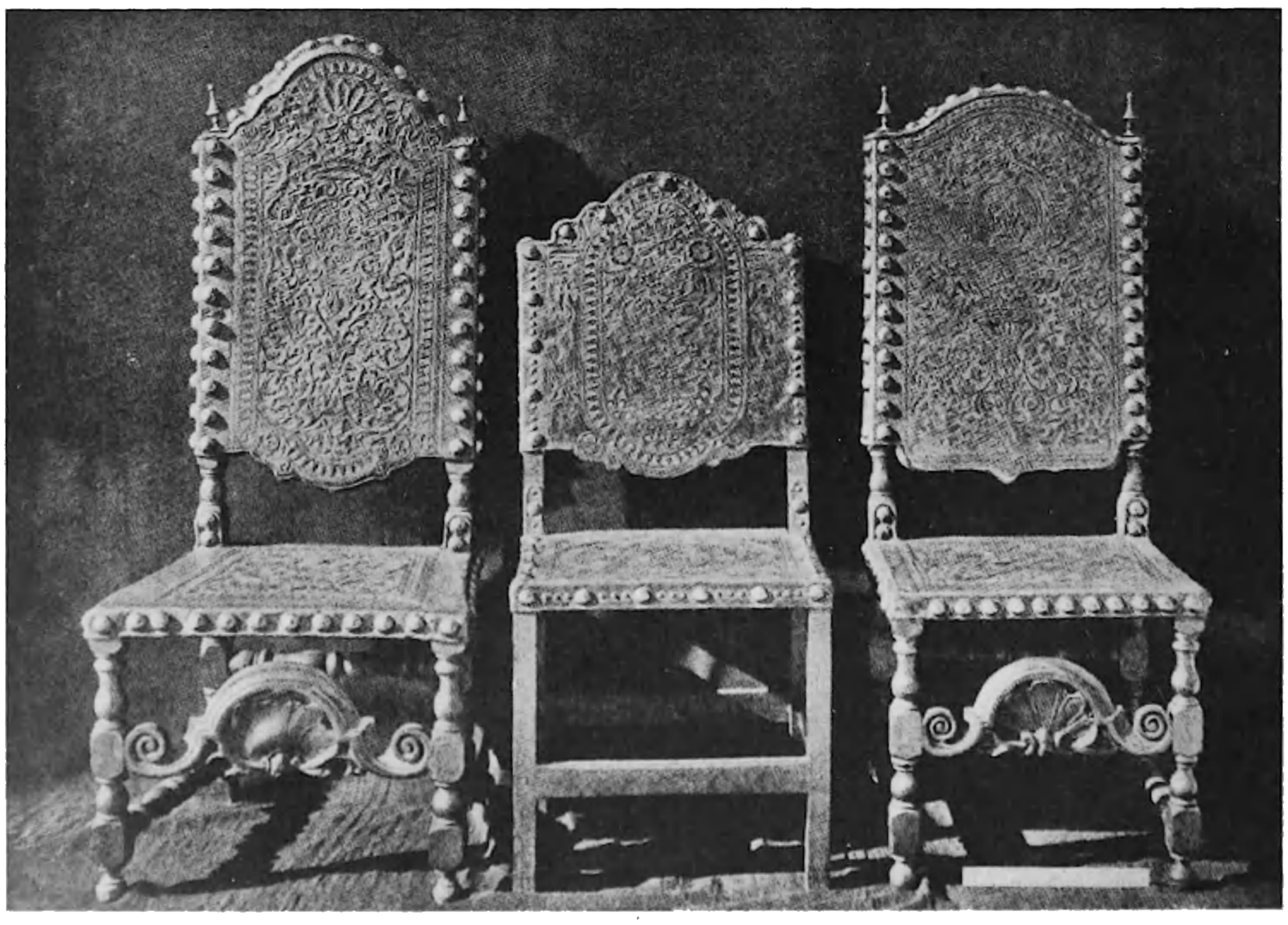
This etching of the *Sea Gulls* has a unique distinction. Technically, etchers often have great difficulty with the corroding or "biting" of their plate after the drawing has all been put in, but these etchers maintain that the finest piece of "biting" of any etching in existence is that of this plate of Bracquemond's.

Félix Bracquemond has already won all the official honors of the French Salon, even to the supreme distinction of the great Medal of Honor.

This etching of the *Sea Gulls* was published about a year before the American, Mr. Muybridge, issued his epoch-making book, which gave the first examples of instantaneous photography. One of the results of the publication of this book was that the renowned painter Meissonier got back from the various purchasers several of his pictures representing horses in motion and, in the light of Muybridge's revelations, Meissonier repainted parts of several of his own pictures. Some of Muybridge's most successful instantaneous photographs represented sea gulls in flight over the sea. I had the pleasure of taking this book to Monsieur Bracquemond, in Paris, and he was delighted to see that he had got the ever-changing motions of sea gulls exactly as they were.

HOLIDAY ART BOOKS

"THE ARTS AND CRAFTS OF OLDER SPAIN" appears in the World of Art series (A. C. McClurg & Co.) in three volumes. The subject has been scantily treated heretofore from the material in California and colonial outposts and it was high time that the popular interest in Spanish travel and in the arts should be directed with well-digested information. Mr. Leonard Williams has grouped in his three attractive volumes monographs on gold, silver and jewel work; iron work, bronzes and arms; furniture, ivories, pottery, glass, silk, cloths, woolens, embroidery, tapestry and lace. The numerous illustrations are in part from photographs taken especially for the work. The appendices include a table of cutlers and a review of trade guilds.



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CHAIRS UPHOLSTERED WITH GUADAMECILES

FROM "ARTS AND CRAFTS OF OLDER SPAIN"

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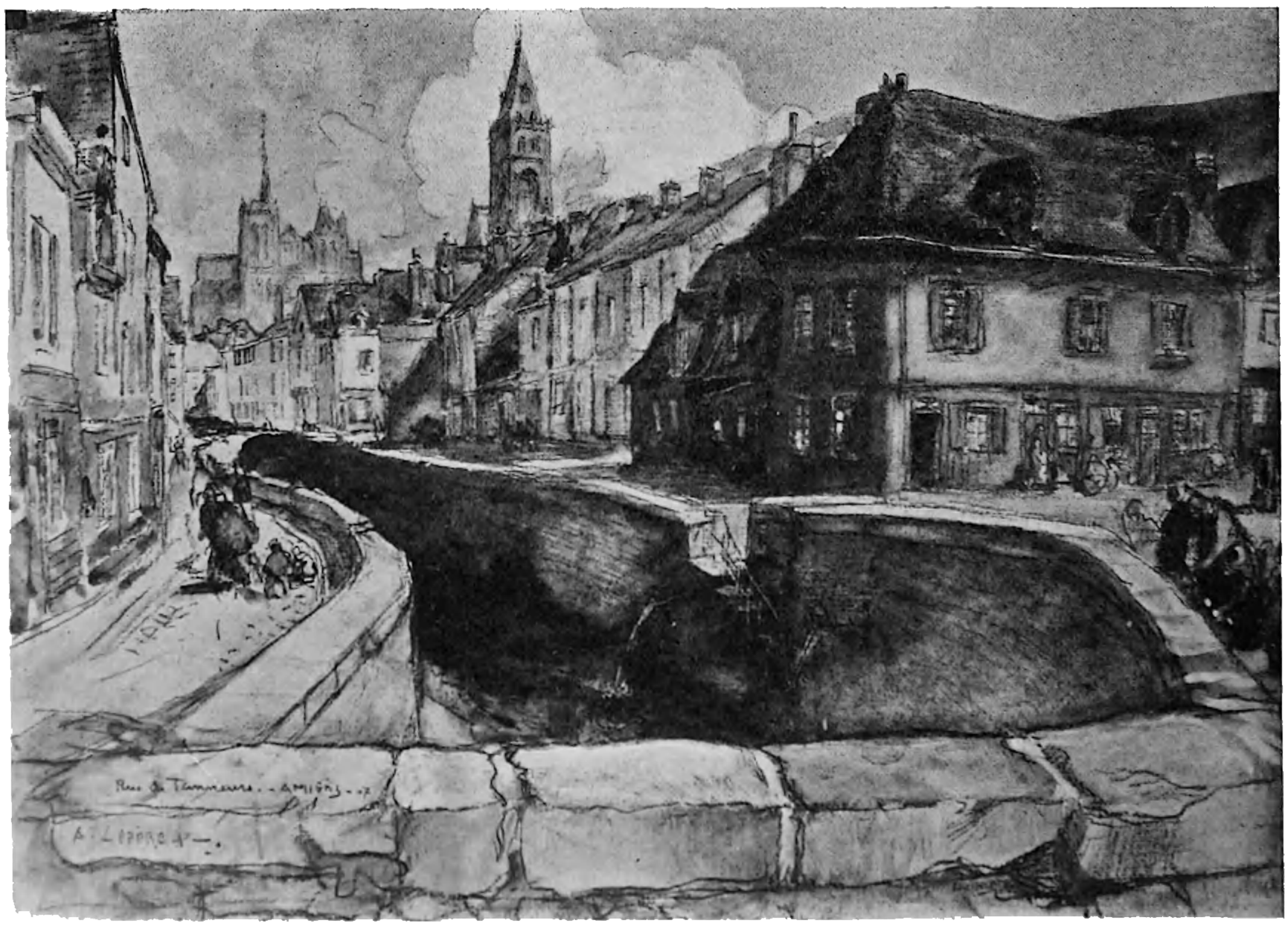
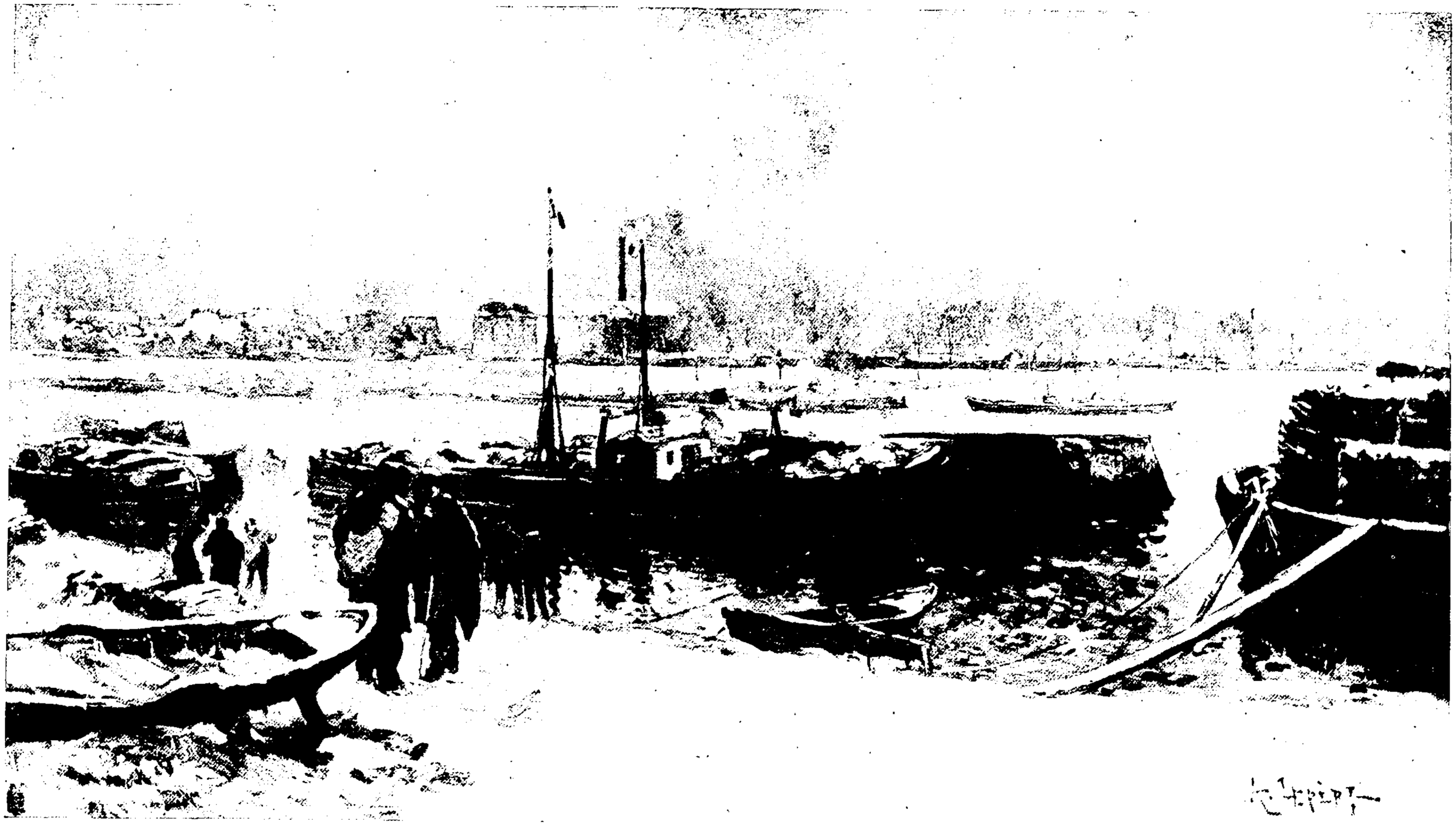
nality of colour. Of the same period is a rather celebrated canvas by Lepère which now belongs to the Musée Carnavalet. I refer to *Le Poste de la Rue des Rosiers à Montmartre*, the little house, since demolished, where the two generals, Clément Thomas and Lecomte, were shot under the Commune.

About 1878 Lepère seems to have engaged in a new series of works—seapieces. But in truth he "never deserted" Paris, where still later he was to produce many a rich *morceau*, such as his *Quai de l'Hôtel de Ville—effet de neige*, and his *Péniches amarrées au Quai de la Rapée*, which are now reproduced. During a stay in that quaint Norman town, Fécamp, he was seized with great fondness for the aspects of the ocean and for the life of the harbour and the beach, thus carrying on the tradition of Bonington, Isabey and Hervier. Somewhat later the settings of Lepère's paintings came to simplified. For some years past he has spent the summer and autumn months at St. Jean du Mont on the Vendée coast, and there he has signed the pictures which to my mind are his freest as regards handling and his absolutely finest in matter. Nothing could be more simple than this landscape so often repeated in Lepère's work—the long, white, sandy line of the shore, now seen under the beating of the waves at high tide, now left dry, with great pools here and there, and away on the other side the sea in all its immensity. But above this landscape is the sky, which with Lepère formed the ever-changing *motif* whereon he embroidered such splendid variations. At one time we have the great clouds, in all their firm and puissant architecture, gilded by the rays of the setting sun; at another the pale and milky blue of the horizon raises thoughts of the first days of Autumn. Lepère adores the sun and delights in painting it face to face—as Turner so frequently did—or in the midst of some big cloud pierced by its rays.

All these broad and beautiful *motifs*, which were painted by Lepère with so much enthusiasm, may be rediscovered in his water-colours and retouched drawings. Since the 18th century no one has practised the "dessin rehaussé" with more ease than Lepère. One has only to look at the two examples reproduced in these pages. Could anything be more simple, more precise, more true? In a few strokes, with a few rapid touches of colour, Lepère depicts a Vendéean cottage; and



"LE QUAI DE LA RUE DES TANNEURS À AMIENS" (GOUACHE) BY AUGUSTE LEPÈRE



"PÉNICHES AMARRÉES AU QUAI DE LA RAPÉE—EFFET DE NEIGE." FROM AN OIL PAINTING BY AUGUSTE LEPÈRE

this ancient structure so low and so plain, exactly calls up the memory of a noble race of peasantry, ever faithful to their costumes and to their past. Another of the best of Lepère's coloured drawings is now to be seen reproduced in these pages—*Le Quai de la Rue des Tanneurs à Amiens*, a curious view of the old town with its canal, its irregular, time-worn houses, its tall steeples in silhouette. One must note in this "dessin gouaché d'aquarelle" the admirable, the masterly drawing, and the vigour, the precision of touch which belong to the engraver of high pretensions.

But before dealing with Lepère's engravings I want to say just one word more about his pictures, because his work as a painter is not so well known as it deserves to be. We must not forget that the artist has by no means confined himself to such things as the magnificent aspect of the Vendéean groves, with their massive trees, or to some dazzling sunset over the ocean. He has given us further many eloquent representations of landscapes in the Ile de France and in Picardy. Hence come certain of his most recent canvases, *L'Abreuvoir du Pont Marie* and *La Poterne des Peupliers*, for example. In the words of M. Roger Marx, "Il suit les citadins egrénés sur les bords ombragés de la rivière paisible; il décrit les masures delabrées des vieux villages; il compatit à la rude peine des ramasseurs de pommes de terre, courbés sur le sol par une riante après-midi d'Octobre."

The interesting thing about the artist's style is that he derives at the same time from the "naturalists" and from the impressionists. Having begun to produce at the period when "naturalism" was most in favour, Lepère soon came to realise the errors of absolute realism. "When," as he himself wrote on one occasion, "the artist is under the obligation to paint simply from Nature he loses little by little his regard for composition and the notion of effect; then, the habit becoming mischievously strong, he ends by not regarding Nature attentively, being content to paint the 'chic,' or to imitate Nature in its smaller aspects. . . . Does this mean that the

"SOUS LES GRANDS ARBRES (VENDÉE)" (OIL PAINTING) BY AUGUSTE LEPÈRE

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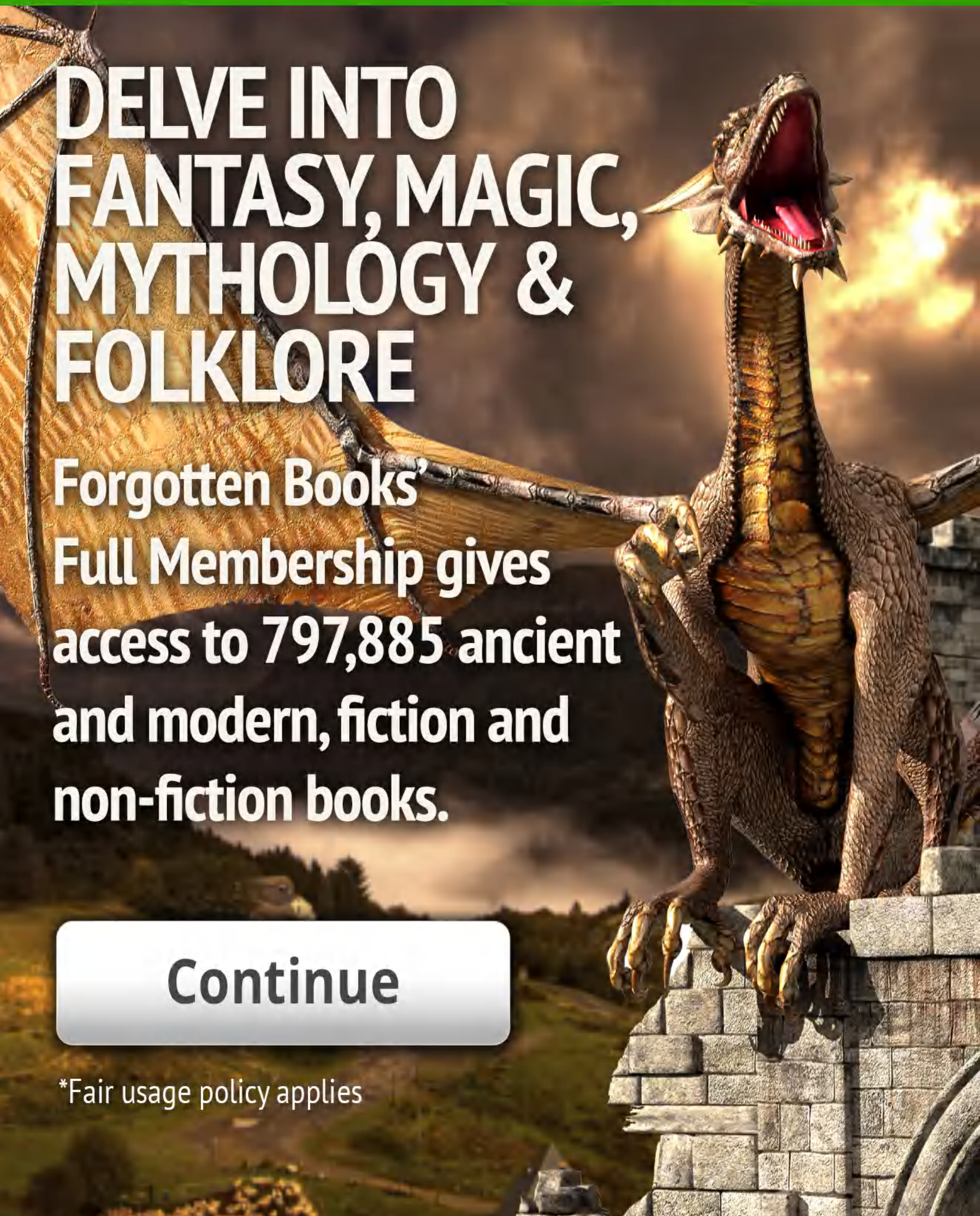

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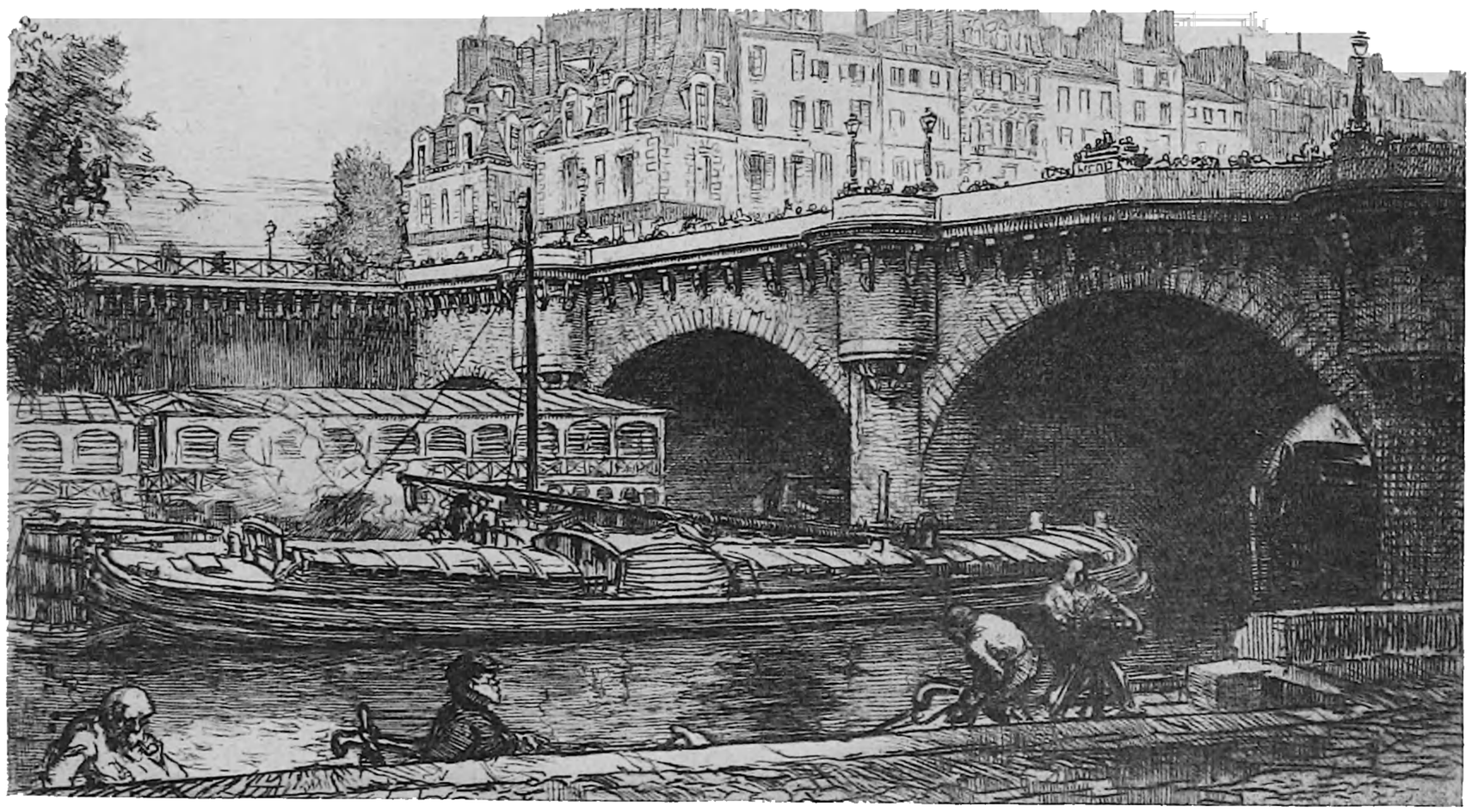
study of Nature is unnecessary? Not at all; for from Nature springs the element of all knowledge; it is on Nature that the artist *fait ses gammes*; but when it is a question of a picture a study is not sufficient; several, many, are required; the artist should not undertake a picture until he possesses the necessary material, until he has undergone the preliminary labour which will enable the execution of the work to be carried out without trouble . . . . Shall I ever attain to that?"

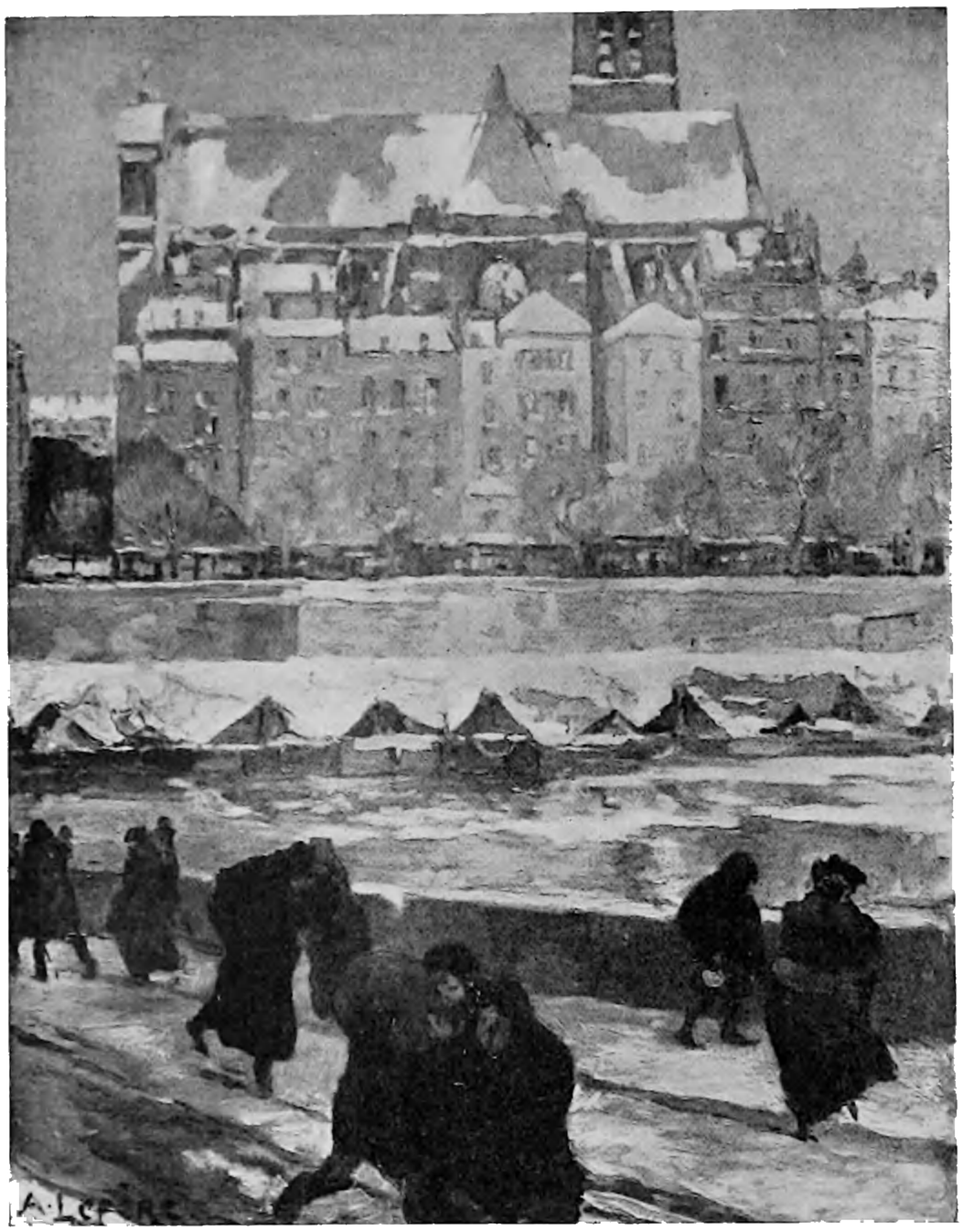
With Lepère the art of the engraver developed on parallel lines with that of the painter. At the time when he was putting on canvas his vigorous sketches of the landscape of La Vendée, he took advantage of the opportunity to engrave certain plates which were inspired by scenes close at hand. Lepère has mastered all the secrets of his *métier*, all the methods, however diverse—etching, wood-engraving, engraving in colours, and dry-point. In all his works there are to be found, combined with the impeccable virtuosity of the good workman, imagination, a sense of the picturesque, and comprehension of life. Many are the plates I could name which I have seen once more with delight on the walls of the Lepère room at the Salon or in the artist's studio: this underwood so full of colour in its black-and-white, this apple market on the Seine at the mouth of the Canal St. Martin. Like Méryon, he has obtained some astonishing effects out of the ancient buildings of Paris. Here we have, in admirable contrast, delicate church steeples seen through the dormer window of some old tower and melting into the sky, or crowded quays with all the movements of boats and barges, beside the silence of Notre Dame—so many fine and noble things that are destined to live.

In his wood-blocks Lepère revives and rejuvenates the art of the old German engravers; in his *Vue du Port de Nantes* the detail of the old masters is carried to its extreme limits, and another, showing the return of a procession of ecclesiastical dignitaries with their attendants to Nantes Cathedral on the occasion of the "fête Dieu," reveals to the full all the effects the artist is able to draw from this fine and broad technique.

Lepère has utilised his natural gifts as an engraver and his great experience in the art not only in a large number of separate plates, but in the illustration of volumes which contain some of his most beautiful wood-work. The admirable thing about these books is that he has not been content merely to illustrate them, but has adorned them from end to end in the distribution of the type and in the general arrangement of the *mise-en-page*. The names of some of these works should be kept in mind, for they rank high among the things of their kind produced of recent years. They include the *Paysages Parisiens* of Goudeau, the *Dimanches Parisiens* of Louis Morin, the *Paysages et Coins de Rues* of Richepin, *Nantes* (1900), *La Bièvre et les Gobelins* of Huysmans, *A Rebours*, by the same author, and two *contes* by Maupassant.



"LE PONT NEUF" (ETCHING) BY AUGUSTE LEPÈRE



"LE QUAI DE L'HÔTEL DE VILLE: EFFET DE NEIGE" (OIL). BY AUGUSTE LEPÈRE

Auguste Lepère, so simple in his private life, so modest as regards all that concerns himself, and caring so little for fame or for money, is certainly one of the great forces of contemporary art. By reason of the extreme variety of his work he makes his influence felt in all directions; his bindings alone would suffice to make the reputation of any craftsman, just as his etchings would establish the fame of any engraver. To find so many *métiers* combined in a single artist it were necessary to go back to the time of the Renaissance.

HENRI FRANTZ.

"LA CHAUMIÈRE (VENUÉE)" (WATER-COLOUR) BY AUGUSTE LEPÈRE

"THE GARDENS OF ENGLAND."

The Special Winter Number of "THE STUDIO" for 1908-9 forms a companion volume to the last Winter Number, which was devoted to gardens in the Southern and Western Counties. The present volume is concerned with the Midland and Eastern Counties, which contain some of the finest and best known gardens in the Kingdom. In selecting the illustrations especial attention has been given to features and details of value to those who are designing or re-arranging gardens of more modest dimensions. There are in all about 130 illustrations, selected from some hundreds of photographs, taken exclusively for this volume, forming a unique collection of garden studies; while an especial feature of the book is the series of coloured plates after water-colours by George S. Elgood, R.I., E. Arthur Rowe, Ernest A. Chadwick and E. H. Adie.

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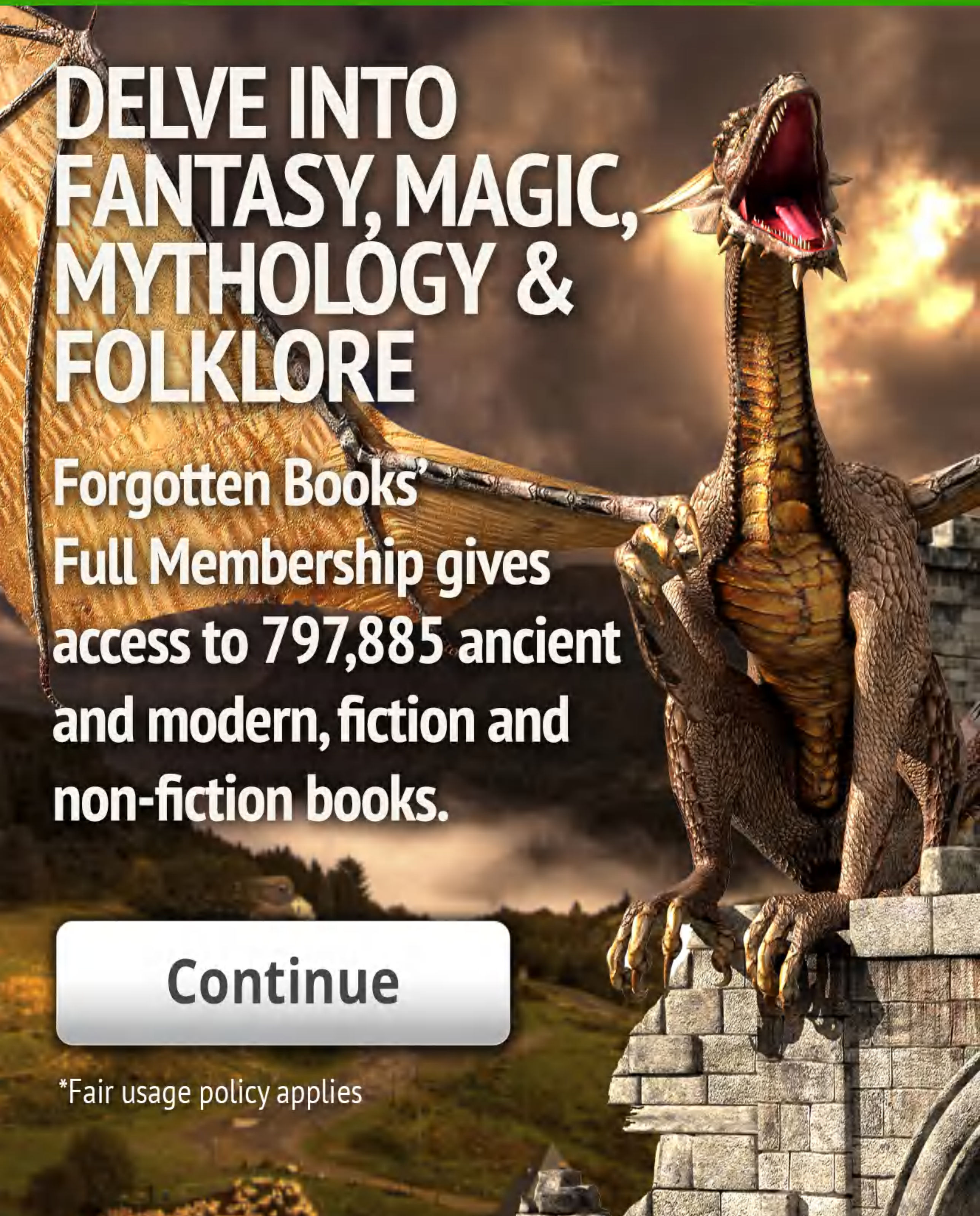
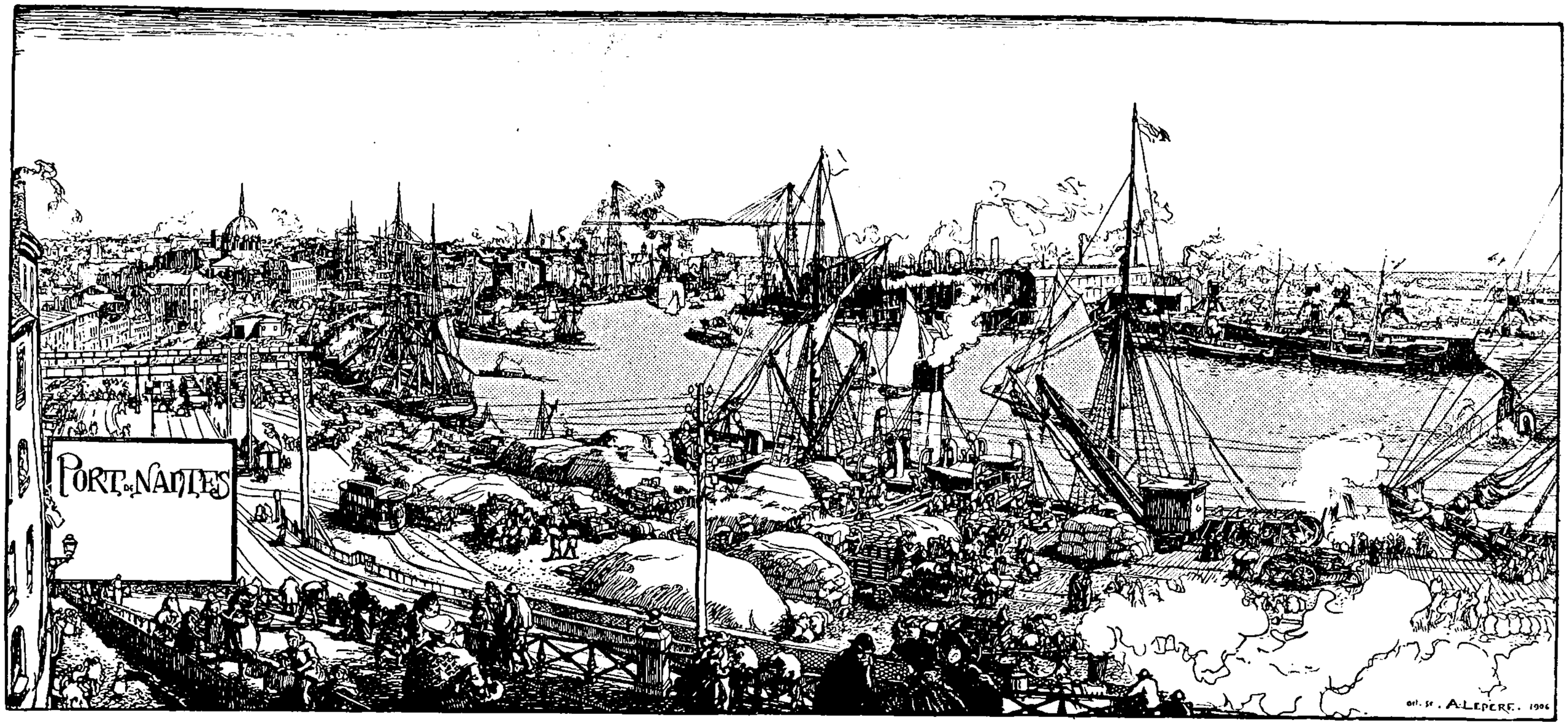




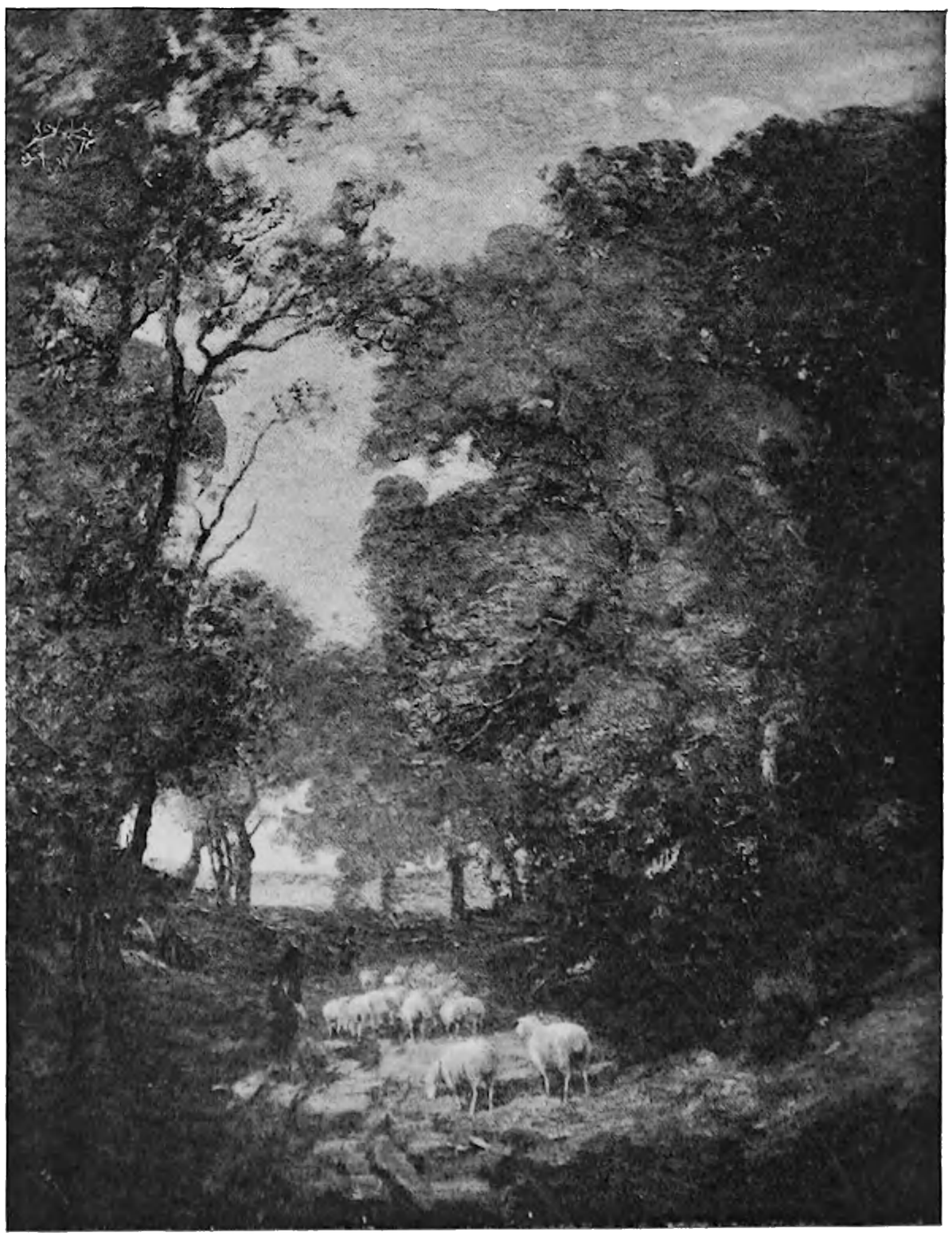
"VUE DU PORT DE NANTES." FROM A WOOD ENGRAVING BY AUGUSTE LEPÈRE

THE PAINTINGS OF WILLIAM MOUNCEY, OF KIRKCUDBRIGHT. BY PERCY BATE.

THERE are artists who paint from inclination, and there are others who paint from impulse. Many men discover that they have a taste for the use of pigment; they acquire a certain skill, may be of draughtsmanship, may be of brushwork; and they find pleasure, or profit, in painting pictures, entirely lacking though they may be in any essential inspiration. No real artistic impulse is behind these men's work—they paint from inclination. On the other hand, there are artists—true artists—who find themselves constrained to paint, though imperfectly equipped as craftsmen, in order that they may express to others some emotion that they feel, or communicate some message they have for their fellows. Of the men who paint because they wish to, there are many; and being largely lacking in anything but an acquired skill in the more technical and mechanical part of their craft, the effect their works produce on the beholders is small; they are, so far as relates to anything beyond superficial accomplishment, "splendidly null." Of the men who paint because they must, there are few; but their work, whether it reaches the highest standard or not, is often possessed of much charm, and is always interesting to all who look for something more than surface dexterity.

A strong and virile personality, belonging essentially to the second group, was lost to Scottish art when William Mouncey died. Here was a man already not young when he commenced seriously to paint—a man of marked individuality of character, one who was practically a self-taught painter; who, after consistent thought, desired to express himself in his own way. Was it not inevitable that his work should be deeply interesting, even though he failed to acquire sufficient skill to realise his conceptions fully?

He was not a travelled man, he was not well acquainted with the work of the masters. Indeed, had he been a gallery student, it is likely that some of his pictures would not have taken the form they possess; for a painter who was better acquainted with the work of others would have avoided the direct comparisons inevitably challenged by his occasional choice of compositions. There are particular manners and features that have been habitual to a certain painter, and that are therefore not used by others, lest the charge of plagiarism be brought against them. Mouncey, by his use of compositions already sacred to James Maris, to Corot, to Turner, has laid himself open to a suggestion of direct imitation which, as a matter of



"A KIRKCUDBRIGHT LANE" BY WILLIAM MOUNCEY

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fact, is quite unfounded. As far as the similarity to Corot is concerned, it is much more apparent in the black-and-white reproductions of his work than in the canvases themselves; for the colour, tonality, and *facture* of Mouncey's pictures was quite different from Corot's. As regards James Maris, there is particularly in the mind of the writer a picture of *The Thames at Westminster* by Mouncey that inevitably recalls the powerful *Dordrecht* of the great Dutchman; but it is a fact that not until long after his picture was painted, and he was taken to see a private collection (as a result of this pictorial similarity), did the Scottish painter see this picture of Maris's; so that the resemblance must be accepted as being genuinely fortuitous.

Mouncey was born and died in Kirkcudbright, and there he was content to pass his days, surrounded by the beautiful country that so deeply appealed to him, and that he interpreted so finely. His was an art that "grew spontaneously, flowering in the quiet valleys, nourished by Nature herself." In the early years of his life, although he could not and did not desire to curb his love of art, he was compelled by the force of circumstances to earn his living at a trade. But even then the wooded glades of the Barrhill, the sweet, quiet, ancient orchards of Buckland Burn, the flowering banks of Dee, as seen from the summits of the hills around his home, inspired him; and they remained his fondest subjects to the end. *The Skirts of the Wood*, *A Woodland Glade*, *A Kirkcudbright Lane* —these are pictures redolent of his beautiful native country; and by these and the like Mouncey's reputation grew beyond the confines of his own locality. Ultimately, both on the Continent and in England, the exhibition of his pictures was anticipated each year, and enjoyed by those who had learned to appreciate genius, even though unblazoned to the world, and to seek for true art over the signature of others than the Academicians.

A man of quiet independence and unobtrusive nature, sensitive as becomes an artist, and endowed with a sort of diffident self-reliance, Mouncey was emphatically one to pursue his ideals alone and content. Obstacles to him were but things to be overcome; his intuitions were to him his artistic guides, and they seldom failed him; and he

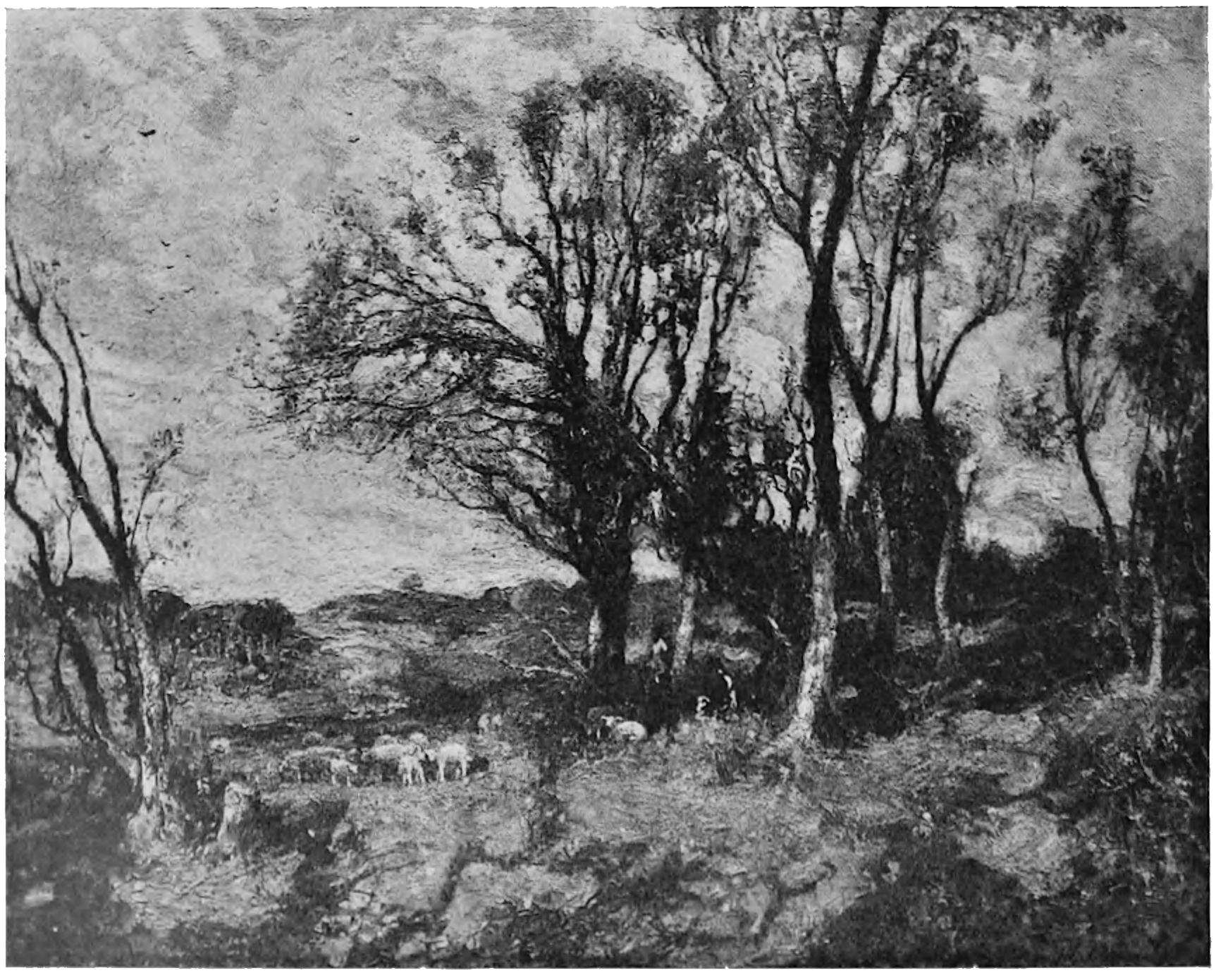
"THE LAKE" BY WILLIAM MOUNCEY

"THE END OF THE DAY"
BY WILLIAM MOUNCEY

accepted with modesty the reputation which came to him—a reputation that accrued to him as the result of good work done, and not as the consequence of the enthusiasm of indiscriminating patrons or the subtle machinations of the log-roller.

It has been said that Mouncey was self-taught. It should also be added that he was quite impatient of the irksomeness of routine teaching; and that it was as a matter of preference that he chose to experiment, to develop along the lines he found possible to himself, and to evolve, as far as he could, the methods necessary for the attainment he desired. Whether, if he had pursued a regular course of study in his earlier years, he might have succeeded in doing more than he did, is, of course, an insoluble question. Certainly the handling that he adopted was large and free—the rich impasto of brushwork, the use of the palette knife to place pigment on canvas, even a squirt of pure colour from the tube, anything was legitimate in his eyes so long as the result he sought was obtained. But sometimes his handling became meaningless, and smudge and splash were more evident than skilled use of pigment; sometimes his inspiration failed him, and then, ever a severe critic of his own work, he would sacrifice the whole or any portion of a picture that failed to please him, saving may be but a half of the original work. And his massive use of paint, effective and legitimate on large canvases, was out of scale in his smaller works; which, considered simply as sketches, are fine and free, but which fail to satisfy when criticised as completed pictures, because the subject is overwhelmed by a disproportionate and insistent use of pigment.

The keynotes of Mouncey's colour were mellowness, sobriety and harmony. For a time the brilliancy of tint that marked one phase of the art of his fellow-townsman, Mr. Hornel, appealed to him; but this was really alien to his own ideals, and he reverted to a palette that, while limited, was both rich and delicate — a palette in which golden and tawny hues were predominant. Towards the end of his life, he used a fuller range



"LANDSCAPE NEAR TONGUELAND" BY WILLIAM MOUNCEY

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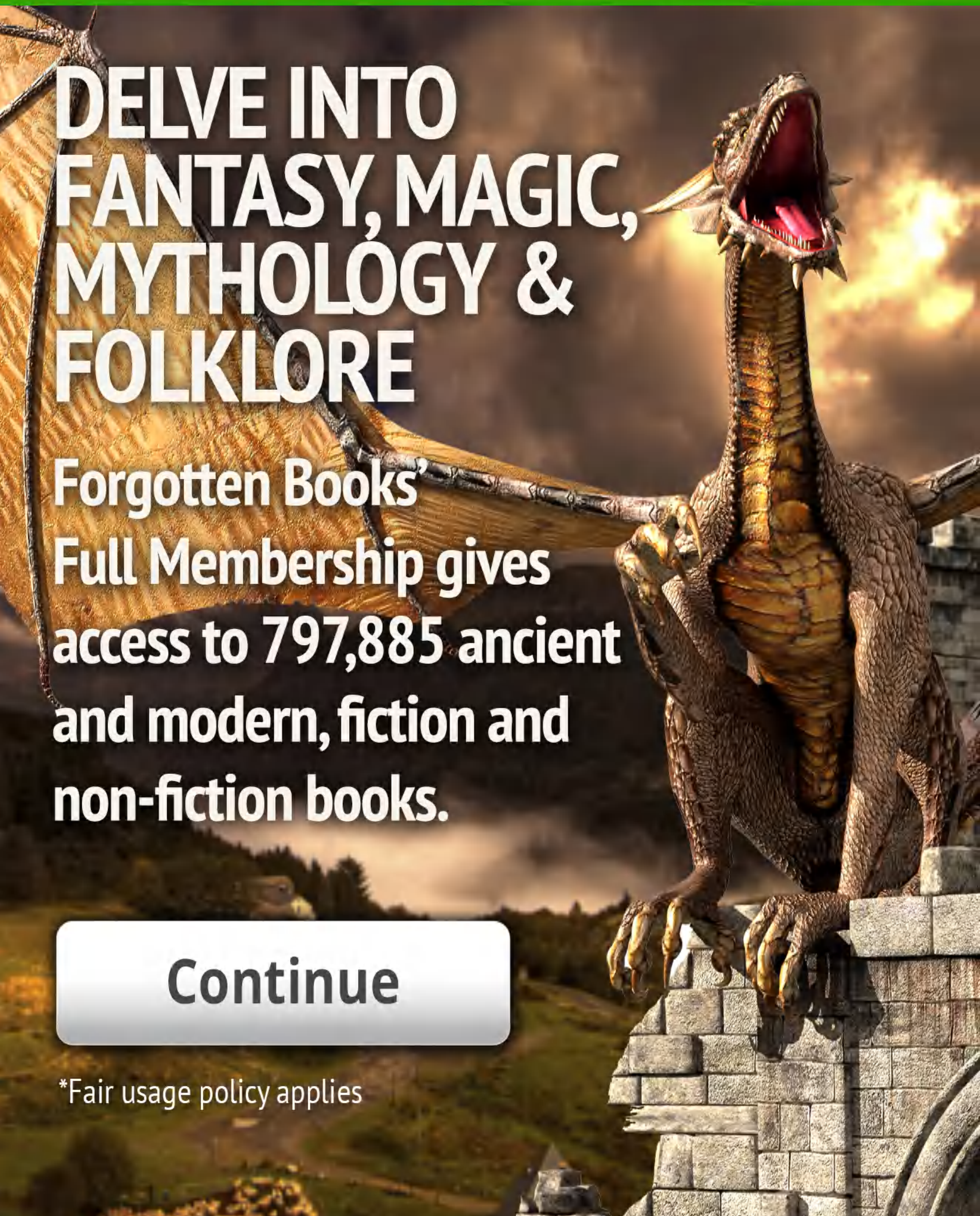

"THE RAIDERS" BY WILLIAM MOUNCEY

eating land that he depicts, a land where silent figures move among still tall trees, "a land where it is always afternoon." There is a sestett of a "Sonnet from the Provençale" which so aptly describes this full-toned, golden picture that a quotation may be permitted :—

> "There never was a fairyland more fair:
> The shadowed splendour of its marshalled trees,
> The silver shimmer of its mimic seas,
> The golden lawns that lapped and ringed them round,
> All bathed in peace with ne'er a jarring sound
> To break the fragrant stillness of the air."

A little later came *The Raiders* (above) and *The End of the Day* (p. 99). In the former canvas, where graceful trees stand out against the pearly sky of early morning, rich and harmonious colours are employed by the artist, and the brushwork is very skilful—delicate in some places and forceful in others. *The End of the Day* is also one of the pictures in which the sentiment of a particular hour is rendered for us, more real, though not more beautiful, than the golden dream of *The Lake*. Mouncey was not an animal painter; but in this picture, with its dimly green tonality, the figure of the old tired white horse, slowly moving to his well-earned rest, is notably well seen and placed, and contributes much to the truthful feeling of the whole work. The sky, a luminous and silvery green, lies still and placid behind the dusky trees that stand shadowed against it, the old, well-worn backway winds to the west, and the entire canvas is as redolent of the quiet eventide as *The Raiders* is eloquent of the cool early hours of the day.

Mouncey loved Nature in her beautiful, placid, sumptuous moods; and whether his subject was visionary or actual he saw her rich and golden and glowing. "His landscapes," said a critic of insight, "were the interpretations of a dreamer and a poet, careless perhaps in some measure of detail, but invariably capturing the magic of nature, the mystery of woods, the brooding spirit of trees, the dash and murmur of brooks." Had he lived, it is impossible to doubt that even finer work would have come from his easel: the more he painted the more his handling improved. His impatience of using the conventional way of attaining the result he desired lessened, his methods were used less at random, his technique grew more discriminating, and he achieved more of the perfect adaptation of the means to the end that marks the skilled craftsman. Still to the last he

was maturing his own style, working out his artistic salvation.

Whatever may be the ultimate judgment of posterity on his art, whether neglect or an increased reputation is to be the lot accorded to his work, he cannot be ranked with the painters of the pretty or the obvious. It is clear that he was a man of true artistic impulse, and that his work is charged with feeling; and it is equally sure that, though he had not arrived at the summit of his endeavour, the work he did accomplish is both strenuous and characteristic, and such as the future historian of Scottish art will be far from ignoring. In his last few years "his schemes grew bolder, his perceptions more acute, his lyric note more frequently was changed for the epic; and so his native countryside lives in his later canvases serene and confident, glowing with colour, steeped in the essence of romance." He painted elsewhere, but it must be as the limner of Scottish landscape that we best appreciate him; there his genius was nurtured and inspired, and there his heart lies.

THE DRAWINGS OF EDMUND DULAC. BY FRANK RUTTER.

CONCERNING variety of imagination, it has been asked by a profound student of human nature, "What is that but fatal, in the world of affairs, unless so disciplined as not to be distinguished from monotony?" True, this may be in "the world of affairs"; and if so it should help to explain the proverbial business inaptitude of the artistic temperament, for assuredly variety of imagination is a valuable asset to an artist. Nay, we may even go so far as to assert that it is an indispensable essential for all who aim to achieve excellence in illustration. In art, at all events, success will not attend monotony, for to the creative artist, as to his parent Nature, we look for that infinite variety which age shall not stale nor custom wither. His imagination may roam unfettered within the bounds of his composition—that is to say, it needs only to be disciplined by his sense of design, and the variety of his decorative arrange-

"LEONORA" *(By permission of Miss Lyle)* BY EDMUND DULAC

ment will but further enhance the charm of his varied imagination. Where these two qualities are present in a high degree, the virtues of the realistic painter sink to secondary importance, and an occasional fault in drawing becomes a venial transgression; while, on the other hand, no correctness of drawing, no science in perspective, can redeem from failure an illustration that is banal in conception and ill-balanced in design.

These vital attributes to pictorial creation—the imaginative and the decorative—are conspicuously present in the work of Mr. Edmund Dulac, the young Franco-British artist who has so speedily, and deservedly, won recognition as an illustrator. Though but two years settled in England, and at the time barely entering upon his twenty-sixth year, Mr. Dulac a year ago suddenly swam into our ken and simultaneously "arrived," as we say, on the occasion of the exhibition at the Leicester Galleries of his water-colours illustrating "The Arabian Nights." In this series was displayed a decided decorative talent wedded to an invention at once fertile and happy in its appropriateness—an invention pouring forth in profusion a wealth of fancies, now livened by a humorous insistence on the grotesque, now sobered by an awakening to the expectancy of romance. Inspired by the adventurous atmosphere of his text, quickened by the spirit of Oriental witchery, Mr. Dulac spread for us in these last the magic carpet, and set us in the presence of veiled princesses perilously seated in enchanted palaces.

Adequately to illustrate this famous classic of the East must necessarily tax to a severe extent the versatile ingenuity of an artist, for if he would keep pace with the entertainment of the original he must have within himself more than a little of its inexhaustible fecundity. Of this difficult task Mr. Dulac acquits himself with distinction, alluring us by the daintiness of his feminine types, diverting us by his racy characterisation of the older males, sounding in tragi-comic vein the alarms of Sindbad and Ali Baba, or ringing out the joys of Aladdin and Camaralzaman. Satisfactorily to depict the varied emotions of this familiar company requires a wide range in the rendering of facial expression, and in his summary notation of the sentiments respectively dominating each separate character, Mr. Dulac reveals his knowledge of physiognomy as well as the vividness of his imagination. As an

"THE DANCING LESSON" *(By permission of R. Gaskell, Esq.)* BY EDMUND DULAC

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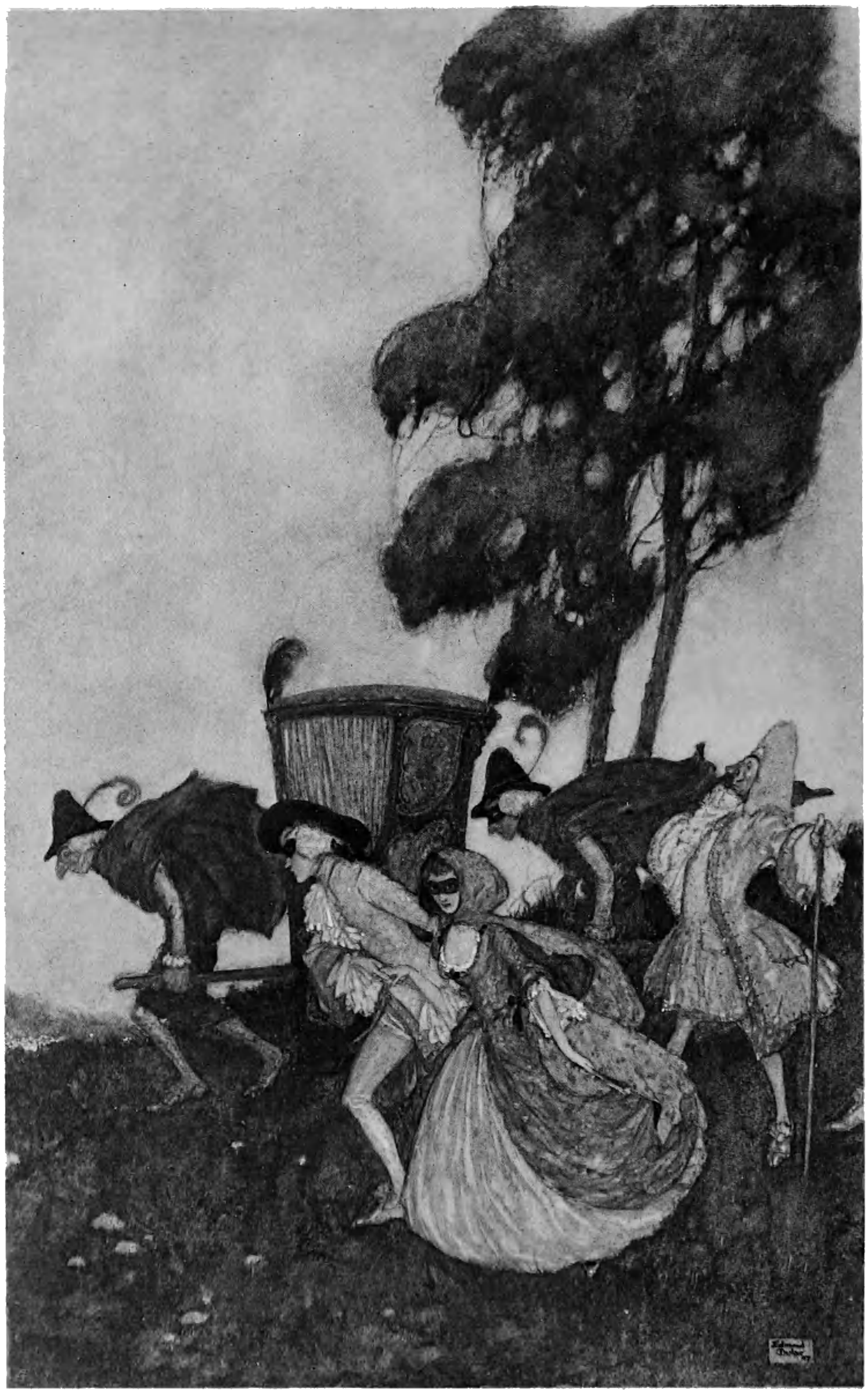
"DANCING GIRLS"

"THE DREAM VENDOR." BY EDMUND DULAC.
(By courtesy of Messrs. Ernest Brown & Phillips, Leicester Galleries.)



"THE MASQUERADERS." BY EDMUND DULAC.

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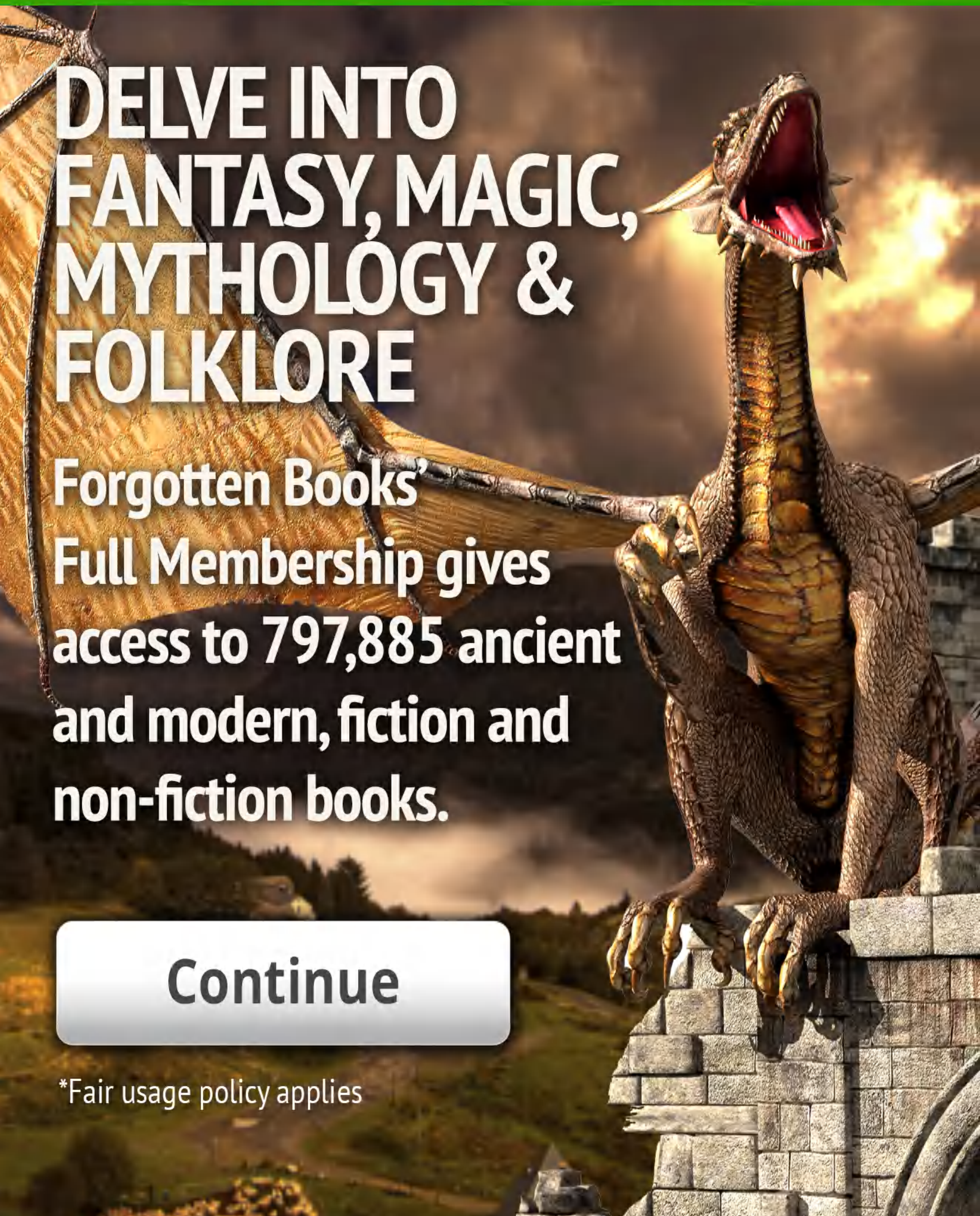

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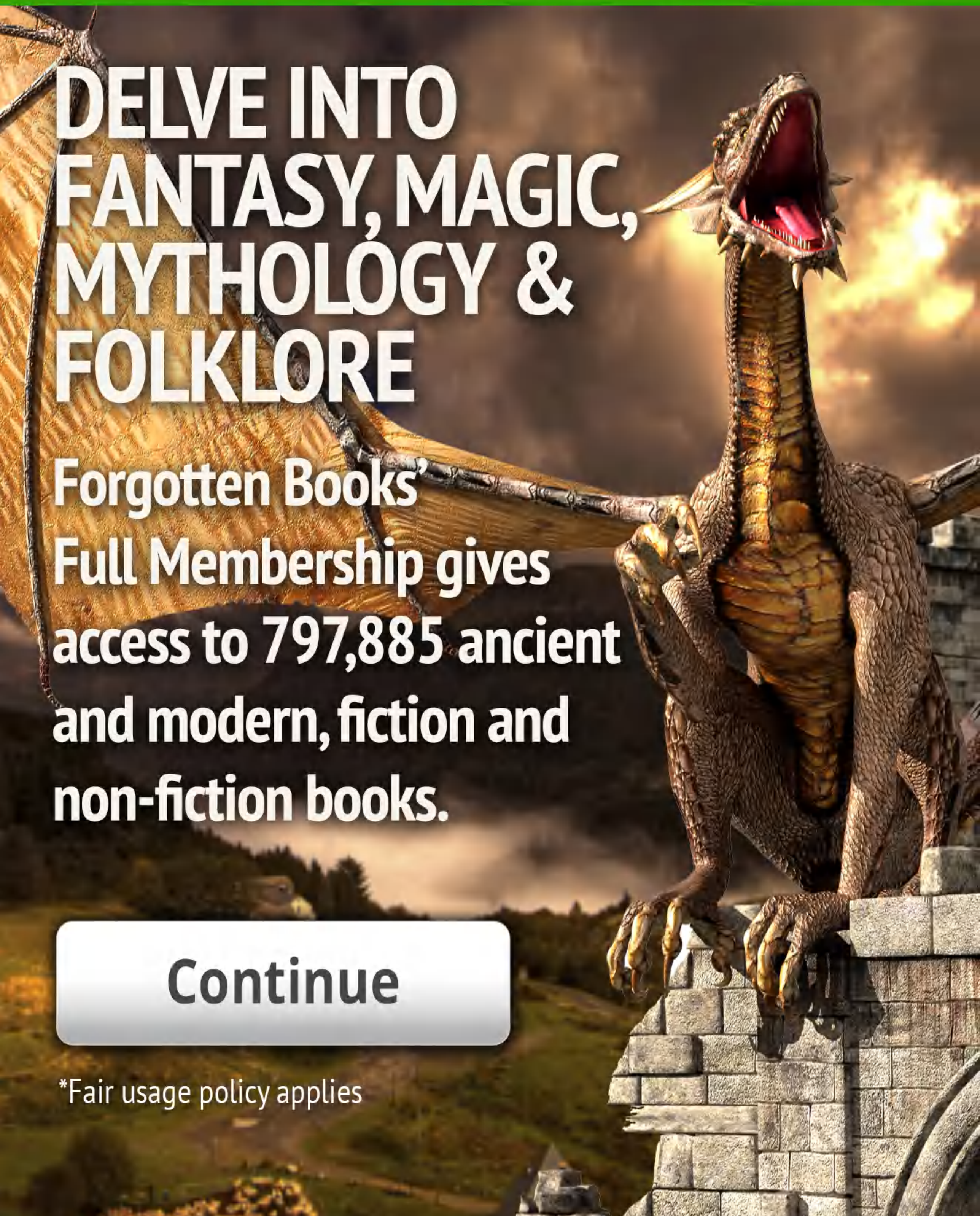

"FATHER TIME." BY EDMUND DULAC.

Courtesy of Dr. F. J. Towsroc.

ple of his power in this respect we have only fer to his *Open Sesame!* and note how strongly idualised in figure, features and expression is me subject of the loot of robbers so skilfully p[illegible] right-hand half of the picture. But [illegible] still more remarkable in this illus- [illegible] hibited here by permission of Messrs. [illegible] and Straughton, the publishers of the [illegible] these drawings were executed.

[illegible] individuality of each figure, the [illegible] mass so preserved and all parts fit, without [illegible], into the unity of the whole design. [illegible] fine study to delight us when we look [illegible] into the band of robbers who fill, though [illegible] but crowding, one quarter of the composition, admiration is still further heightened by re-

[illegible] degree Mr. Dulac's powers [illegible] and decorative arrangement, [illegible] it is the fine elegance of his gifts as a [illegible]ist. There is here a balance of colour as [illegible] as of form, and a rich sobriety of tone that is [illegible]e stimulating and restful—stimulating because [illegible] variety and intensity, restful by reason of its [illegible]onious modulation. Though by no means [illegible]d to his choice of colour, his schemes rising [illegible] green depths to a radiance of golden [illegible] Dulac seems, whether consciously or [illegible] for blue in almost all his works, [illegible] of this colour is as skilful as it is [illegible] In an Arabian nocturne which [illegible]ded a "symphony in blue," the [illegible] this colour carries with it no [illegible] but subconsciously conveys [illegible] the lingering vapor of an Eastern

[illegible]'s saying of imaginative is clearly [illegible] "Arabian Nights" series, it becomes [illegible] important when he is turned from ad- [illegible] author and [illegible] of [illegible] and [illegible] on his own" to [illegible] a whimsi- [illegible] *Dragon Fantasy*, or my gentle a satire [illegible] *Il faut le dire*. Here he is under

disposition to ransack the ages and despoil all climes, while testifying to the catholicity of the artist's genius, makes it the more difficult to fix on any particular masters who have helped to shape his course. In *Madame s'est piqué le doigt* we may get a hint of Beardsley, but it is the merest hint, provoked more by the period and incident selected than by any similarity in the treatment. How timid and mild is Mr. Dulac's little irony beside the mordant satire of the prince of decadents! In *The Masquerade* again we may gather that Watteau has not been unnoticed by Mr. Dulac; but we can lay no stress on a resemblance which is certainly passing and obviously superficial. In technique Mr. Dulac is nearer to Moreau than to either of them, and should his imagination ever take a grimmer turn we might have reason in supposing him to be influenced by his great compatriot. But the present diversity of his productions confuses all attempts to trace the ancestry of a talent so eminently fresh and personal, and reduces to absurdity any claim to see in this profusion the dominant influence of any single predecessor. In a Salon catalogue Mr. Dulac would be officially inscribed as a pupil of Jean Paul Laurens, under whom he studied in Paris, and perhaps, wide as they seem apart, it is to this painter that his chief debt is due. For though Mr. Dulac, like a wise student, may have learnt from many men, he has made the knowledge thereby gained his own, and his art, as we know it, is an expression of himself and no mere echo or imitation of another's.

F. R.

The eighth International Art Exhibition of the City of Venice will be held in that city from April 22 to October 31 next year. As on previous occasions, it will contain pictures, sculpture, drawings and engravings (including etchings). Artists who are not specially invited to contribute may send works, which will be submitted to a jury of admission. Works intended for the exhibition must be notified not later than January 1, and the notification must be made in duplicate on forms to be obtained of the secretary, and must be accompanied by a money order for 10 francs in the case of artists not invited. Delivery of works must take place at the Giardini Pubblici, Venice, between March 10 and 25, and it is important that all works sent should be securely packed in strong wooden cases and consigned carriage paid. All communications (which may be written in

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THE SCOTTISH MODERN ARTS ASSOCIATION.

THE Scottish Modern Arts Association has the distinction of being the first Society founded in Scotland for the sole purpose of forming a collection of modern art for the benefit of the nation. In 1819 the Royal Association for the Promotion of the Fine Arts in Scotland was instituted, but its main object was to promote exhibitions, and instead of being an encouragement its attitude to the painters of the period was so hostile that it provoked the establishment of a rival organisation which ultimately became the Royal Scottish Academy. Losing the sympathy and support of the public, its career ultimately terminated ingloriously. In 1833 the Royal Association for the Promotion of the Fine Arts in Scotland—the first society of its kind in Britain—was formed, and during its existence it did a great deal in the way of acquiring modern paintings and sculpture. It purchased several notable pictures which are now in the Scottish National Gallery, such as Paul Chalmers' *Legend*, and works by Sir Noel Paton, Robert Scott Lauder, Robert Herdman, James Drummond, and others. But the members themselves benefited by the distribution among them of sets of engravings annually, and a ballot for pictures which had been purchased by the directors from the Academy or other exhibitions.

In contrast to these organisations the Scottish Modern Arts Association is purely altruistic and national. Its members are not benefited personally. As set forth in its constitution its objects are "to ensure the preservation of representative examples of Scottish art, more particularly by acquiring works of contemporary Scottish artists, and also to assist in the enriching of Scottish public art collections." These objects are sought to be attained by :—

"(1) The acquisition of works of art by Scottish painters, sculptors, gravers, or other craftsmen.

"CRIFFEL" BY D. Y. CAMERON, A.R.S.A.

"MEDITATION"
BY GRAHAM GLEN

"(2) The acquisition of works of art by artists other than Scottish.

"(3) The exhibition of works so acquired.

"(4) The endeavour to secure adequate representation of Scottish art in British National Collections.

"(5) The furtherance of any scheme which shall have for its object the promotion of modern Scottish art."

It has been a grievance north of the Tweed that recognition of the work of Scottish artists has not been accorded to the extent that it ought to be, either by the National or Tate Galleries; that in London, Scottish art has been cold-shouldered in comparison with the place that has been accorded to it both in the provinces and in various Continental centres, notably Paris and Munich; and one of the aims of the Association will be to break down the wall of indifference and ignorance.

Though it has been in existence little more than a year, the Association, with a list of only 260 subscribers, reinforced by a few generous donors, has accomplished much. A good proportion of the members are themselves artists, and this element in the management introduces features that may open the door to criticism. Experience, however, has shown that the dangers are more apparent than real, that they are counterbalanced by advantages, and it is to be presumed that the new organisation will not in this respect be differently circumstanced from others. Its president, Sir John Stirling Maxwell, has already laid Scotland under a deep debt of obligation to him for his initiative in the movement to place the National Gallery on a footing worthy of the objects for which it was founded; and the chairman of the executive, Mr. Stodart Walker, is a well-known enthusiast in art, whose extensive knowledge and ripe judgment ought to be of great service in laying a permanent basis for future successful work. The following is a list of the pictures that have been acquired: *Shadowed Pastures*, by E. A. Walton, R.S.A., a reproduction of which appeared in THE STUDIO last year; *Seashore Roses*, by E. A. Hornel; *Edinburgh's Playground*, by James Paterson, A.R.S.A.; *Hymn to the Rose*, by John Duncan; *The Flight of the Swallows*, by J. H. Lorimer, R.S.A.; *Criffel*, by D. Y. Cameron, A.R.S.A.; *The Gordi Stalk*, a water-colour drawing by James Cadenhead, A.R.S.A.; *Meditation*, by Graham Glen; *Great Tit*, water-colour drawing, by Edwin Alexander, A.R.S.A.; *Still Life*, by S. J. Peploe; a piece of sculpture in bas-relief, by Bertram Mackennal; and a bronze bust of Sir George Reid, by Pittendrigh Macgillivray, R.S.A. The Alexander drawing has been gifted by Sir Thos. Gibson Carmichael, chairman of the Scottish National Gallery Board; and the Mackennal sculpture by

"EDINBURGH'S PLAYGROUND" BY JAMES PATERSON, A.R.S.A.

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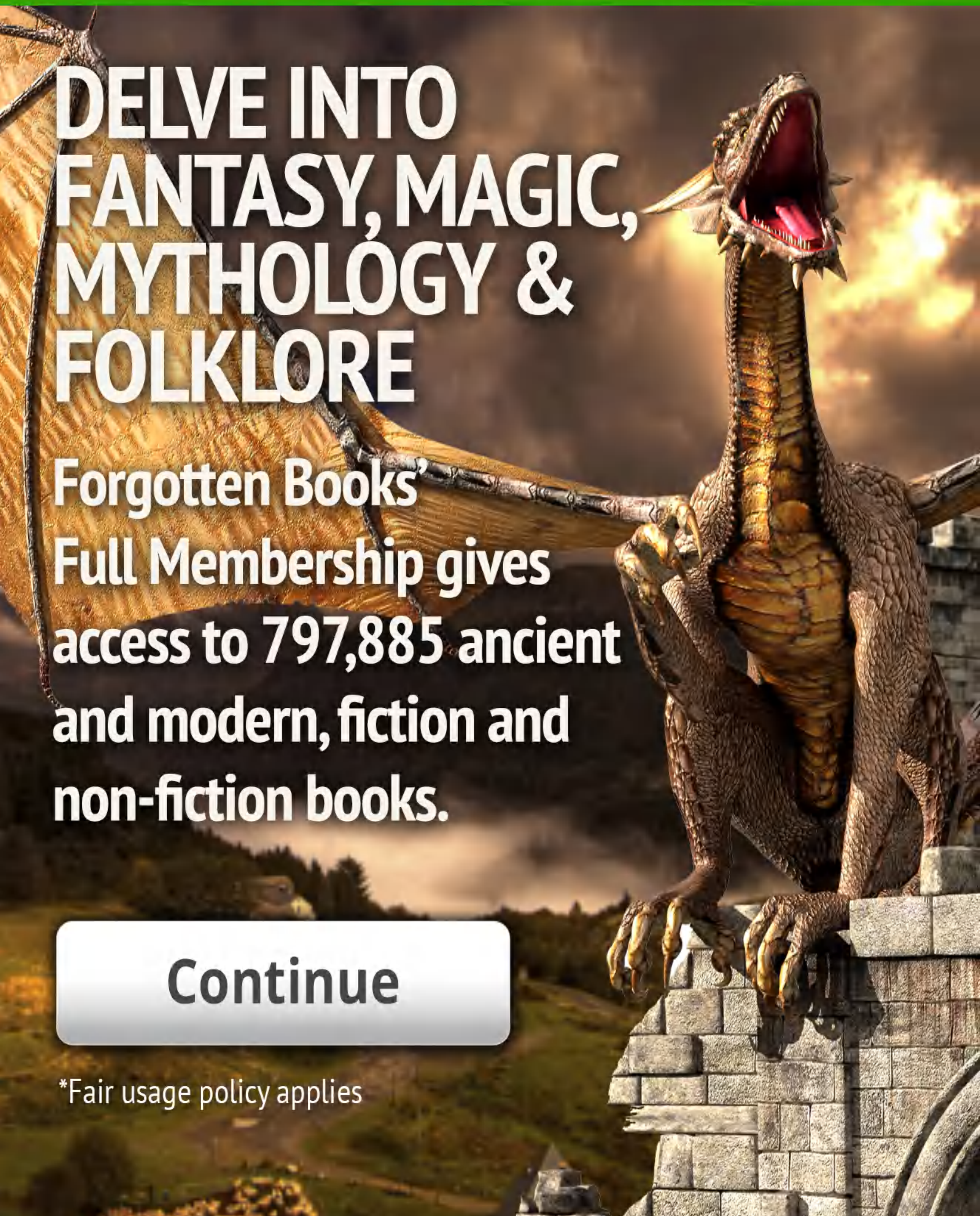


Mr. Stodart Walker. Most of these works have been since their acquisition by the Association on view in local galleries in fulfilment of one of the objects of the Association, and they were all to be lately seen in the Scottish National Exhibition at Saughton, Edinburgh.

In their choice of pictures the committee have shown no partiality towards any particular school of art, for even those works acquired from members of what has come to be known as the Glasgow school are so different in technique as not to be related to each other, and it would have been difficult in such a limited number of pictures to have obtained a greater variety in subject, motive, and style. As most of the works have already in one form or another been noticed in THE STUDIO it is unnecessary to say much concerning them. Mr. Lorimer's *Flight of the Swallows* was on exhibition in last year's London Academy and this year's Scottish Academy, and it represents the type of subject and scheme of colour that are characteristic of his recent work. He has shown much facility in the painting of soft warm greys and in expressing the dignity and reposefulness of the cultured home. The *Seashore Roses* of Mr. Hornel caused quite a sensation at the Glasgow Institute, where it was first exhibited. After years of preparatory study in the purely decorative it marked so great an advance as to show that Mr. Hornel had come to his own with what seemed to be one great leap. In the Criffel picture Mr. Cameron has come into close touch with the subtle harmonies of nature, and in a composition almost severely simple has given a masterly rendering of space and light and air. Since Mr. Paterson left Moniaive and came to reside in Edinburgh he has essayed the task—now but rarely attempted, and never before from the same

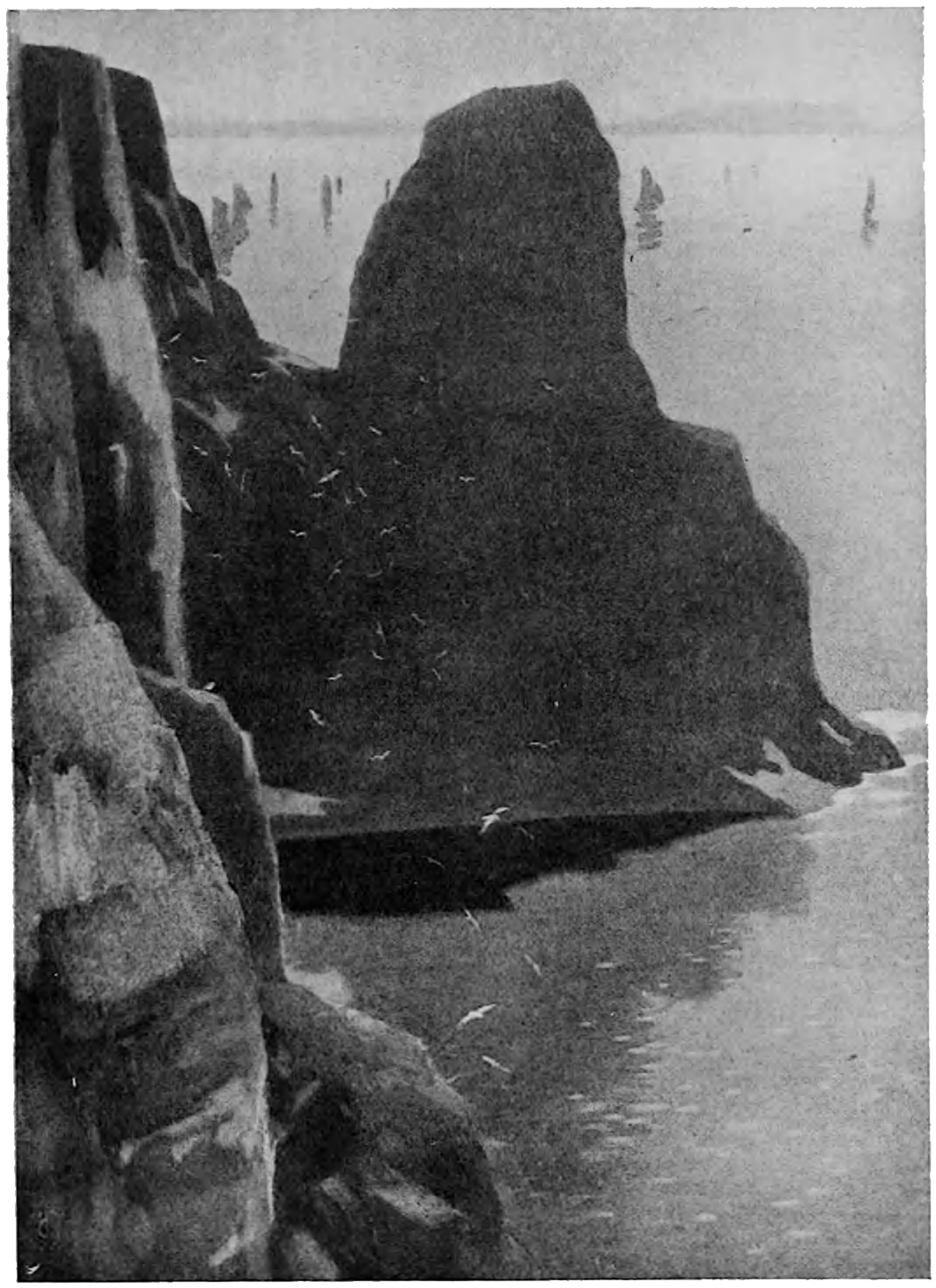
"HYMN TO THE ROSE" BY JOHN DUNCAN

"THE FLIGHT OF THE SWALLOWS" BY J. H. LORIMER, R.S.A.

standpoint—of reproducing the picturesque in the metropolis and its environs in a romantic spirit. His *Edinburgh's Playground*—the Blackford Hill as seen from the Braids—though only giving glimpses of the city, might in feeling have been inspired by Scott's apostrophe in "Marmion" to "Mine Own Romantic Town." The richness of its colour scheme, as well as the striking nature of the composition, mark it as one of the finest of Mr. Paterson's landscapes.

Mr. Cadenhead's work is distinguished by its refined and judicious impressionism, in which the warm earth tones are laid down in bold contrast to the cool colours of sea and sky, and in this Hebridean picture we have a representative example of his effective style. The other two works of which we give illustrations are by young men who have still to win their spurs, and it is an evidence of the courage of the Association that they have thus early in their career shown their desire to encourage men who are yet only on the road to distinction. Mr. John Duncan, in his *Hymn to the Rose*, shows the influence of Italian art in the figures, while in the decorative details there is evidence of Celtic ideas. It marks a new departure for a Scottish painter, and no doubt this was a consideration which led the committee to acquire the painting, which, however, on its merits is well worthy of the place that has been accorded to it. The *Meditation* of Mr. Graham Glen attracted universal attention at this year's Academy for its excellent technical qualities; it is the outcome of mature thought and sound craftsmanship.

A. EDDINGTON.

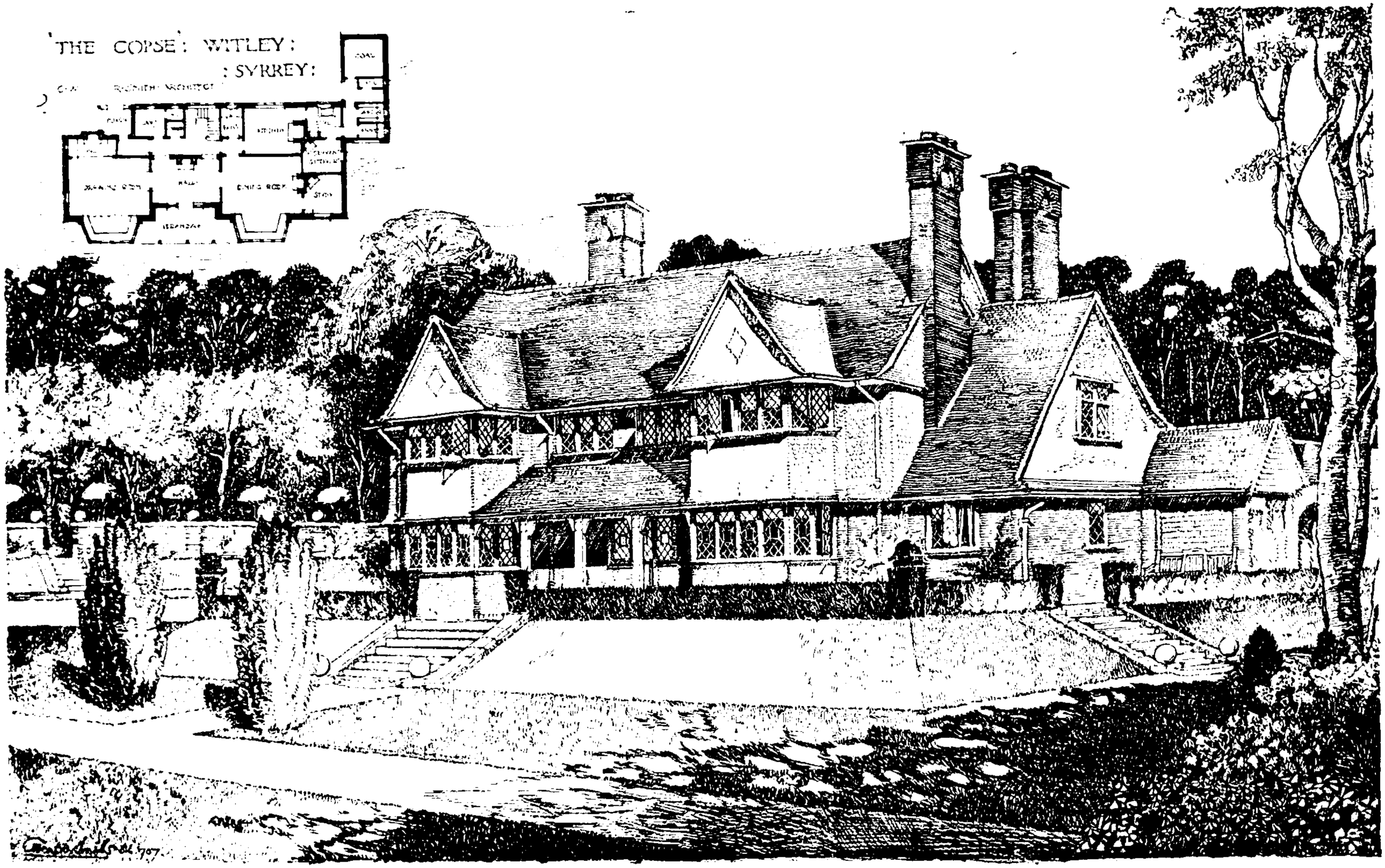


"THE GORDI STALK" BY JAMES CADENHEAD, A R.S.A.

RECENT DESIGNS IN DOMESTIC ARCHITECTURE.

THE first of our illustrations of domestic architecture this month is from a drawing which, during the past summer, has been on view in the Architectural Room at the Royal Academy. "The Copse," as the house represented in this drawing is called, was built from the designs of Mr. C. Wontner Smith last year at Witley in Surrey, on one of the outlying plots of the Lea Park estate of the late Mr. Whitaker Wright. It is built of local hand-made bricks and tiles, and is fitted with wood frames and casements with leaded glass. The little sketch plan at the top left-hand corner of the drawing will show the disposition of the rooms on the ground floor. The size of the dining room is 18 feet by 20 feet (measured into the bay), and the dimensions of the drawing-room are the same, not reckoning the ingle nook on the side opposite to the bay. There is no panelling in these rooms, but they have been provided with oak flooring. Upstairs there are five bedrooms and one dressing-room, the two largest bedrooms measuring 15 feet by 23 feet and 14 feet by 20 feet respectively.

The drawing from which our next illustration is produced was likewise exhibited at the Royal Academy last summer. This little



"THE COPSE," WITLEY, SURREY
C. WONTNER SMITH, ARCHITECT

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and simplicity quite consistent with that early period. The hall is notable for extreme severity of treatment. The upper gallery leading to the bedrooms is characteristic of the old style of Scottish architecture. The drawing-room is typical of the architect in the absence of that over-elaboration still too common in modern domestic architecture. Mr. Clifford is particularly fond of eliminating the cornice, and all dust entrapping projections, and he is as sparing with mouldings and curvilineal distribution as some of the extreme exponents of the modern renaissance."

Our remaining illustrations come from places on the far side of the New World. First we have (pp. 124-5) examples of domestic architecture by a Western Canadian architect, Mr. S. Maclure, and with these we quote some notes sent us by Mr. Mortimer Lamb, of Montreal.

"Even in these globe-trotting days," he remarks, "the majority of people in the Motherland still hold the haziest notions respecting conditions and developments in Western Canada, a country which is usually associated in their minds with visions of Red Indians, grizzly bears, and hardships and perils not in a degree far short of those which the traveller in the wilds of Central Africa may reasonably expect to experience. Yet in reality the standard of comfort is very much higher in the towns and villages of British Columbia than it is in many of the large cities of European countries; while even in the mining camps and small settlements such luxuries as electric lighting and telephone services are not uncommonly provided.

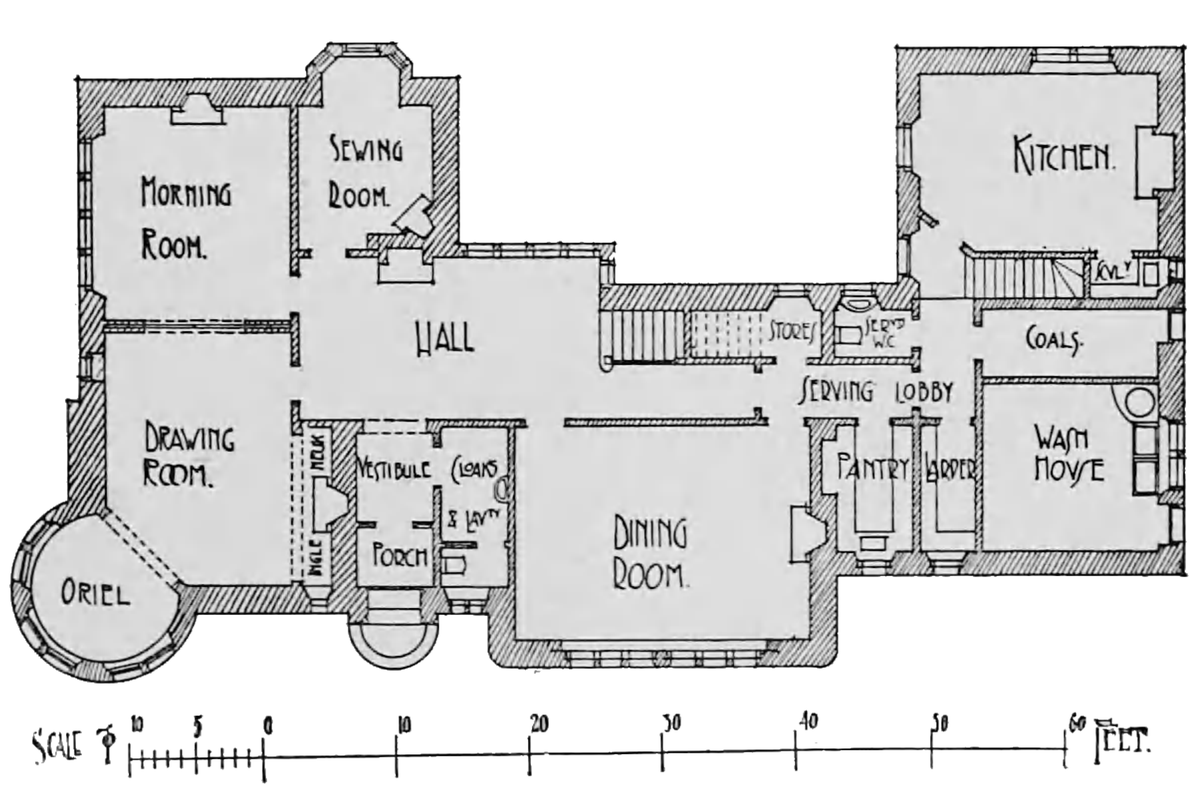
"The two principal cities of the Province are Victoria, the seat of Government, and Vancouver, the commercial and trade centre of the country. Victoria has a population of about 30,000, while that of Vancouver is probably 80,000. Both cities are most charmingly situated, and in the residential sections the majority of building sites, or 'lots,' as they are locally termed, are so laid out as to command magnificent prospects. Here is a broad expanse of ocean (of a blue as deep as that of the Mediterranean), out of which rise in the distance

SOMERSBY HOUSE, POLLOKSHIELDS — H. R. CLIFFORD, F.R.I.B.A., ARCHITECT

SOMERSBY HOUSE, POLLOKSHIELDS H. E. CLIFFORD, F.R.I.B.A., ARCHITECT

the snow-capped peaks of the coast range; again a beautiful harbour surrounded by pine-clad slopes; or a great stretch of park-like country, timbered with oaks, maples, poplars and alders; of cultivated fields at the fringe of forests; of a rocky shore line; of moorland brilliant with the blaze of broom; and far off beyond the stretch of sea, the jagged line of the Olympian Mountains; while again, on clear days, the majestic peak of Mount Baker, 120 miles distant, rises high and clear above the mists around its base. Some suggestion of the natural beauty of Victoria is intelligently afforded in one of Mr. Kipling's recently published 'Letters to the Family,' from which I quote the following. 'To realize Victoria,' he says, 'you must take all that the eye admires most in Bournemouth, Torquay, the Isle of Wight, the Happy Valley of Hong Kong, the Dom Sirente, the Camps Bay; add reminiscences of the Thousand Islands and arrange the whole round the Bay of Naples with some Himalayas for the background. Real estate agents recommend it as a little piece of England — the land on which it stands is about the size of Great Britain—but no England is set in any such seas, or so fully charged with the mystery of the larger ocean beyond. The high still twilights along the beaches are out of the old East just under the curve of the world, and even in October the sun rises warm from the first. Earth, sky, and water wait outside every man's door to drag him out to play if he looks up from his work; and although some other cities of the Dominion do not understand this immoral mood of Nature, men who have made their money in them go off to Victoria, and with the zeal of converts preach and preserve its beauties.'

"Not the least charm of the coast cities is the good taste generally evidenced in their domestic architecture. In fact, it may be asserted that, having regard to size and population, there are few cities in America, and none in Canada, as similarly attractive in this respect. Land being relatively cheap, the houses usually stand on sites of generous area; while the growth of vegetation is so rapid and luxuriant that within a year or two after planting, the grounds surrounding a newly-built house have all the appearance of old-established gardens. Another advantage, and one which is of considerable significance from the point of view of the architect, is the mild and equable climate. Whereas in Eastern Canada, for example, the heavy snowfall necessitates that roofs shall be



PLAN OF SOMERSBY HOUSE, POLLOKSHIELDS
H. E. CLIFFORD, F.R.I.B.A., ARCHITECT

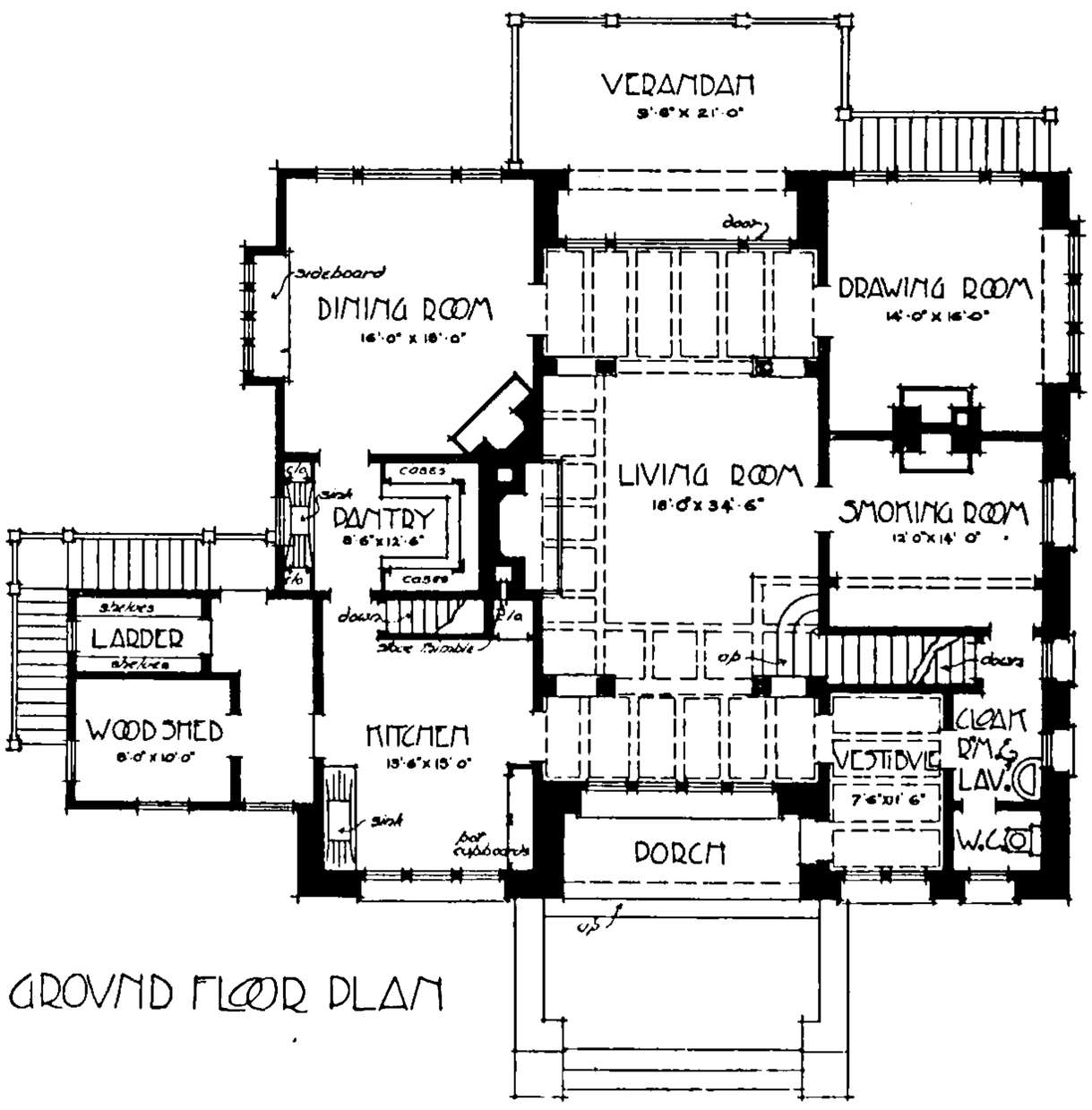
either flat or of very steep pitch, in the West climatic conditions impose no restrictions on architectural design beyond suggesting requirements that tend, if anything, to enhance the possibilities of securing a pleasing effect. Thus in many houses a most important feature of the elevation is not uncommonly the long line of the verandah roof and its supporting pillars—a verandah being nearly always a *sine quâ non* in a country where the twilight lingers long and late, and one may sit in the open air to enjoy a view of unparalleled loveliness for nearly six months in the year. Again, no heating other than that afforded by grates and fireplaces is required, and hence, in planning his interior, the architect has not, as in the East, to take into consideration the disposition of unsightly radiators; while, on the other hand, the inclusion of a fireplace may readily become a valuable aid in carrying out a decorative or effective scheme of interior arrangement.

"It is but just at this point to remark that the present high average standard attained in domestic architectural achievements in Western Canada is very largely, if not wholly, due to the example set and the influence exerted by one individual, Mr. S. Maclure, a Western Canadian architect whose ability and success are the more marked in that he is entirely self-trained, and has enjoyed none of the usual advantages of acquiring professional proficiency. In the accompanying illustrations will be seen typical examples of his skill in design.

"In British Columbia and throughout the West, wood, of which the forests produce several valuable varieties, notably Douglas fir and cedar, is usually employed for house construction, although not infrequently a local granite of fine quality is used in carrying the outside walls up as far as the first storey. This plan was adopted in the case of the house built for Mr. B. Wilson, on Rockland Avenue, Victoria, the lower walls being of split granite, pointed with cement mortar; the upper storey outside walls being formed of studding, to which are nailed 1-inch boards, lined with tar-paper, and then lathed and plastered on both sides. The hall is finished in native fir—a cross-grained wood—stained a golden brown and waxed to a dull finish, the flooring being of Australian mahogany—the only material employed not of native production.

"The house of Mr. J. J. Shallcross is situated on a rocky prominence facing east, and also commands a view of the straits and mountains. The walls are of split granite boulders, the boarding in the gable being of rough sawn pine stained a dark brown with creosote; and the roof of cedar shingles painted a slate colour. The roof rafters are exposed in the hall, the upper part of which is finished with rough plaster, and the lower hall panelled in red cedar of selected grain. The wood-work in the bedrooms is enamelled white.

"In planning interiors considerable care and forethought is invariably exercised to provide an arrangement of rooms and offices whereby the work of the household may be performed with a minimum expenditure of labour. This in a country where few



PLAN OF HOUSE FOR MR. J. J. SHALLCROSS AT VICTORIA, B.C.
S. MACLURE, ARCHITECT

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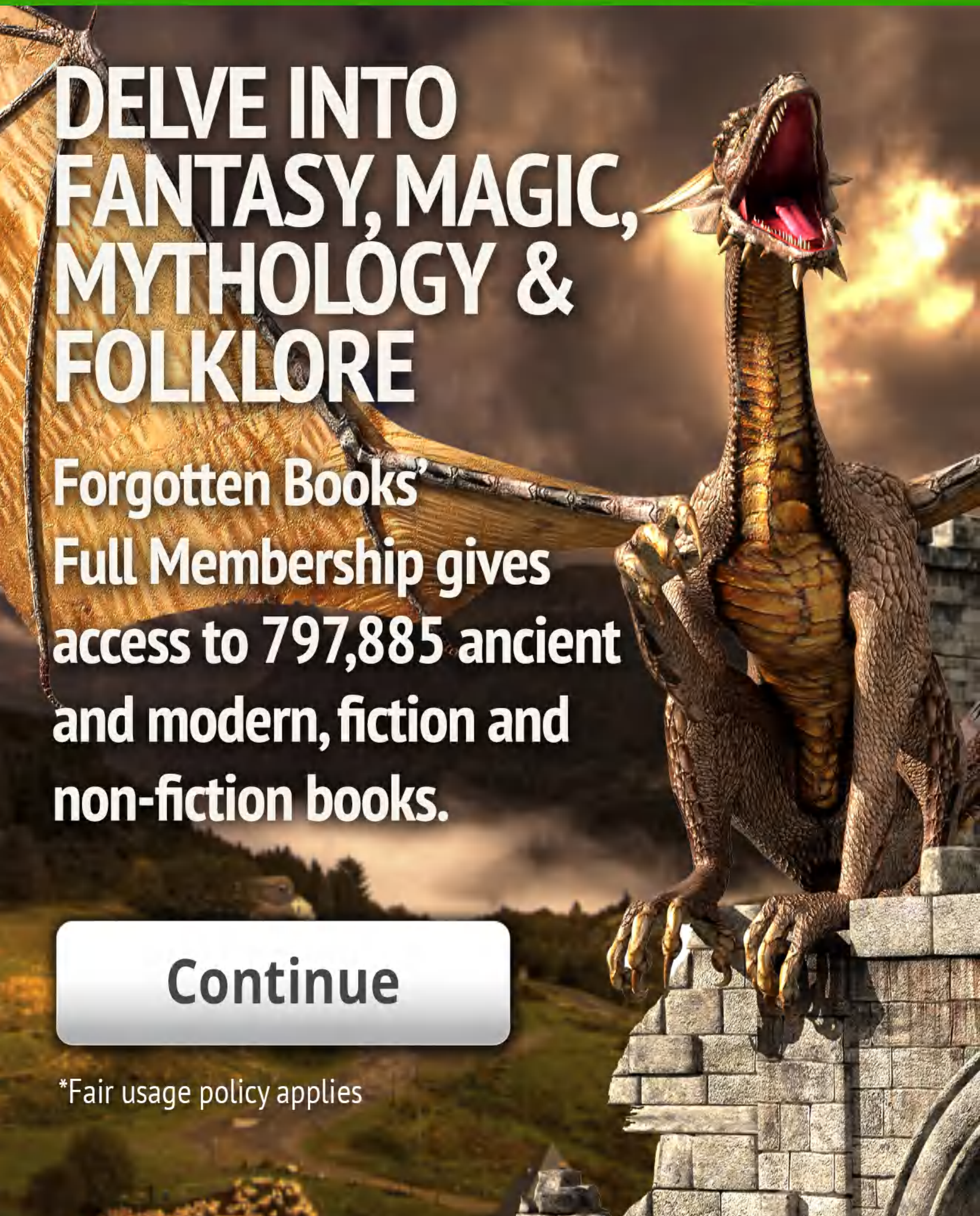
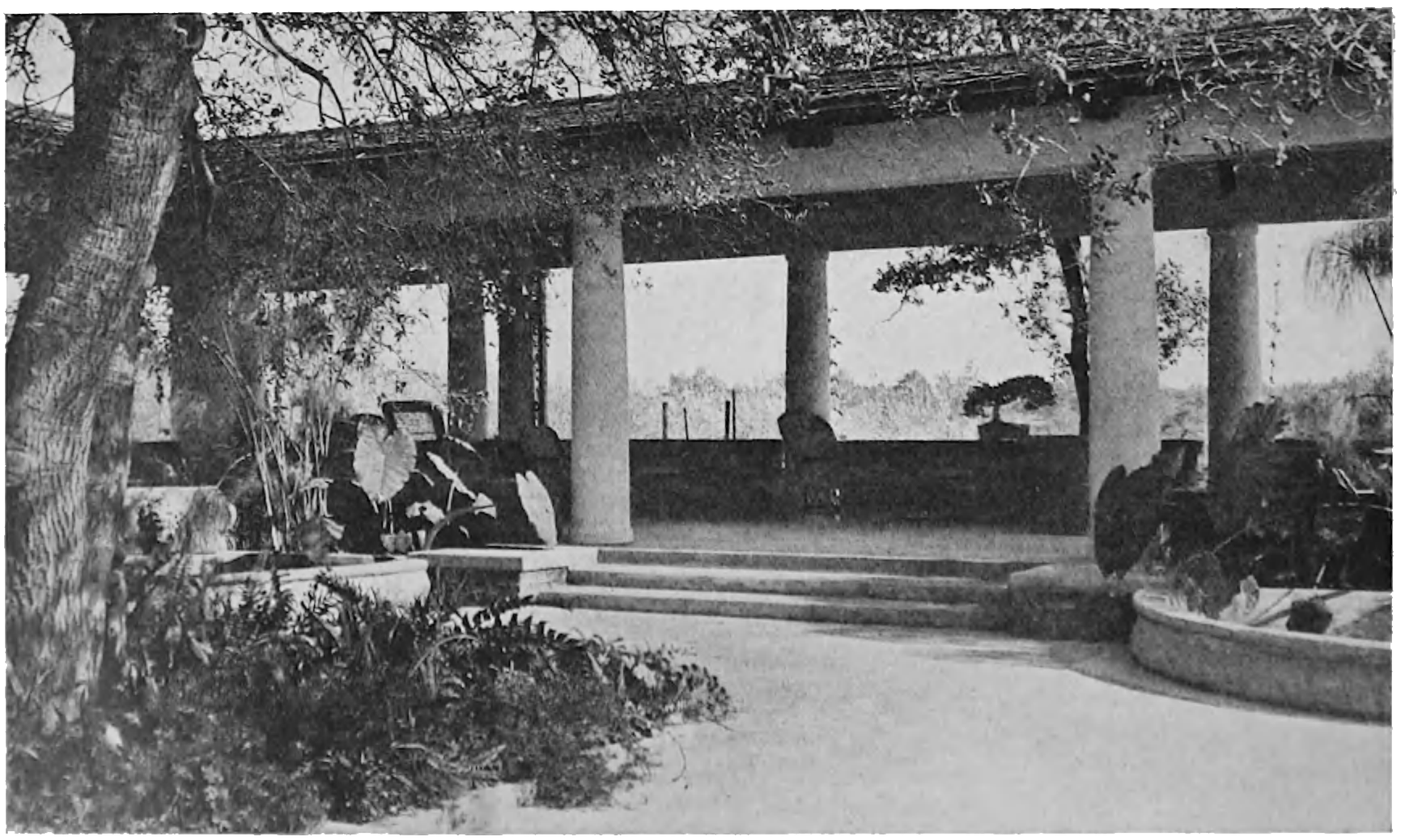


servants are employed is, of course, very necessary, and by reference to Mr. Maclure's floor-plans it will be noted that this consideration is kept well in mind; as, for example, in the proximity of kitchen to the dining-room, between which communication is usually afforded by a pass pantry.

"In conclusion, it may be mentioned that, although the rate of wages for mechanics in British Columbia is relatively high — probably twice or three times that obtaining in England — yet, thanks to the low cost of building material, the expense of building is by no means excessive. Thus a tasteful and well-constructed house or cottage of from eight to ten rooms, and resting on a stone foundation, may be built, inclusive of all conveniences—fireplaces, electric lighting, wiring, etc.—at a cost of from £500 to £600, and frequently for less, while even in cases of more pretentions residences, such as those here illustrated, it is rare when the initial outlay exceeds £2,000 or £3,000.

"Mr. Maclure's success as an architect is in no small degree attributable to his sense of the 'fitness of things.' Realising that the conditions of Western life do not admit of ostentation or display, he aims to secure in his work an effect at once suggestive of refinement and sound workmanship, employing always the materials at hand."

Lastly, we have two details of garden design by a Los Angeles firm of architects, Messrs. Myron Hunt and Elmer Grey. The illustration on this page shows a court with a small colonnade on the east side of the house which these gentlemen designed for Mr. Gilbert Perkins at "Oak Knoll," Pasadena, California. Like the house itself, which is situated on an eminence overlooking a beautiful valley, this court has been planned to suit the climatic conditions of the place. As everyone knows, the region is one where almost perpetual sunshine—and brilliant sunshine too—is the rule by day. Rain is scarce and snow has never to be reckoned with in designing the roof of a house, for instance. Hence much of the life of those who live in these parts is spent out-of-doors, and sensible houses are planned accordingly. In the case of this house of Mr. Perkins at Pasadena, the porch and terraces and courts are all located adjacent to the living-room, and consequently share with it the advantage of the extensive view which the situation affords. Of Mr. Hooker's garden with its pergola here illustrated nothing in particular need be said save that it is located in the very heart of a large city and reflects the owner's close familiarity with and appreciation of some of the beautiful garden work of Italy, the home of formal gardening.



COURT ON EAST SIDE OF MR. GILBERT E. PERKINS' HOUSE AT PASADENA, CALIFORNIA
MYRON HUNT AND ELMER GREY, ARCHITECTS.

PERGOLA DESIGNED FOR MR. JOHN D. HOOKER, AT LOS ANGELES, CALIFORNIA BY MYRON HUNT, ARCHITECT

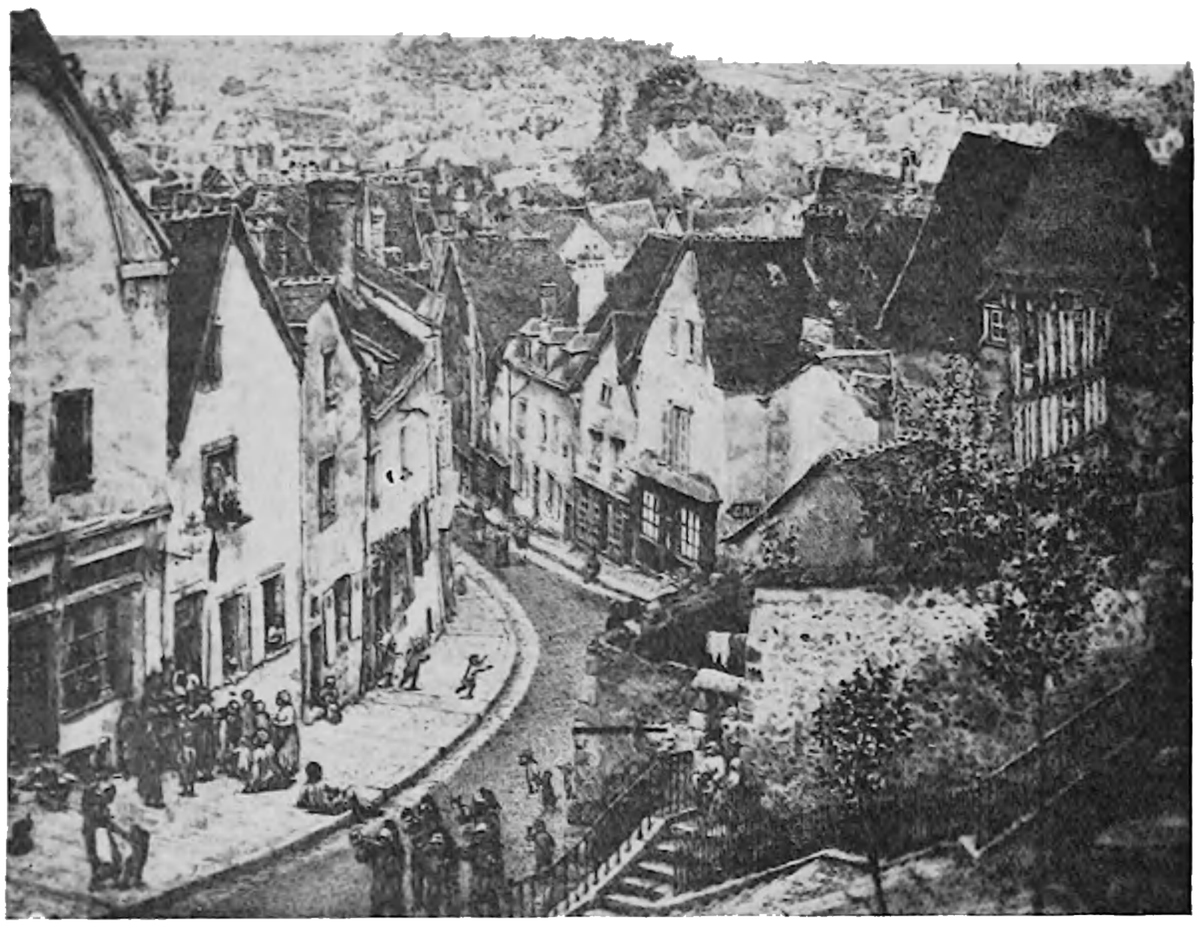
(See previous page)

THE RUSKIN MUSEUM AT SHEFFIELD. BY W. SINCLAIR.

SHEFFIELD with all its grime and noise is one of the cities most likely to create a bad first impression, but if the traveller has time to get beyond the precincts of the railway station he will find that, as a city, it contains some very interesting buildings, as well as other attractions. Here, within one of the public parks, stands the Mappin Art Gallery, rich in modern examples of art, particularly the works of the late Mr. John Pettie, R.A., a Scotsman not without honour in his own country. But what chiefly interests us at present, and is not the least important fact in the history of Sheffield, is that, many years ago (1875), Ruskin chose it as the most fitting place in all England to establish the Treasury of St. George, known as "The Ruskin Museum." In establishing it at Sheffield, he stated his reasons for so doing. It was (1) because he acknowledged iron-work as an art necessary and useful to man, and English work in iron as masterful of its kind; (2) that in cutlers' iron-work we have the best of its kind done by English hands, unsurpassable by that of any living nation; and (3) because Sheffield is within easy reach of beautiful natural scenery. For these great primary reasons, he added, "I have placed our first museum there, in good hope, also, that other towns will have their museums of the same kind, as no less useful to them than their churches, gasometers, or circulating libraries."

At first Mr. Ruskin began by purchasing a piece of land at Walkley, some two miles from the city, with a tiny cottage upon it. It occupied a very commanding situation, with an extensive view, overlooking the valley of the Don. Here he gathered some of the valuable pictures, drawings, models, and books he had been collecting over a period of years for purposes of appreciation and instruction, and many visitors soon found their way thither.

Year by year the little museum at Walkley increased in the number of its treasures in pictures, drawings, minerals, precious stones from all parts of the world, until the cottage could hold no more, and it became necessary to look out and consider what was to be done for the better housing of the collection. In the course of years the problem was shelved, not solved, by the removal of the museum to another part of the city. Before the year 1890 a few private gentlemen m Sheffield each undertook to provide a large sum for a permanent museum, on condition that the treasures became the absolute property of the Corporation. These gentlemen reckoned without Mr. Ruskin,



"RUE DE BOURG, CHARTRES" BY T. M. ROOKE
(In the Ruskin Museum, Sheffield)

and as it never was intended by him to become a permanent feature of their city he refused to consider the offer. The Corporation about this time had purchased Meersbrook Park, a short distance from the city; and, as it contained a disused old Georgian mansion, an arrangement was come to by which, on condition that the Corporation housed the collection in a suitable manner and paid the salary of the curator and staff, the loan of the collection should be granted for twenty years, and on these terms it was removed thither early in 1890.

The mansion is built of bricks of small size, now mellowed with age, with a roofing of slate. Standing by the library windows a magnificent view is obtained of the distant city and terraced hills which surround it. At the front of the museum the ground rises to the terraces, and as it contains many ancient trees, some charming walks, and has even the remnants of a trickling woodland stream falling in its descent through brushwood and rocks, it certainly seems to the visitor to be an ideal situation for such a museum. Within recent years, however, the Corporation has allowed buildings to be erected all round the borders of the park for the housing of its citizens, and has thus in great measure allowed the natural beauty of the park to be considerably diminished, not to say destroyed.

What strikes the visitor first of all who enters the old-fashioned mansion in the park is the smallness of the space provided for the collection. On entering, one finds only three small rooms set apart for exhibits, but what is lacking in quantity is certainly made up in quality. It is, without question, one of the most valuable collections in England, and to the lover of art it is certainly a place of true education. The visitor cannot fail to notice that the arrangement for instruction is of an admirable character, for a full letterpress

THE MINERALS ROOM, RUSKIN MUSEUM, SHEFFIELD

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"CHARTRES CATHEDRAL FROM THE RIVER" BY T. M. ROOKE
(In the Ruskin Museum, Sheffield)

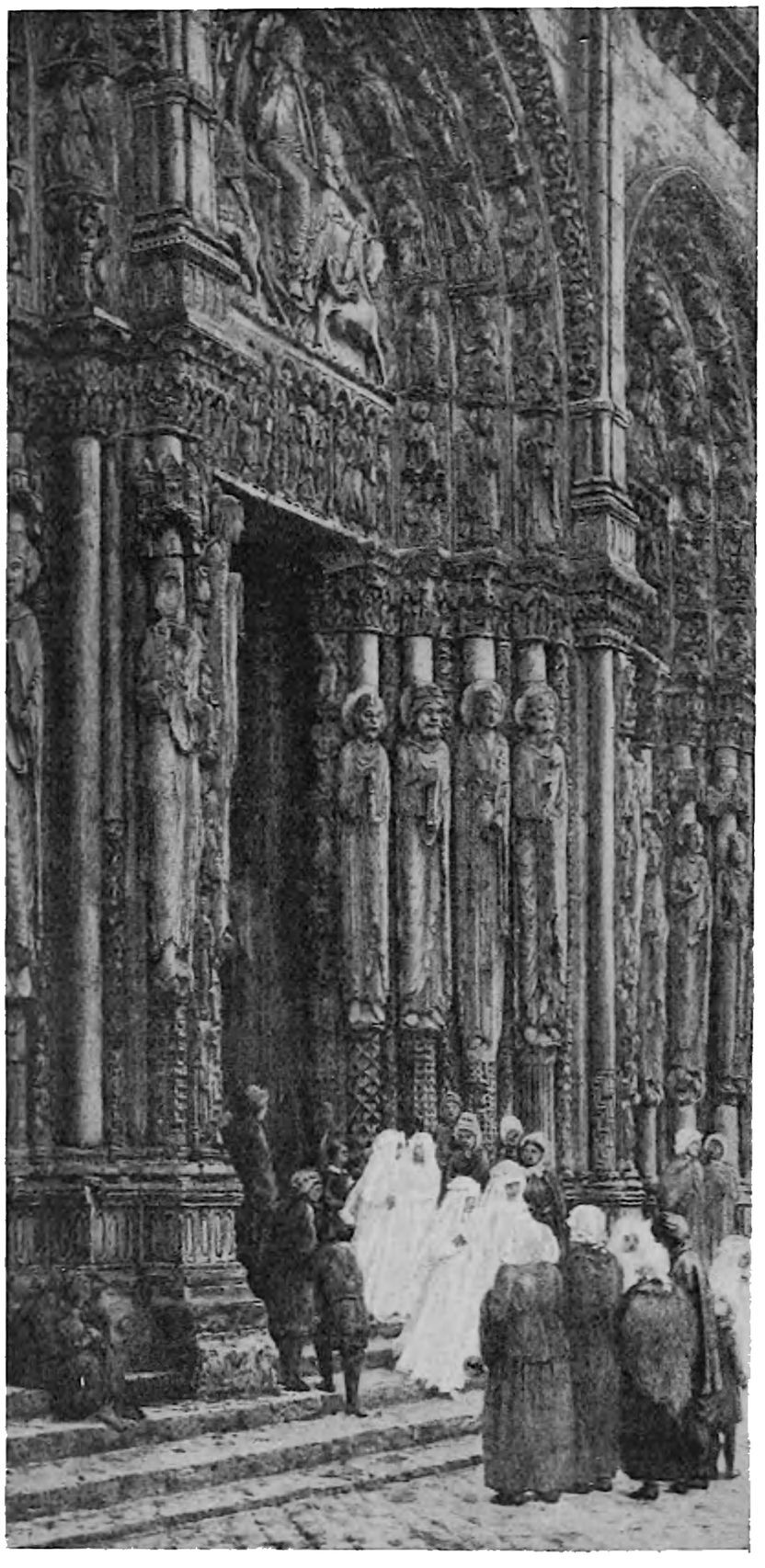
"Madonna," which Ruskin referred to as "perfect in all ways, in drawing, in colouring; on every part the artist had worked with the utmost toil a man could give." Mr. Ruskin obtained this wonderful picture from Venice, where Verrocchio's work as a sculptor is still to be seen to-day. It is cause for congratulation that he was able to purchase this masterpiece, for as he wrote of it, "This picture teaches all I want my pupils to learn of art; it is one of the most precious pictures in the country." Among other pictures in the gallery are those of which reproductions accompany these lines, including an interesting drawing by the founder himself.

A word or two must suffice to refer to the library and print department, although it is the room where the booklover will find some of the most interesting treasures in the museum. Besides containing a very complete library of Ruskin's works, there is one of the most valuable collections of books on natural history to be found in any library. There is, for example, the "Eyton Collection," in thirty-eight large folio volumes, formed by the famous ornithologist, Mr. T. C. Eyton. Works of geography and travel also form an important feature of the library; but the reader who is on the look-out for fiction will require to go elsewhere, for the library is a place for students. There are also many valuable illuminated missals, manuscripts, beautiful bindings, books on Greek and Roman sculpture, pottery, metal and glass work, collections of bronze medals, or early English gold and silver coins.

Not only is the museum open on every lawful day, but it is also open for a few hours in the afternoon every Sunday. Visitors are numbered yearly by thousands, chiefly from the city, who have not been slow to take full advantage of the privilege conferred on them. The museum was founded by Mr. Ruskin as a place for students, but many who cannot be called by this name have often come to gaze on the wonderful wealth in minerals and pictures, and while they may not possess anything but the most rudimentary knowledge of Ruskin as a writer they cannot fail to gain some knowledge, however meagre, of the noble spirit that animated him when he chose Sheffield, in the first instance, for the exhibition of his treasures. For in the words of the late Prince Leopold, "We have seen in him a man in whom the highest gifts of refinement and of genius reside, who yet has not grudged to give his best to others; who has made it his main effort—by gifts, by teaching, by sympathies—to spread among his fellow countrymen the power of drawing a full measure of instruction and happiness from this wonderful world."

The future of the museum is a subject that has an interest for others beside Sheffielders. In spite of all that may be said by the citizens of the Midland city, it is a fact that they have not shown the progressive spirit which Ruskin looked for and expected, and with which he was so strongly imbued. It may be said that the question whether Sheffield is or is not to retain the St. George's treasures placed there by Ruskin depends largely on the present Master, Alderman George Baker, J.P., of Bewdley. No one can positively say what the Master may do. Efforts will no doubt be made by other cities to secure possession of the

priceless treasures for a period. Sheffield was only to obtain them for a period of twenty years, and the period will soon be exhausted. If, in time, the Master is prevailed upon to let other towns know what Ruskin meant by a museum, the present writer is convinced that he could not do a wiser act than allow the new museum at Bournville to have the honour. There, every provision could be made for the treasures being suitably housed and cared for, and it would also be a well-merited compliment to the able organiser and Ruskin enthusiast, Mr. J. Howard Whitehouse, who was the first to propose the national memorial to Ruskin being erected in the beautiful village of Bournville. W. S.



"CHARTRES CATHEDRAL: THE FIRST COMMUNION"
(Ruskin Museum) BY T. M. ROOKE

THE MAKING OF PLASTER CASTS. BY ALEX. INKSON McCONNOCHIE.

FIBROUS plaster was patented by a French modeller, Desachy, in London, in 1856, but he has really only the honour of reviving an art successfully practised by the ancient dwellers on the banks of the Nile. The Frenchman's revival has, however, revolutionised decorations both in public buildings and private mansions. Highly artistic ornamentation is now practicable where formerly only the plainest effects could be attempted in solid plaster, unless done *in situ* and at considerable expense. "Fibrous" plaster is exceedingly thin, but so strengthened that it is in every way superior to the heavy and cumbrous old style. The fibre used is a cheap cloth, usually made of jute, with square meshes from about one-eighth to one-fourth of an inch. This cloth, or scrim, as it is technically called, is laid on to the wet plaster and more plaster brushed over it, with the result that the object is proof against time, so long as it is kept under cover from the attacks of weather. The plaster may be further strengthened by wood strips incorporated in the same manner as the scrim. One of the great advantages of fibrous plaster is that it can be bent, say six inches in nine feet, without the least injury to the design.

The artist, the modeller, begins by producing the proposed work on a small scale, say one inch to one foot. The design shown in Fig. 2 (next page) actually measures 34 in. by $6\frac{7}{8}$ in., and was finally produced 34 feet by 6 feet $10\frac{1}{2}$ ins. For the modelling (Fig. 1), a big board is requisitioned, on which the merest outline is drawn with a blue pencil or chalk. Long nails are driven in and a network of copper-wire formed, so that the clay used may have support where relief is particularly prominent. The clay having been properly prepared, the figures are then "massed" and brought into more or less relief, as the judgment of the artist dictates. The figures are dealt with in minute detail before the work is allowed to leave the hands of the modeller.

The waste-mould casters now take the matter in hand. A wood fillet is put all round the board, with a depth the exact size of the proposed cast. The bare woodwork is covered with clay water so that the mould may not adhere to the plaster. The first coating of plaster of Paris is slightly colour-tinted, then

FIG. 1.—MODELLING FIGURES

dashed on the face of the model, covering the whole surface to the depth of about one-fourth of an inch. When this has set, the new surface is coated with clay water, then plaster to the thickness of an inch or so is poured over the first coating. Iron rods are inserted if needed to strengthen the mould. When the plaster has set, the operator begins to take the mould off the model. This is easily accomplished, as the clay, being of an oily nature, slips off the plaster very readily. Should any difficulty arise in the separation, the whole work is turned on edge and water poured in between, after which the mould is prised away from the model. This done, the mould is placed on its back *i.e.*, on the rough exterior, with the face (or the part wished to be cast) upwards. The operator now washes out the mould with a very soft brush, so that it may not be injured, the operation being repeated till the mould is perfectly clean. The whole mould is next washed, soaped and oiled, while wood rules are now tacked round the edge of the cast to the necessary thickness, and scrim and laths cut to the proper sizes.

It now remains only to fill in the plaster. First a coat is laid on all over and allowed to partially set, then the scrim and laths are carefully placed and more plaster brushed on, more scrim being also added if necessary. After the plaster has set the whole is turned upon edge, with the back of the mould outwards, which is now chipped off from the cast with mallet and chisel (as in Fig. 4). When the operator comes on the coloured casting, he of course recognises that he is very near the face of the cast, and

FIG. 2.—FRIEZE ABOVE PROSCENIUM IN HIS MAJESTY'S THEATRE, ABERDEEN

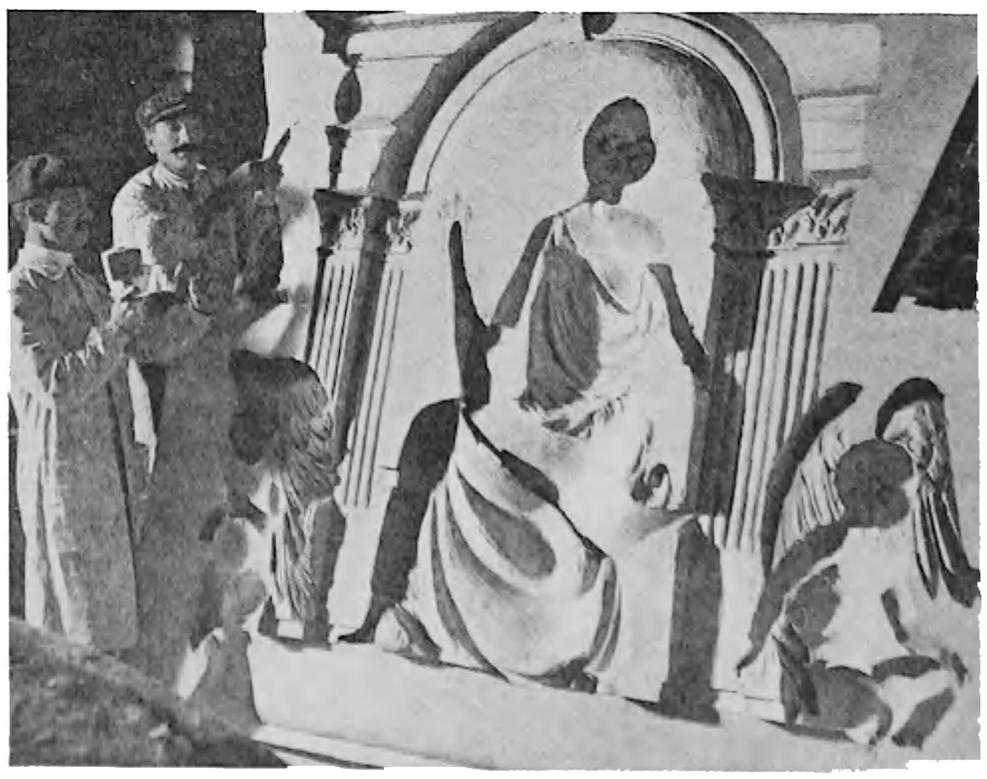


FIG. 3.—THE WASTE MOULD

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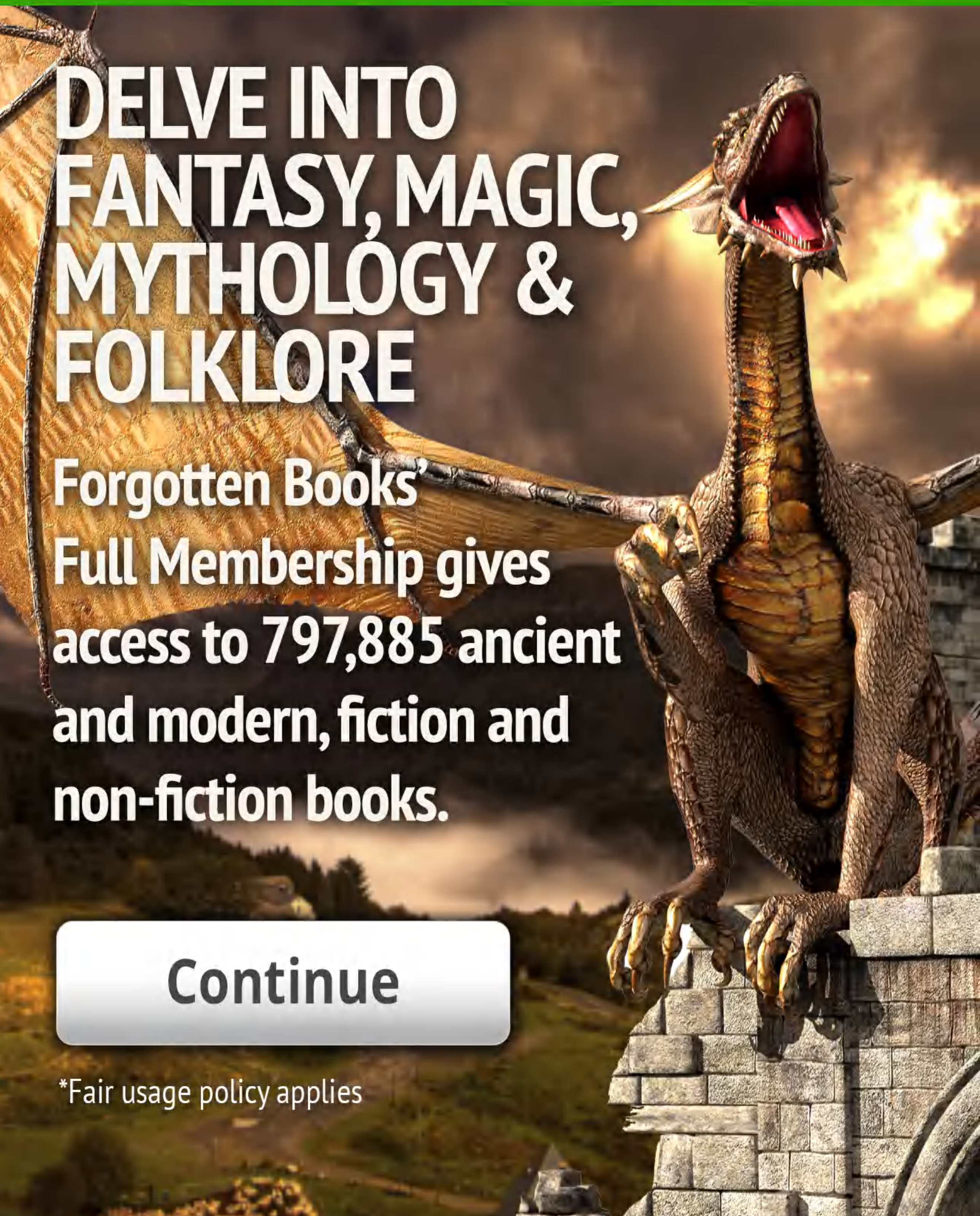


wax is run on to the clay model while it is in a warm liquid state, and when cooled is pulled off, and is then ready for casting in the manner already described.

Gelatine moulding only dates from sixty years ago, though gelatine is merely a superior kind of glue. This process is the most intricate and delicate of the various forms of casting in connection with plaster. The advantage of such a casting is that "undercuts" can be produced, practically in any shape—a good example is Corinthian or Gothic caps for pillars. There must be a clay model as before; it is varnished to harden the surface, and covered with a sheet of paper. Another layer of clay, three-quarters of an inch thick, is now laid on, which is covered with plaster, scrim and wood, to form an outside case (as shown in Fig. 6). When the plaster has set the case is removed and the clay taken out. The case is now shellacked and oiled, placed over the mould and fixed down, and thereafter the space formerly occupied by the clay is filled up by gelatine being poured in. Considerable time is required for cooling, after which the case is again removed and the gelatine pulled off the model and put back into the case. The usefulness of this case is apparent. The gelatine being so pliable, it would be impossible to get the proper shape in the casting if it were not for the stiffening afforded by the plaster backing. The surface of the gelatine is now treated with a special preparation, and is left alone for several hours before castings are taken from it. Gelatine being very "tender" to handle, only experienced workmen are employed. The oiling and filling in of the plaster are practically the same as already described above.

Plaster and wax or gelatine moulds are sometimes used together in large moulds where it would be too expensive or not practicable for the wax or gelatine to be used alone. The plaster in such cases is used for the plain surfaces, the wax or gelatine for the enriched parts.

A PAINTER OF OLD FRENCH TOWNS: ALBERT LECHAT.

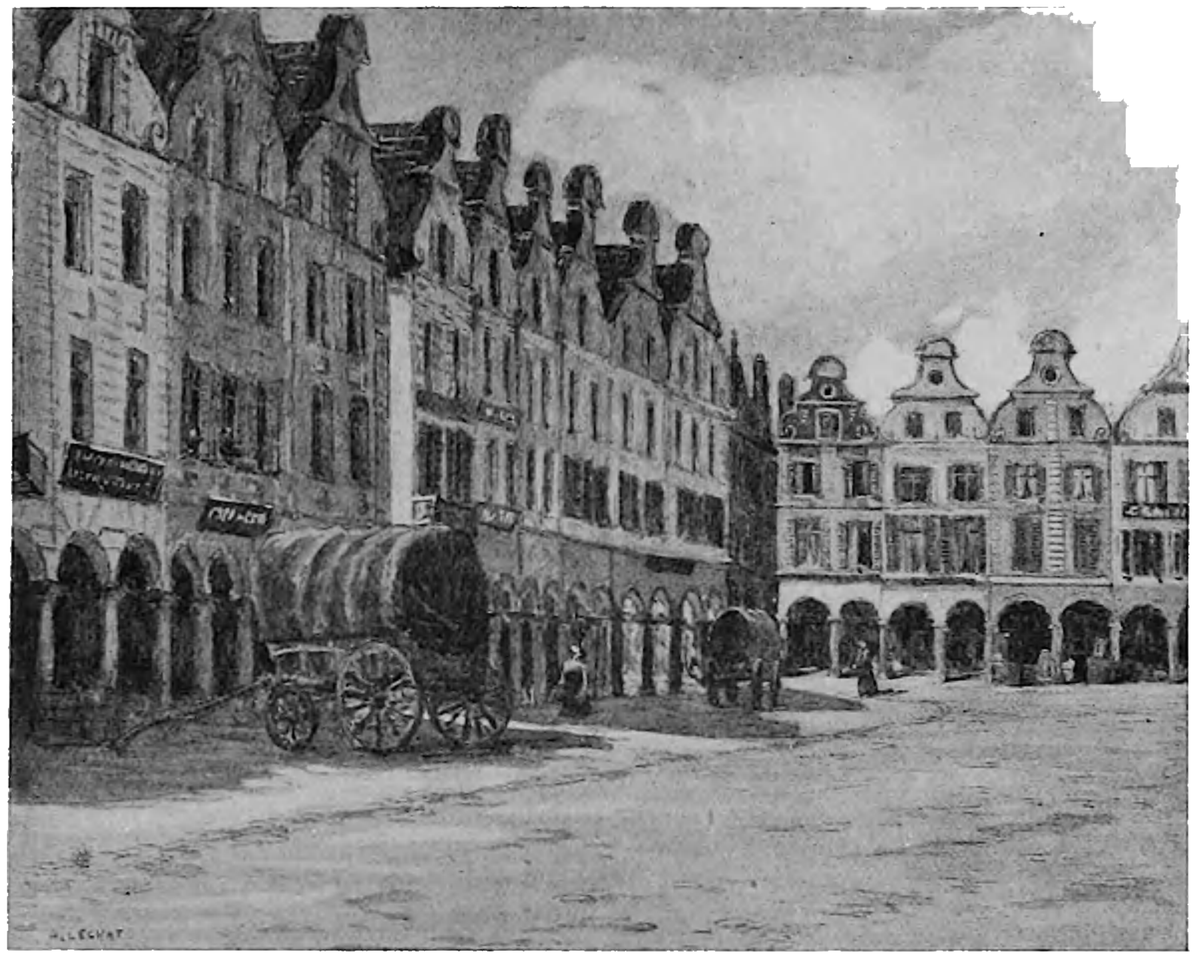
BY OCTAVE UZANNE.

THE divers schools of painting to-day, while vigorously revolutionary in their technique, which has become more and more summary, and anarchical in their method of interpretation, have neglected too much the picturesque style of other days—the famous construction of landscape, architectural, and scenographic, with all its special rules, the three chief elements being, according to Théophile Gautier, "drawing, relief and colour."

Those artists who at the present time continue to regard themselves as "painters of a town's portrait," as revivers of old rural villages, as reconstructors of provincial life, peaceful, verdant scenes displayed in settings now quite out of date, are becoming, alas, more and more scarce.

Certain famous art cities there are, of course, consecrated by literature and by the traditional homage of all lovers of the beautiful, which have retained interpreters many and fervent. Venice, from the time of the two Canalettos, who, all undisturbed, painted the city in its every aspect, and Bruges, the pearl of Flanders, more recently brought into fashion—these ever attract the artist. There are many of our most notable innovators who have delayed till now to record the aspects of these cities as seen by their own eyes, and to provide

"LES CAFÉS, HESDIN, PAS-DE-CALAIS" BY A. LECHAT



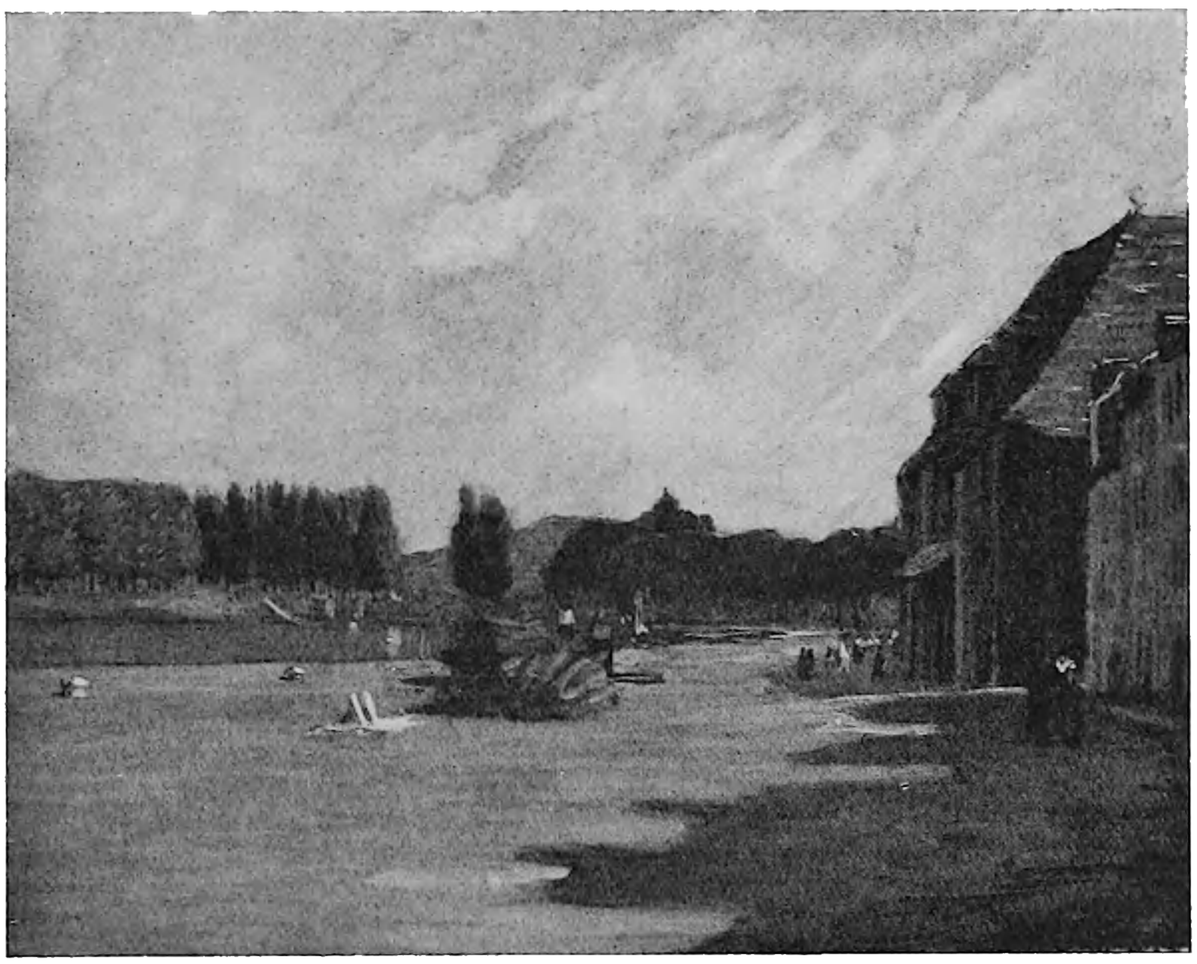
"UNE VIEILLE PLACE, ARRAS, PAS-DE-CALAIS" BY A. LECHAT

us with really novel, enjoyable and delicate interpretations.

But how comes it that in France, where formerly, in the romantic days, so many artists delighted to set up their easels in front of the walls of our delightful little fortified towns, one fails to meet, whether on Norman, Breton, Picardian, Burgundian, or Provençal soil, the disciples of Isabey, Huet, or Hervier, of old Boulard or Decamps, or indeed of Turner, Constable or Bonington, gladly working in the street itself, translating, for our delight, with sure and rapid touch, these vestiges of the past, these agglomerations of ancient dwelling places, these precious specimens of religious and civic architecture? For there is no country so rich as France in adorable little sleeping cities, lying almost dead in all their beauty. They abound from North to South, from East to West. The tourist is delighted to discover them on the banks of the Loire, the Seine, the Rhône, and the Garonne, or near the shores of the Moselle, the Meuse, the Marne, the Somme, or the Rance. That genius Turner, the painter of marvellous water-colours exalting all that was picturesque in the old provinces of Great Britain and the Continent, lost no time in the course of several visits to France, but produced work which may serve as a guide to the admirable scenery abounding in an admirable land.

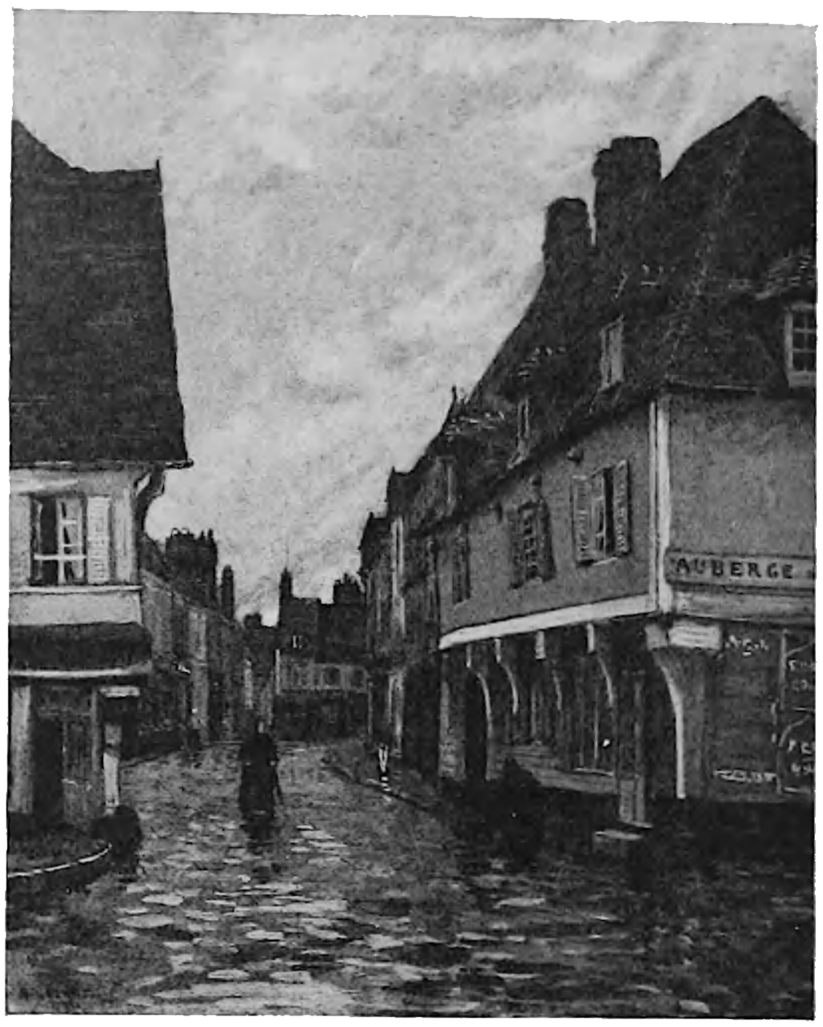
I was thinking of all this, just as one ponders over the mysteries of fashion which dominate everything, when at an exhibition held at Georges Petit's in Paris some little while ago I came across a number of scenes from little towns in the north. Signed Albert Lechat, they achieved a brilliant success.

This was a delight to me, like the unhoped-for advent of warm, flowery spring, like the revival of one of the noble traditions of French art. These visions of provincial works, lying drowsily in the



"LE PORT DE ST. VALERY-SUR-SOMME" BY A. LECHAT

torpor of a life untouched by external influences, the melancholy streets, as though meditating in silence and neglect; these squares beneath the Cathedral's shade, where here and there one meets the figure of some stray worshipper going to devotions; these rampart corners, where the glories of the place lie buried, to all seeming; where the futility, the nothingness, of human carnage may be read in the oblivion of men and things; these hollow byeways, dark and high like tunnels, and opening out into the dazzling sunlight, azured and verdant; these cattle markets, these canals winding their way amid the corbelled line of decayed and irregular houses—all these enticing scenes, expressed with an emotion and a sincerity so intense as to produce a sensation of absolute artlessness, captivated me to such a degree as to make me long to know their author, the poet-artist who has succeeded so completely in realising the pathetic, whimsical spirit of these ancient towns, despoiled of their erstwhile prosperity when Flanders, in the grip of Spain, made frequent warlike incursions into this Picardy of ours.

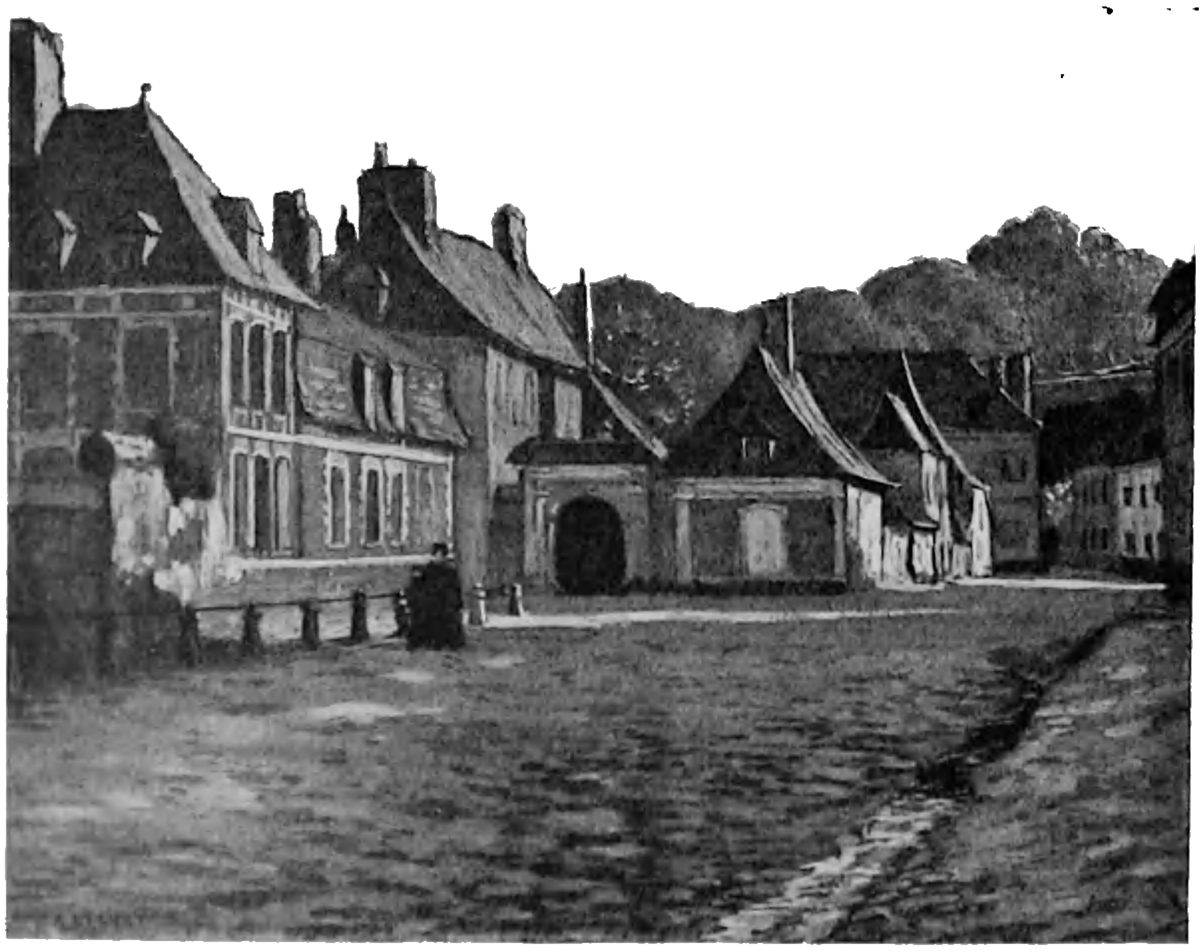


"APRÈS LA PLUIE, ABBEVILLE" BY A. LECHAT

It was not alone the artist's talent in water-colours, nor his skilful workmanship, nor his virtuosity, that captured my attention here, but rather the simple honesty, the absolute frankness, the ambient poetry in the atmosphere of these paintings, which are simply impregnated with luminous truth, with delicate comprehension of values—they might almost be termed mystical—and with a restful sense of picturesque beauty.

To be sure, there is nothing boisterous about M. Lechat's palette; noise and violence would be altogether out of place in these tranquil scenes, where existence murmurs on in a gentle whisper, seldom bursting forth, save at fair times or in rustic assemblies, whose passing excitements he does not consider worth reproducing.

M. Lechat's talent is not essentially material; by solid methods, without "faking" of any sort, he has the art of firmly planting his *motifs* and making them live, and, as with the hand of a visionary, a clairvoyant, of imparting to them all kinds of emotion, condensed but fully expressed, thanks to the conscientiousness, the sensitiveness, and the honesty of his interpretation. In a word, the artist grasps, analyses, and expresses the harmony of his subjects; his picturesque translations give one a deep sense of



"UNE PLACE, DOULLENS, SOMME" BY A. LECHAT

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"THE MARKET CART, CONCARNEAU" BY TERRICK WILLIAMS
(Society of 25 Painters)

were the shops of all kinds, each revealing a physiognomy of its own, a special character such as to make it seem as though they had been created by artists rather than by mechanics. They have been preserved intact, to be a delight to the eye.

Finally, having mastered all this, and given it harmony, the artist succeeded in understanding and in expressing to perfection the splendid northern sky, whence falls a light which clings to every projection and gives a fairy aspect to the rude and simple accessories of life in the provinces.

There is a powerful charm, too, in these old towns, where the street lamps are seldom lit, especially in winter, and where the only light comes from a few shops throwing their vague illuminations on the pavement outside.

These are the things that M. Lechat has felt and in these sober paintings has rendered with infinite feeling and success. His talent is made up of refinement, of poetry, and of understanding. For this reason his interpretations have proved deeply fascinating to all who are still susceptible of the picturesque visions of these old, sleeping cities. His work is quite original, and deserves to be known and fully appreciated abroad.

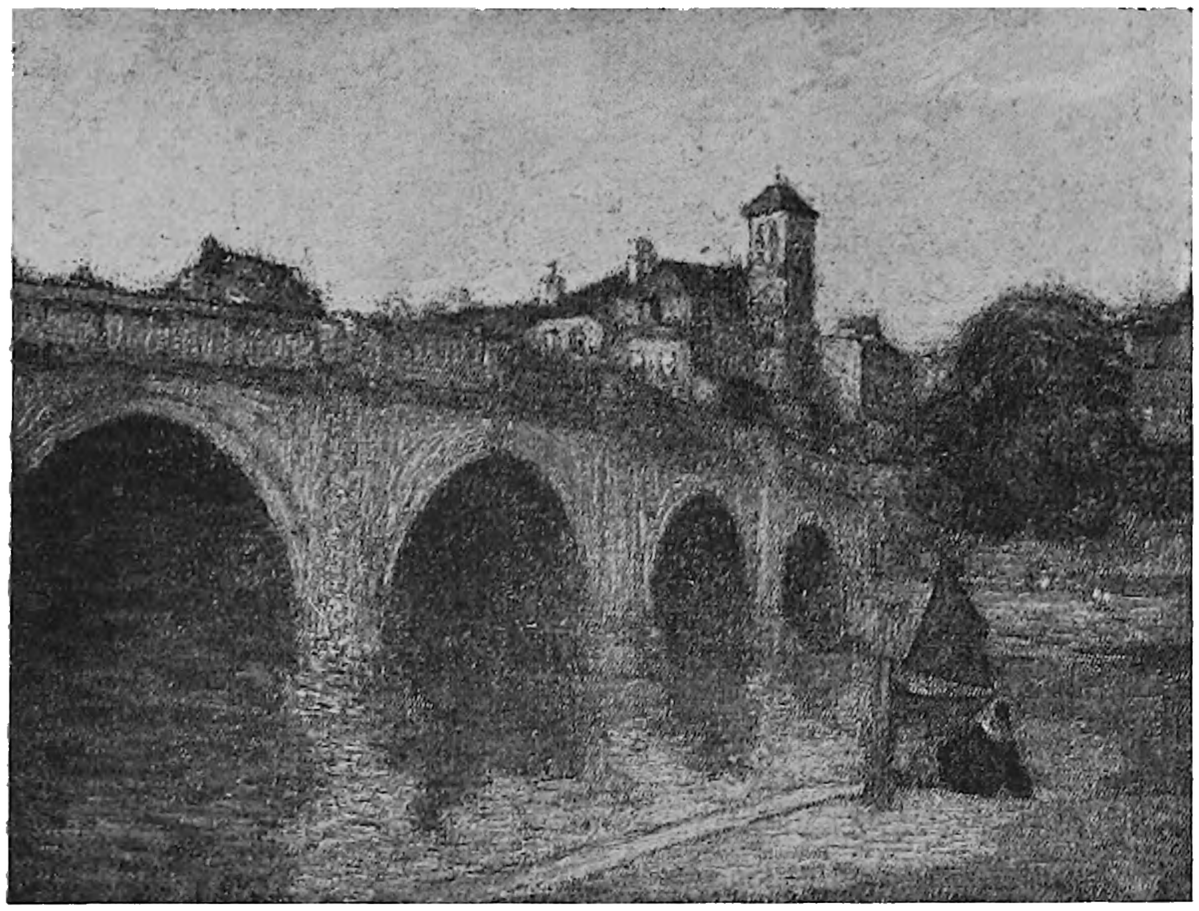
OCTAVE UZANNE.

STUDIO-TALK.

(From Our Own Correspondents.)

LONDON.—One of the most interesting exhibitions of the year is always that of the "25 Society," who have opened this autumn at the Goupil Gallery, where they exhibited last year. This is the third year of their existence. There is nothing which on the surface suggests a connection between the aims of its various members, unless it be that they are all of that school which believes in the dignity which the elaborate study of composition gives to a picture. A consciously decorative trait is not absent from any of the works, though it is found at its height, perhaps, in the panels of Mr. R. Anning Bell and the landscapes of Mrs. Dods-Withers. Mr. Anning Bell has lately added to his art more of a quality that is always needed —a harmony of relationship in tone and colour

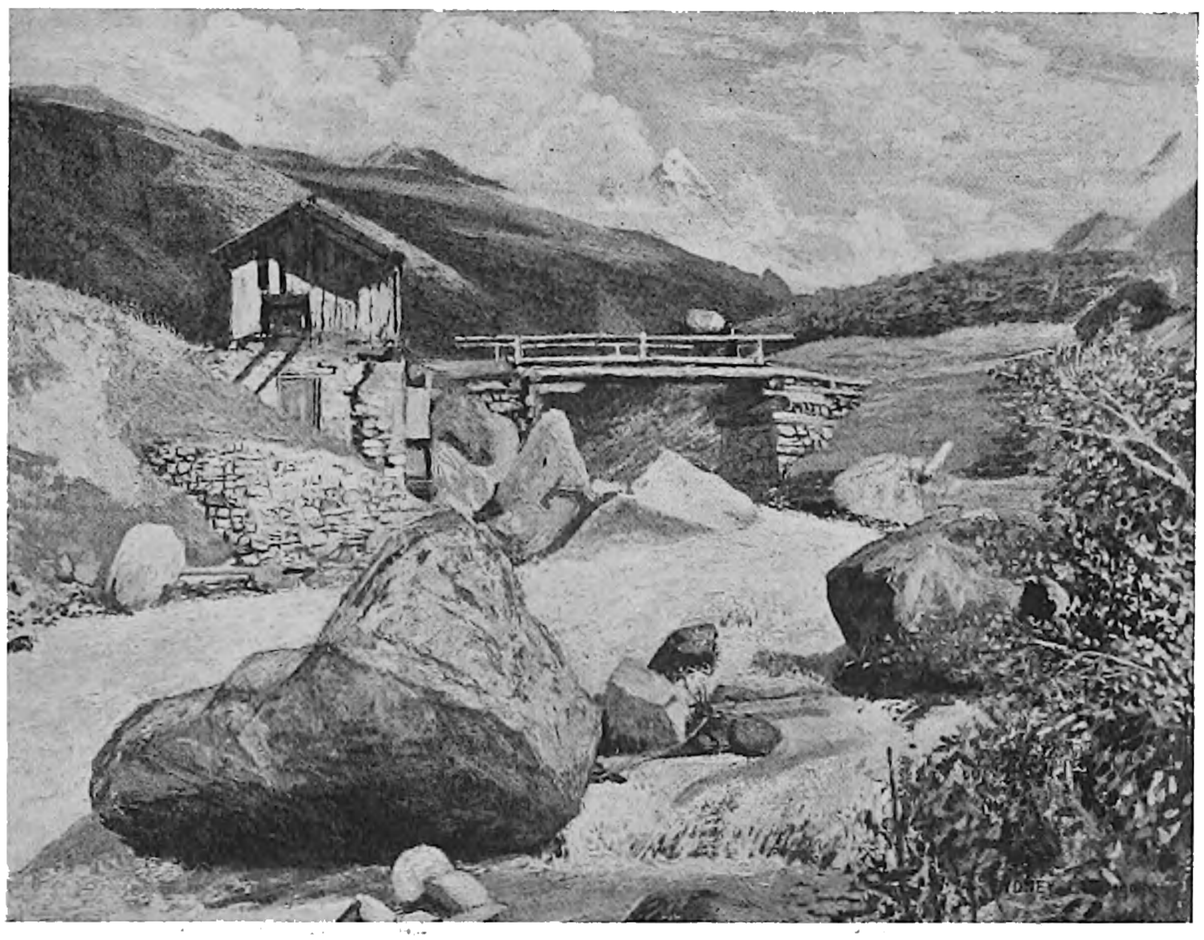
"NEAR LOCHGOILHEAD" BY GEORGE HOUSTON
(Society of 25 Painters)



"RICHMOND BRIDGE" *(Society of 25 Painters)* BY H. M. LIVENS

equal to the decorative rhythm of his line, and in *The Chase*, and also in the small painting *Pan and Syrinx*, this addition to his art is very noticeable. Two works with masterly qualities and unusual charm are Mr. Oliver Hall's *Greatham Common* and *Hayling Common*, but Mr. Hughes-Stanton is perhaps the most powerful landscape exhibitor, whilst Mr. Grosvenor Thomas's *Norfolk Landscape* is a notable little panel. Mr. A. D. Peppercorn sends a fine example of his art in *The Pool*, and a very interesting work is Mr. Sydney Lee's *Alpine Torrent*. Mr. A. Wither's *Chalk Pit*, Mr. Terrick Williams' *Market Cart at Concarneau*, the *Richmond Bridge* of Mr. H. M. Livens, and a landscape by Mr. G. Houston are some of the best features. A delightful and characteristic example of Mr. Hornel's wholly individual art is to be seen in his *Tea-plucking in Ceylon*, one of the fruits of his sojourn in that island. In our next issue we hope to give our readers a coloured reproduction of this work. Other figure subjects of note are the harmonious *Coryphée* of Mr. Melton Fisher with the finish of execution which belongs to this painter, Mr. Gerald Moira's *Flora*, the smaller of Mr. Lee Hankey's *Interiors*, and a picture called *Wandering Willie* which represents Miss Constance Halford's art better than ever.

Among the younger men who are devoting their powers primarily to landscape, there is probably no more interesting painter than Mr. Fred Stratton, none with whom the credit of English landscape art promises to stand more securely, none with whom it makes more surely for beauty. That he has felt the influences of the Barbizon masters is apparent, but he has wisely let them teach him how to go to nature, and learn direct from her the way to express himself. Essentially romantic in vision and feeling, Mr. Stratton's attitude towards nature is one of intense affection and devotion, and she is graciously



"AN ALPINE TORRENT" *(Society of 25 Painters)* BY SYDNEY LEE

"THE BACK OF THE FARM" BY FRED STRATTON

responsive. He seeks inspiration from her in many of her moods, but preferably her gentler or more elusive moods, which call for all the subtle insight of the artist, and his breadth of vision, to interpret their tender beauty. From the mystic charm of twilight, and the wonder and the mystery of the night, Mr. Stratton seems, as if by some magic sympathy, to draw the secrets of tones exquisite in their harmonies. And through those harmonies he expresses the poetical significance of the scene with such spiritual intuition and artistic simplicity that one forgets the paint. Yet what a fine pure quality of paint it is, and how luminously it renders the colours of the night revealed to the painter's glowing vision.

"A SUMMER IDYLL" *(By permission of the Rev. C. S. Steward)* BY FRED STRATTON

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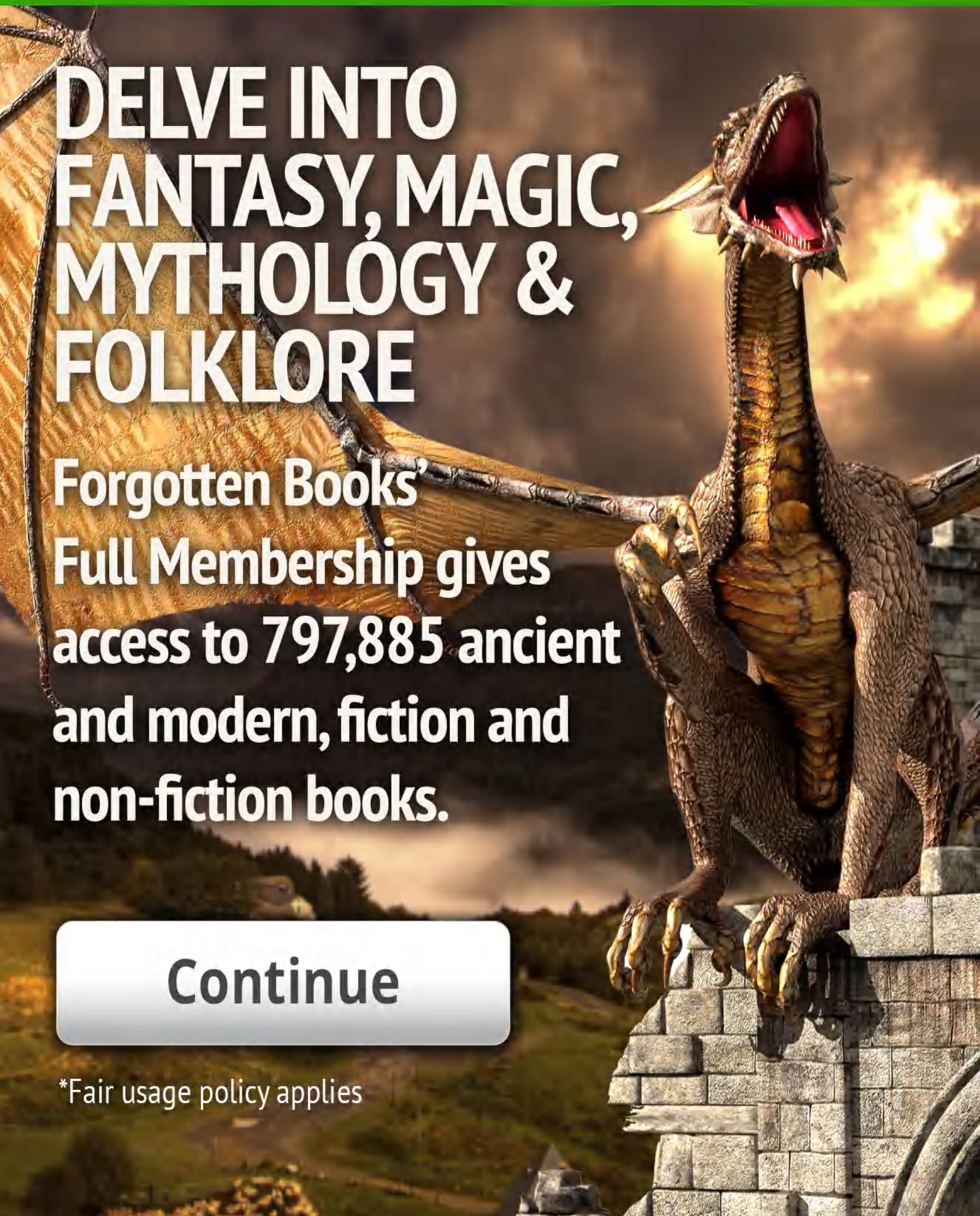
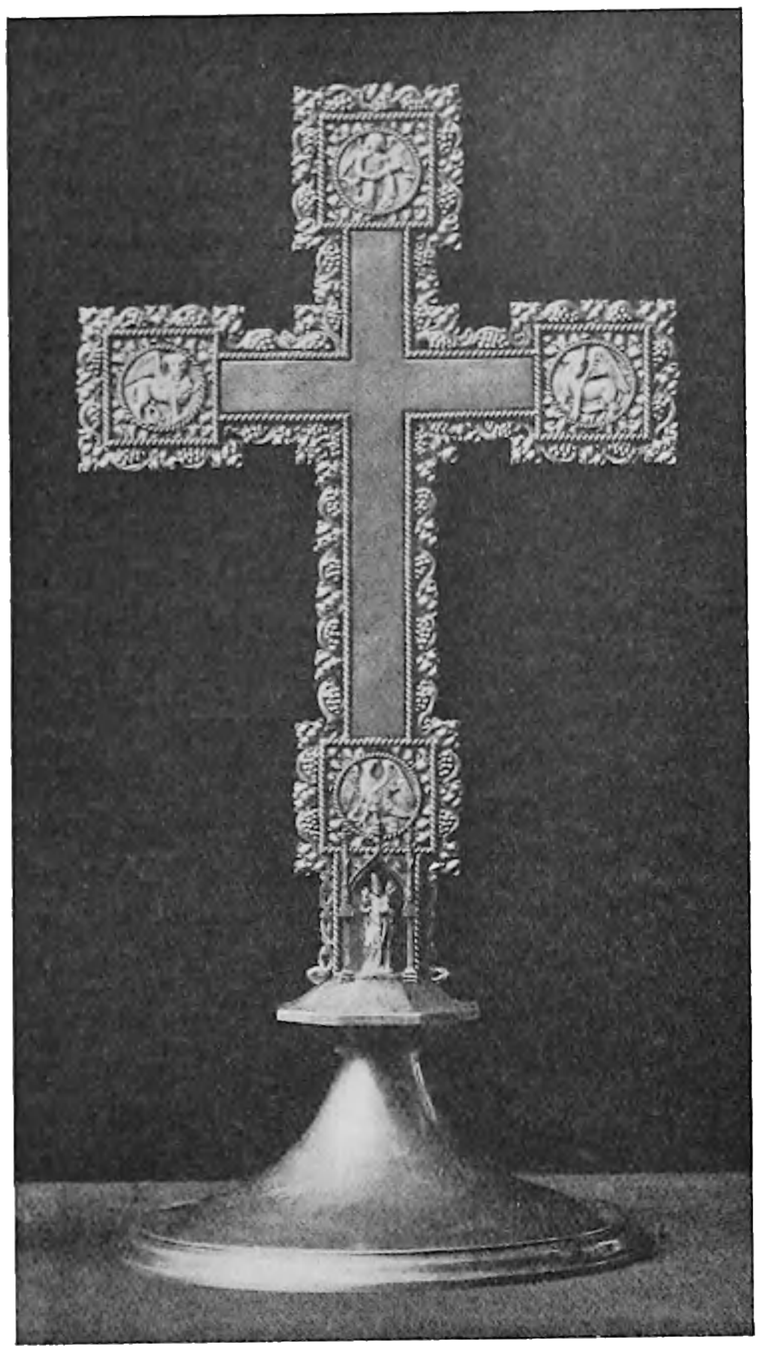


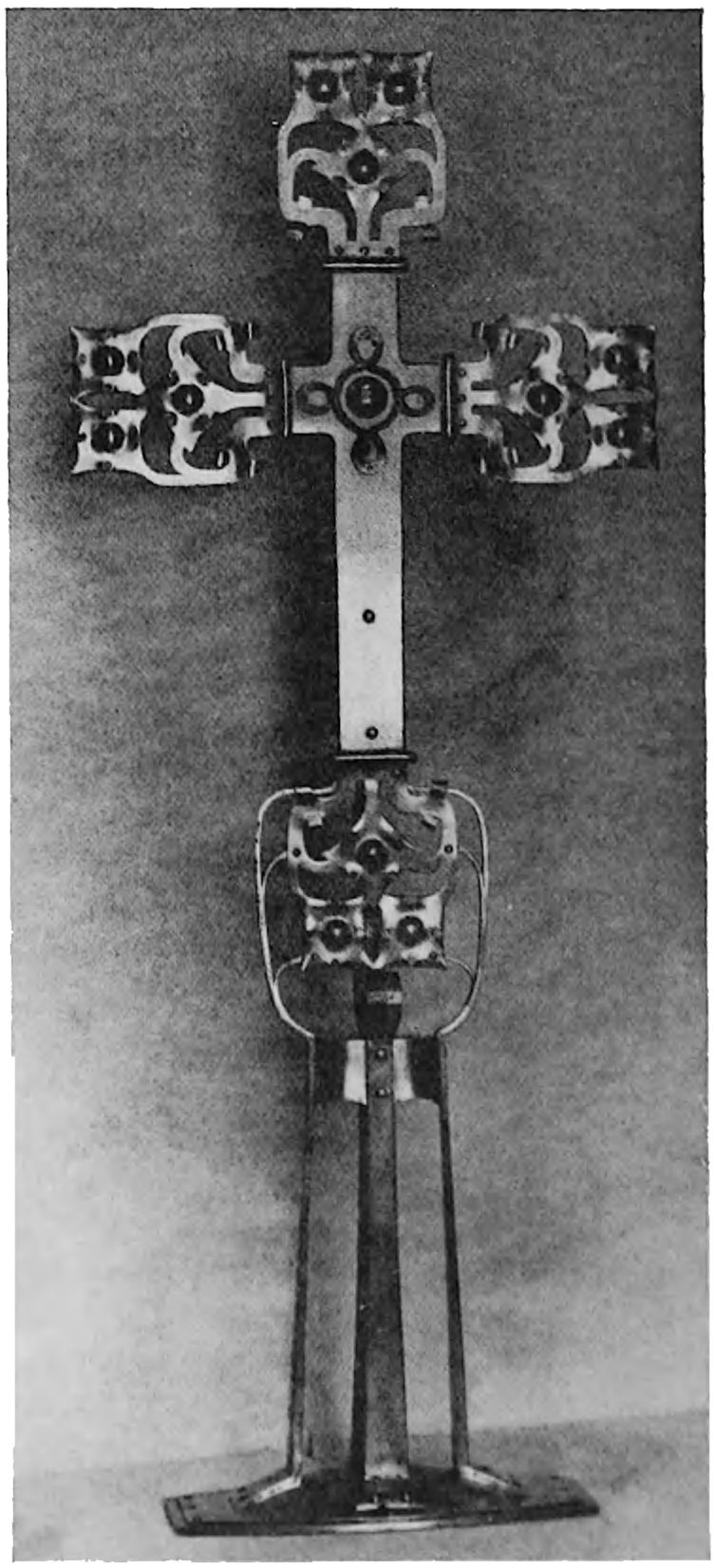


BRONZE AND SILVER CROSS — DESIGNED BY THOS. FALCONER EXECUTED BY F. DENDY WRAY

of Dieppe by Mr. Walter Sickert, landscapes by Messrs. Lucien Pissaro, F. F. Footet, J. W. Buxton Knight, E. A. Hornel, Holloway and others, and a rare example of Monticelli's art. The exhibition of Mr. J. D. Fergusson's art in Gallery 2 was of particular interest. Seen collectively his paintings reveal a colourist with a wide range. Sometimes there is artificiality—the colour being that of the artist's-colourman rather than of nature, but a truer feeling constantly asserts itself. In Gallery 3 the drawings by Mr. Paul Woodroffe, illustrating "The Tempest," represent a unique effort in illustration. In some instances, perhaps, the spontaneity of the idea is obscured by an affectation of the surface-effect of colour-printing as it was a generation or so ago and hardly reconcileable with the lively fancy and the repleteness and feeling of the detail. Calling for commendation were Miss Maud Henderson's drawings, and the fans of Miss Nora Murray Robertson at this Gallery.

The first of the two crosses illustrated on this page forms part of a set of altar ornaments designed by Mr. Thomas Falconer, architect, and executed by Mr. F. Dendy Wray, for presentation to the Lady Chapel, at S. Nicholas, Hurst, Berkshire, which was recently refitted for service after long disuse. The cross, which is 21 inches high, is of hammered bronze, with silver emblems and leaf work, while the edging of grape and vine leaf is bronze repoussé. The other cross illustrated is of iron and brass, with pottery enamel, and was designed by Mr. Robert Evans.

At the Fine Art Society's Galleries Mr. Mortimer Menpes held an exhibition of his etchings and dry-points. Despite his association with Whistler, witnessed to here by several portraits of the master, Mr. Menpes has kept an art of his own—undecided, perhaps, and experimental, and rising and falling in its



CROSS IN IRON AND BRASS
DESIGNED BY ROBERT EVANS

CARVED OAK PULPIT IN LEYS SCHOOL CHAPEL, CAMBRIDGE. GENERAL DESIGN BY ROBERT CURWEN, A.R.I.B.A. CARVED BY MISS HOBSON, SIR GEORGE H. CHUBB AND MISS H. M. CHUBB

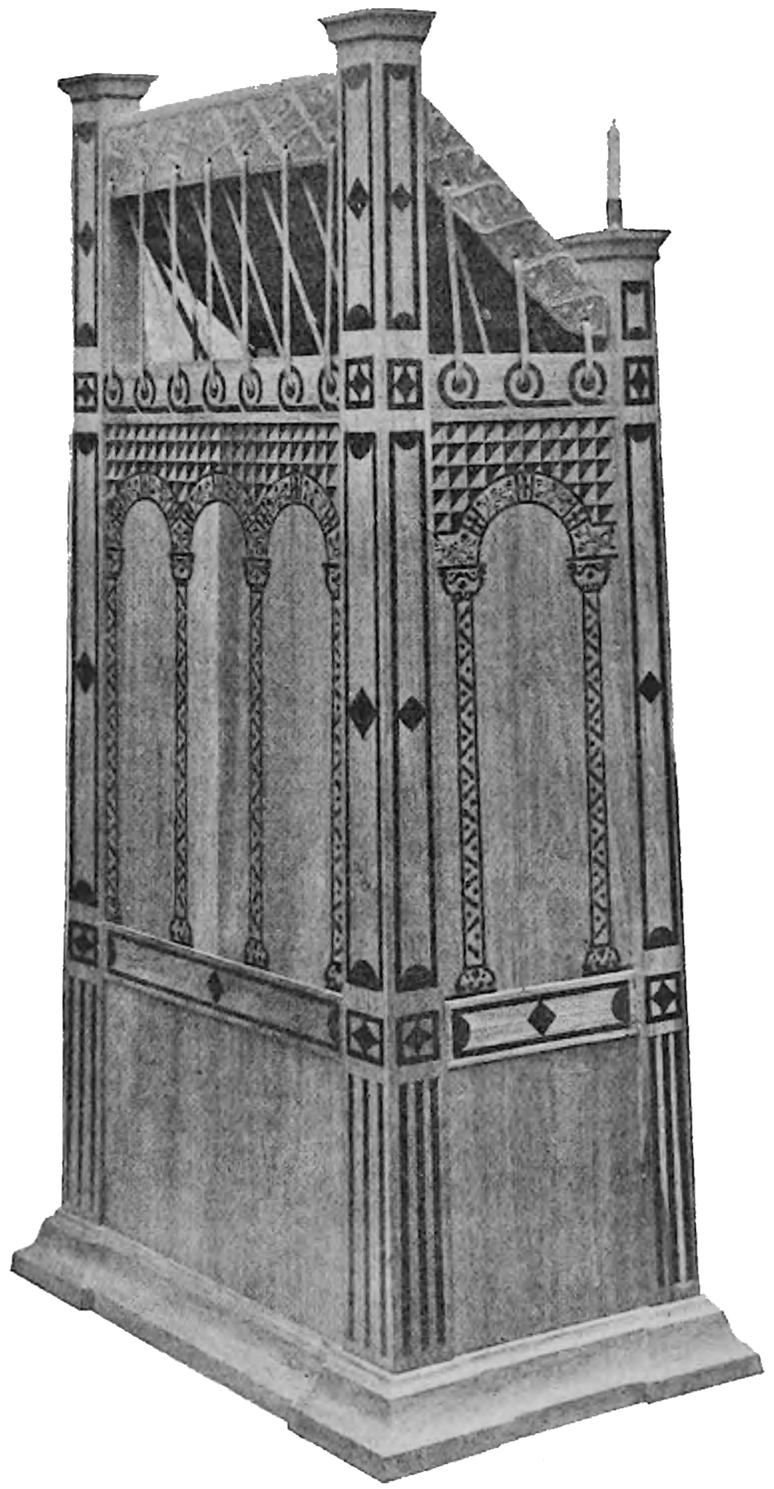
approach to perfection, but attaining it in such plates as those of the Dresden set and others.

The octagonal pulpit illustrated on this page was a gift from Sir George Hayter Chubb to the Moulton Memorial Chapel at Leys School, Cambridge. The general design of the pulpit, which is of Austrian oak, originated with the architect of the chapel, Mr. Robert Curwen, while the mouldings and panels were designed or adapted by Miss Anne Hobson, who, with Sir George and Miss H. M. Chubb, executed the carving. The lectern, also illustrated on this page, was executed by the Rev. H. J. E. Burrell for his church at Wigginton, near Tring, Herts, from a design by Mr. W. B. Hopkins of Berkhamsted. The dark bogwood inlay is very effective.

The Black Frame Sketch Club exhibitions are always very pleasant ones to visit. Containing chiefly oil paintings carried far enough to count as more than sketches, and retaining in most cases evidence of direct inspiration from nature, a refreshing open-air quality characterised this year's show. Exceptionally successful pictures were *Ludford Bridge*, by Alphonso Toft; *Moonrise* and *Thatching the Rick*, by Percy W. Gibbs; *The Mill* and other sketches, by James Wallace; *The Valley of the Nidd*, by J. Longhurst; the out-door portrait sketches of Mr. Borough-Johnson; two or three paintings by Mr. J. Hodgson Lobley, and works by Messrs. B. Haughton, S. Scott, Paul Paul, and Alec Carruthers Gould. A sketch of another character and full of interest was Mr. Val Havers' *Scene from the Opera "La Bohême."*

One of the most interesting one-man shows of the month was Mr. Fuller Maitland's at the Ryder Gallery. Greatly influenced apparently by Constable and other masters of the English school, he yet succeeds in clearly asserting his own individuality and feeling, his pictures curiously blending later impressionism with its first traditions.

In the altar frontal illustrated overleaf, embroidered in appliqué on a white figured silk,



OAK LECTERN WITH BOGWOOD INLAY
DESIGNED BY W. B. HOPKINS
EXECUTED BY REV. H. J. E. BURRELL

ALTAR FRONTAL AND SUPERFRONTAL
DESIGNED BY A. TROYTE GRIFFITH FOR THE CHURCH OF ST. ANDREW, PAU, AND WORKED BY MISS HUGGETT AND A PUPIL

the roses and stems are chiefly of gold thread, and the leaves green velvet; the dove, grey and silver; and the olive branches a beautiful French lacquered leather with silver stitching. The superfrontal was worked by Miss Huggett, of Brighton, and the frontal by one of her pupils, who presented it to the church of St. Andrew, Pau, France. The work was designed by Mr. A. Troyte Griffith, of Great Malvern.

At the Leicester Gallery last month Mr. Rackham's pictures for a "Midsummer Night's Dream" were to be seen. His fairy-like abstractions seem admirably suited for the subject, only in some of the drawings they seem to be overburdened by the coarser drawing of the gnarled black trees and the backgrounds generally. There are qualities of pure line work in Mr. Rackham's art so sympathetic that we cannot help thinking they would tell more with the backgrounds lightly touched and subordinated. We should like to see the artist give his bewitching little fairies the centre of the stage, that they may there engage us with all that is most fascinating in the art out of which he has made them. The "cooking" in the achievement of colour effects for the skies, at one time quite novel, palls with too much repetition, but the careful ingenuity of Mr. Rackham's detail can never pall and should in our opinion be consciously led up to, rather than confused with this sort of thing.

LIVERPOOL—The three pictures of Biblical subjects reproduced on these pages belong to a series of five which have been executed by Miss May L. Greville Cooksey for the Church of Our Lady Star of the Sea at Seaforth, where they now fill five panels over the high

"THE FINDING IN THE TEMPLE" BY MAY L. G. COOKSEY

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"THE MARRIAGE FEAST IN CANA" BY MAY L. G. COOKSEY

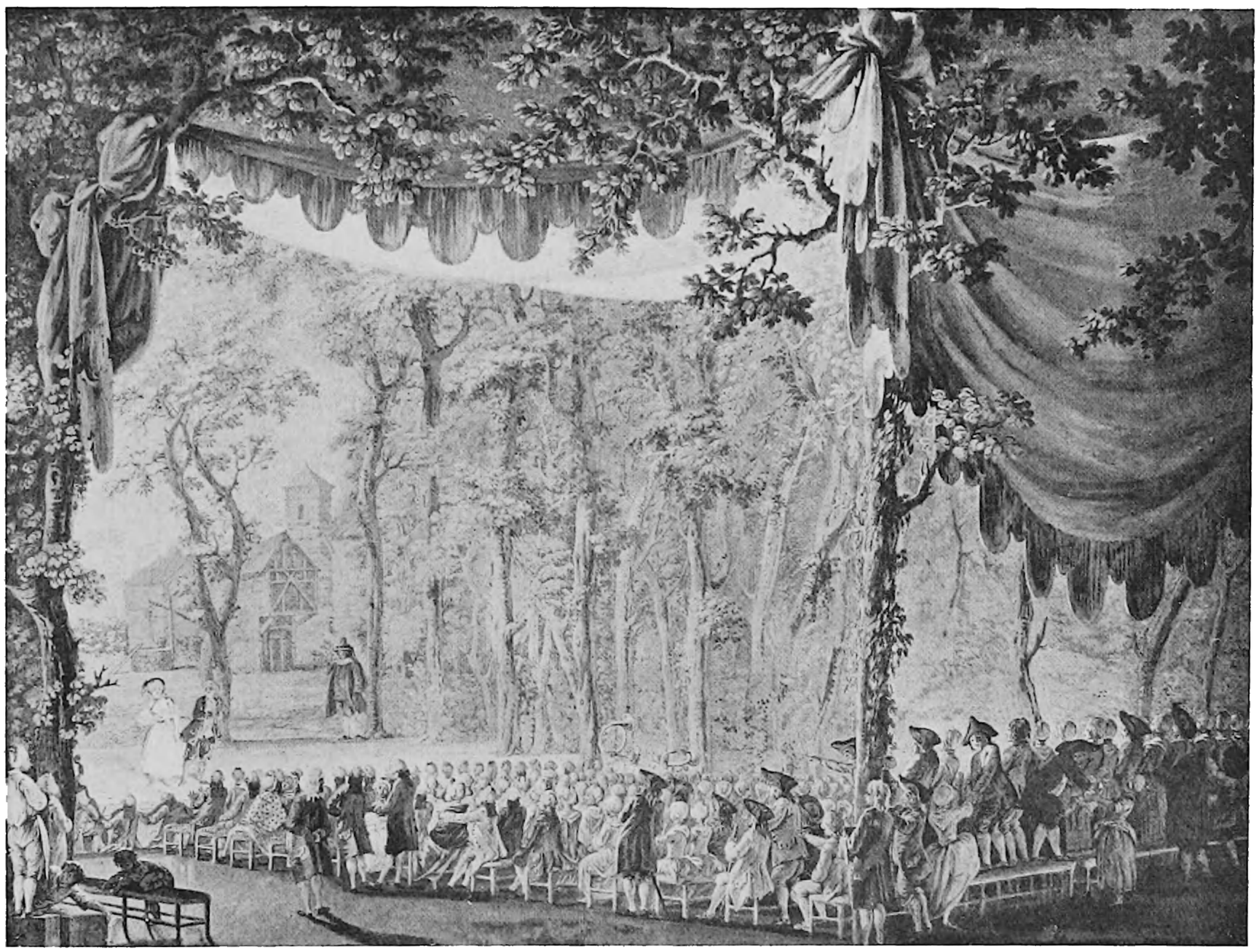
"THE FLIGHT INTO EGYPT" BY MAY L. G. COOKSEY

altar, as shown in our illustration on p. 145. Miss Cooksey has recently completed a series of fourteen "Stations of the Cross" for the Church of St. Francis of Assisi at Garston, and some of these, together with a collection of other pictures and sketches, the result of several years' steady work, were shown last month in an exhibition she held here. Numerous sketches of Italian places and bits of Bruges figured in the exhibition, her sketch of *The Corpus Domini Procession at Perugia* being more particularly noteworthy. Miss Cooksey has amply demonstrated her ability to deal with sacred themes, such as those which she has treated in the pictures we reproduce, and the reverent spirit in which she carries out her work proves that with her Art is still the handmaid of Religion.

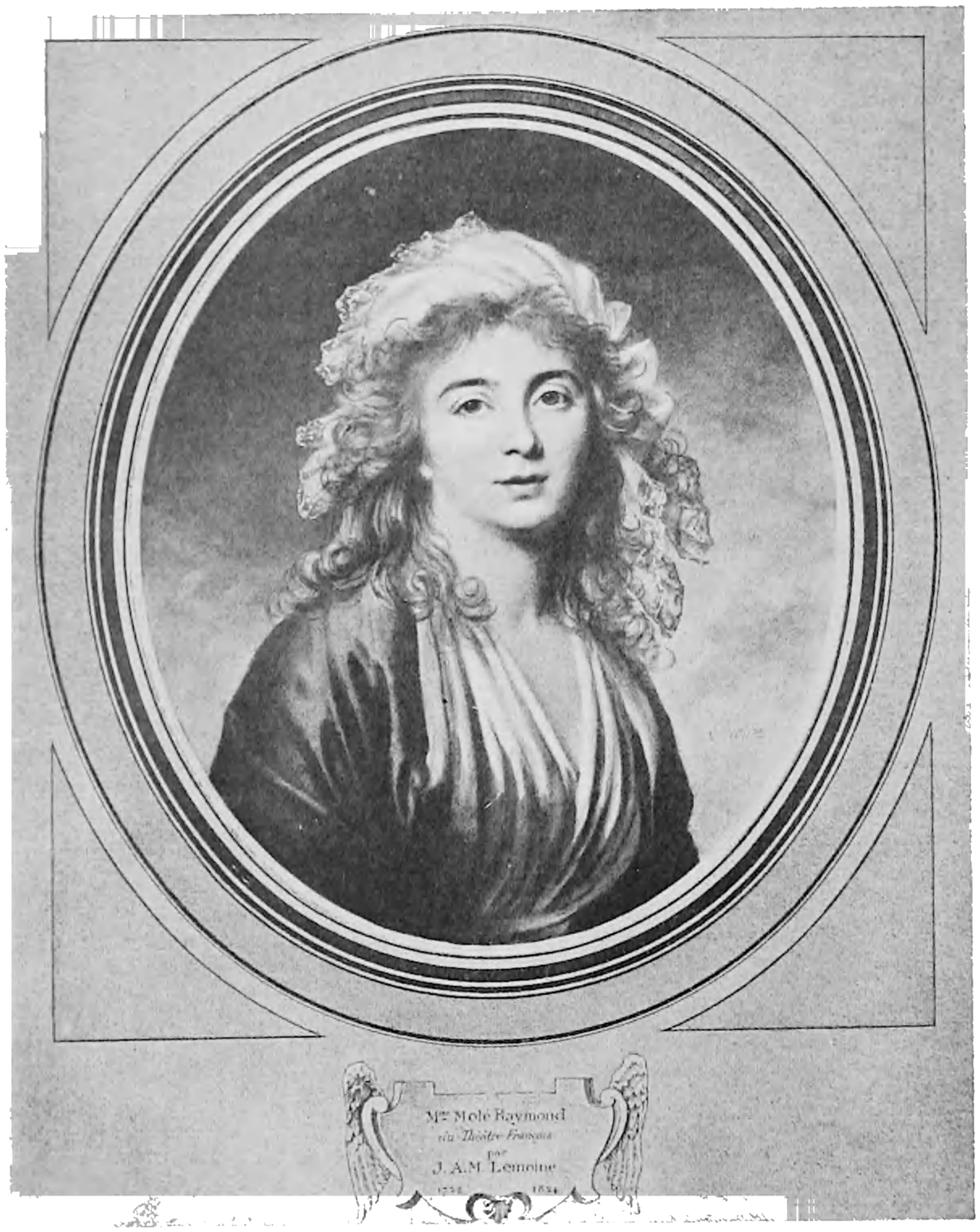
PARIS.—In the large rooms of the Musée des Arts Decoratifs there has been open all through the summer an exhibition, notable on account of both the importance and the number of works shown, devoted to the theatre. There were six sections occupied by Grecian and Roman antiquities connected with the history of the theatre, also portraits and paintings in oil, pastels, water-colours, drawings, designs for stage settings, busts, statuettes, and lastly marionettes, costumes and stage properties of all kinds. This short list will give some idea of the scope and importance of the exhibition.

The paintings and portraits of famous actors and authors were by no means the least remarkable feature of the show. Some, it is true, were of merely documentary interest, and the work of no important school of painting; others, on the contrary, were worthy to rank as masterpieces. Among these latter we must not fail to mention in particular the portrait of *Adrienne Lecouvreur*, by Coypel; that of the poet *Ducis*, by Baron Gérard; of *Louise Dugazon*, by Vestier; that of the actor *Talma*, by Riesener; then again the singer *Désaugiers*, by Boilly; the musician *Weber*, by Sir Thomas Lawrence; the actress *Déjazet*, by Devéria; *Tamburini*, by Scheffer; *Jane Margyl*, by Boldini. There were also a number of contemporary portraits shown, the actor *Mounet-Sully*, by Fournier; the celebrated baritone *Faure*, by Zorn; *Massenet*, by Cavaillé; *Reichenberg*, by Saintin; *Mdlle. Roggers*, by Besnard; and *Worms*, by Albert Maignan.

It was, however, especially among the sketches and drawings that one had some delightful surprises. Among these, attention must be drawn to an excellent 18th century water colour drawing, reminding one a little of the work of Louis Moreau, and which we here reproduce. Though it is impossible in the reproduction to give any idea of the exquisite tones of blue in this work, one is not the less able to appreciate the masterly disposition of the figures and the charming



AN OPEN-AIR THEATRE *(In the Collection of Mons. G. Bernard)* FROM AN 18TH CENTURY GOUACHE



"MME. MOLÉ RAYMOND"
BY J. A. M. LEMOINE
(In M. Paulme's Collection)

arrangement of the background. Here also is a delightful drawing by Le Prince of the singer Feréol of the Opéra Comique, a portrait in miniature of *Mozart*, a series of drawings by Gillot of theatrical costumes, an excellent portrait by Lemoine of *Mme. Molé Raymond*, daughter of the actor Molé, and a most dainty drawing by Chassériau—"*La Malibran en 'Desdémone.'*" Chassériau, whose brief but brilliant career terminated in 1856, is one of the least known artists of the 19th century, but one who had a very great influence on Gustave Moreau and Puvis de Chavannes.

A further section of the exhibition was set apart for designs for stage-settings—giving a very clear idea of the staging of an opera. Many of these scenes have been executed for the théâtre de l'Opéra, as under the new management several talented artists have been commissioned to paint new scenery. Especial mention must be made of Marguerite's garden in "Faust," by Simas, the view of Thebes by Chambon for "Œdipe Roi," of Tristan's ship and the depths of the Rhine by Fortuny, of the Spring ("Valkyrie"), by Mme. Judith Gautier, and of the park at Schoenbrunn, in Rostand's "L'Aiglon," by Lemeunier. H. F.

STAGE SETTING FOR 2ND ACT OF FAUST BY SIMAS

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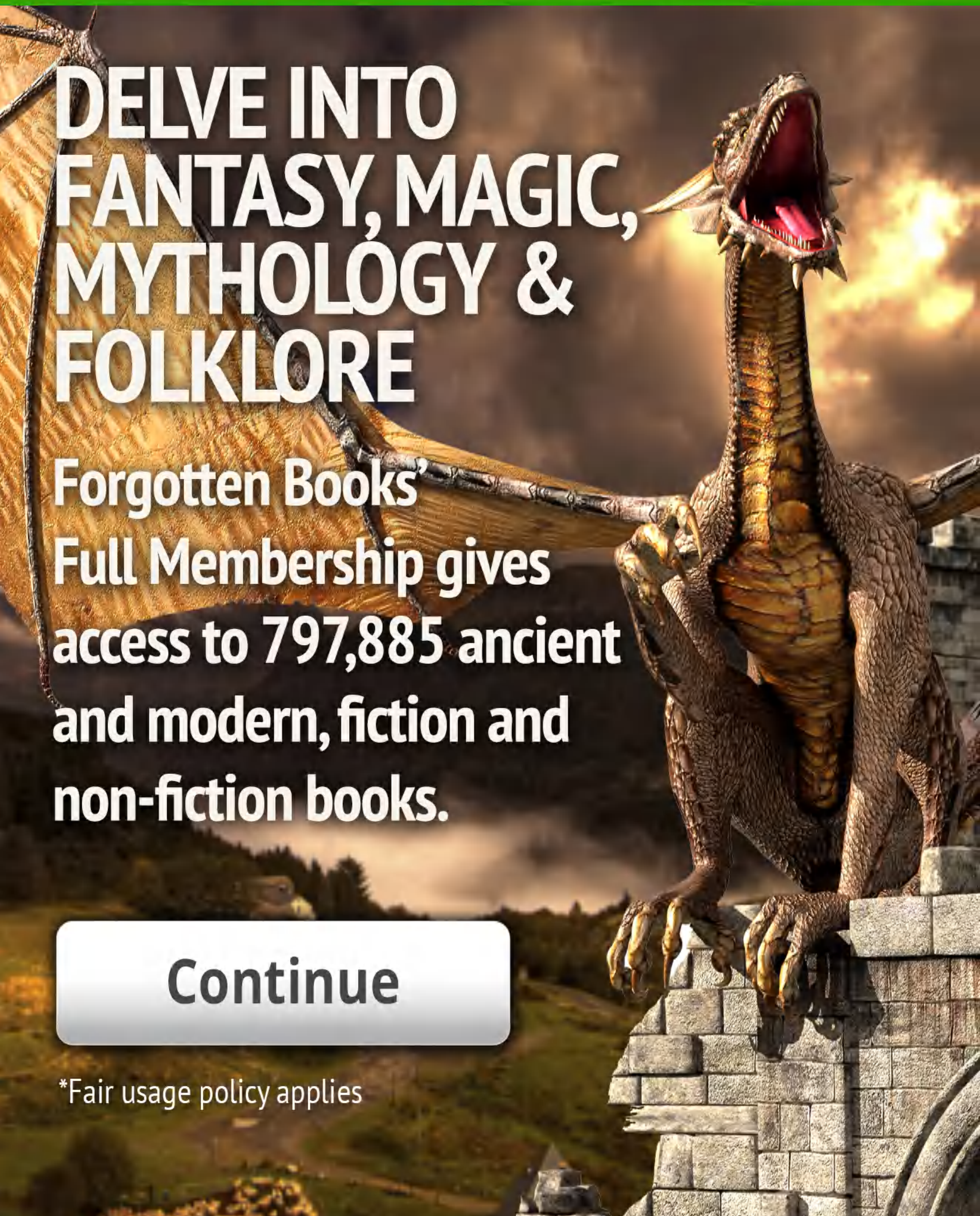
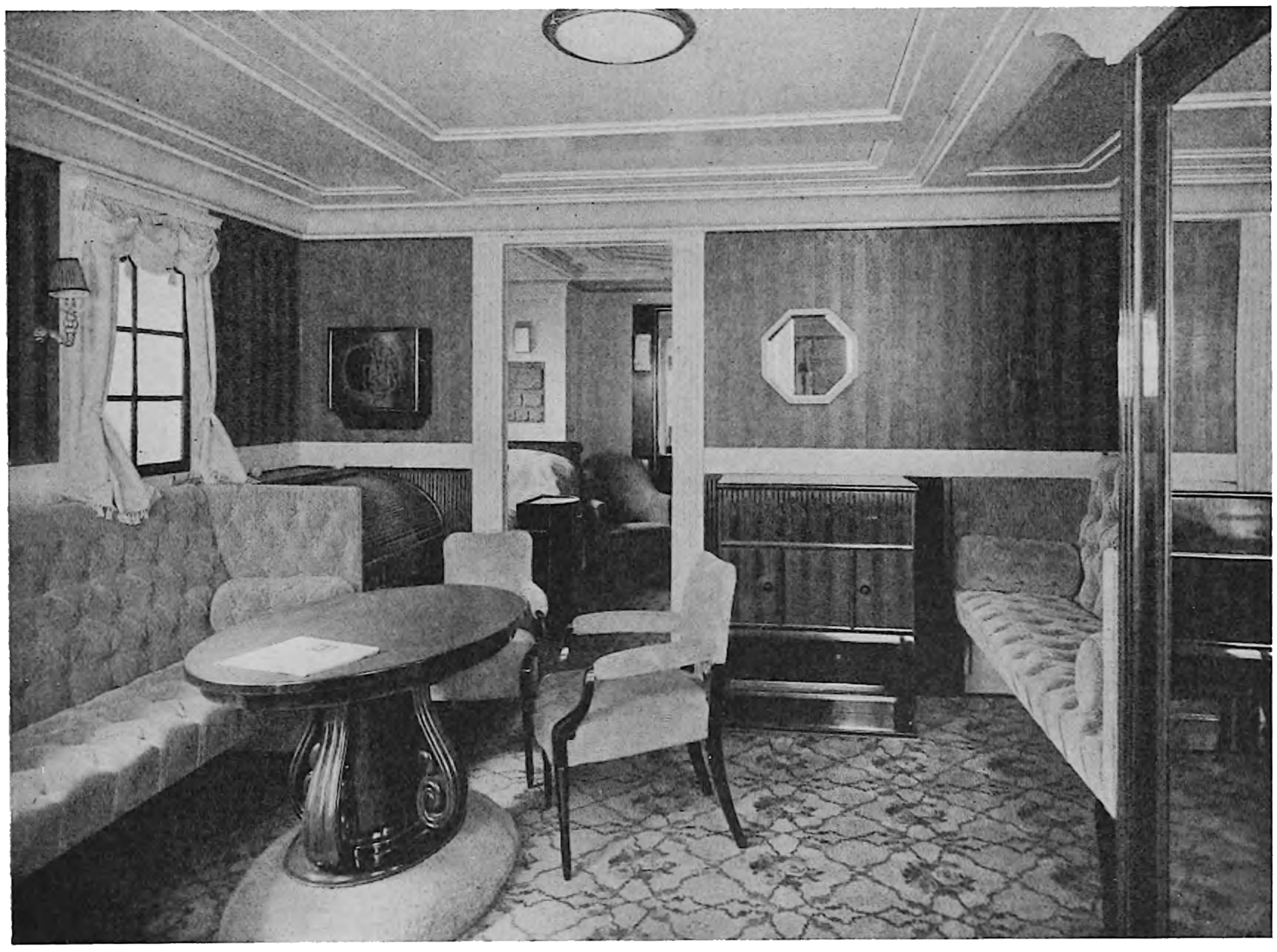


"FERÉOL, OF THE OPÉRA COMIQUR" BY LE PRINCE
(In Dr. Brissaud's Collection)

"LA MALIBRAN AS DESDEMONA" BY THÉODORE CHASSÉRIAU
(In Baron Chassériau's Collection)

MUNICH.—Only within the past two or three years has German applied art, in its later development, extended its conquest to the interior decoration and furnishing of ocean-going steamships; and if up to the present time no more than a pair of cruisers of the Imperial Navy and some four liners of the Lloyd service have been fitted up according to modern ideas, a beginning has at all events been made which in more respects than one is of great significance. It was of course to be expected that the glaring antithesis between the nature and purpose of the ship itself, built as it is to perform a purely useful function, and the purposeless character of its interior decorations and appointments, would at last impress itself on those concerned, but thanks mainly to the initiative of the director-general, Dr. Wiegand, it was reserved for the North German Lloyd, whose ambition it is to own the fastest and best equipped liners in the world, to resolutely take the decisive step. The new departure was inaugurated two years ago, when the company invited the leading architects for interiors to fit up the *cabins de luxe* of the "Kronprinzessin Cecilie." From the tacit competition which then took place Bruno Paul emerged victorious, and it was therefore only natural that he should be afterwards entrusted with the appointments of the steamships "Derfflinger" and "Prinz Friedrich Wilhelm," followed by the "George Washington," the latest addition to the fleet.

In the case of the "Kronprinzessin Cecilie" the architects' commissions extended only to the arrangement of the cabins, but with the later vessels they were given in addition the saloons and other public apartments. Now while it may be a tolerably easy task to design an interior of the modest dimensions of a cabin with full regard to comfort and convenience, it is a much more difficult undertaking to equip a large reading or dining saloon in such a way as to give it a pleasant appearance in spite of the limitations imposed by structural conditions, and at the same time to ensure its perfect adaptation to the purposes contemplated, while giving it a distinctive character. For here the conditions are not those

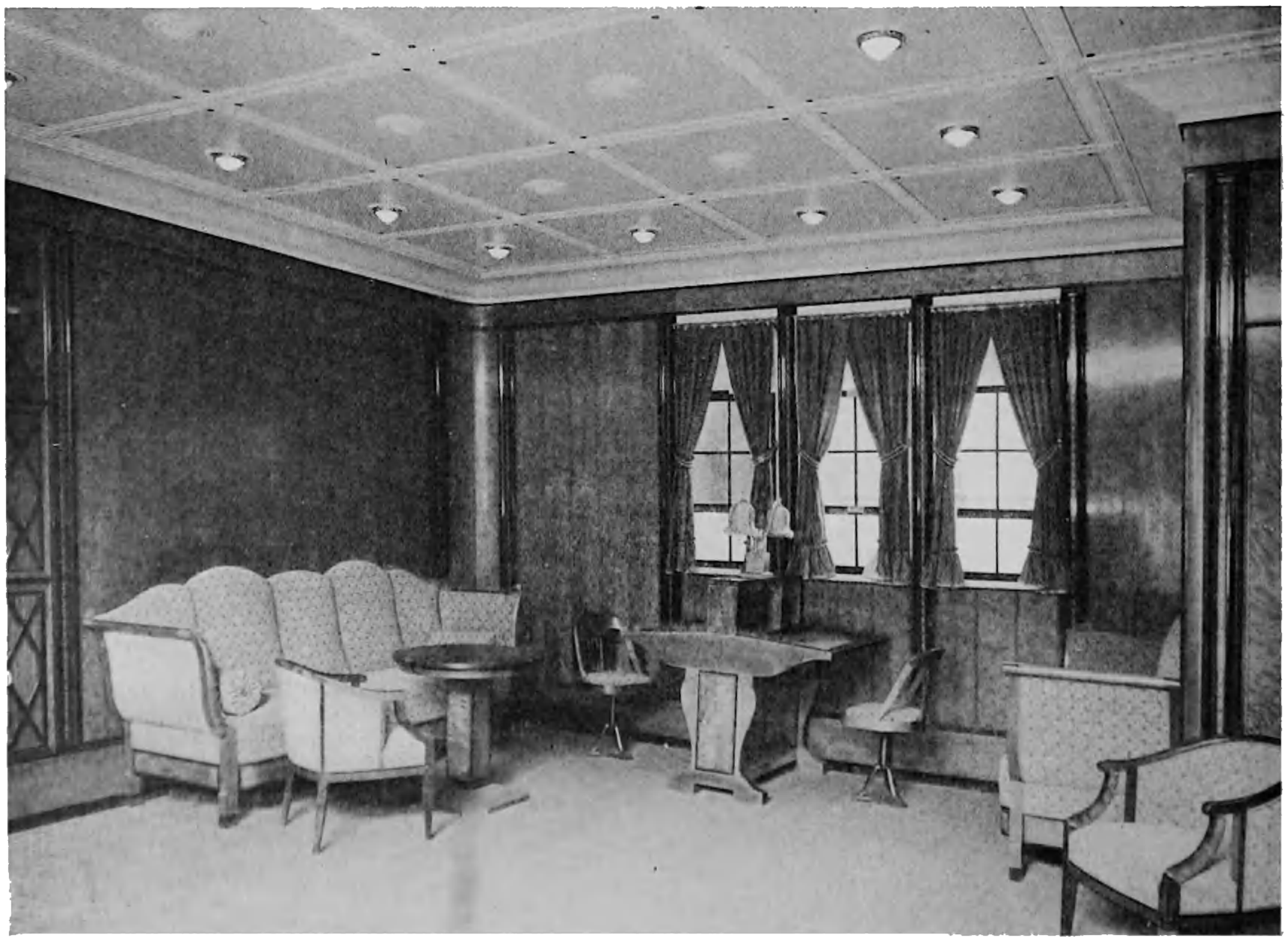


BREAKFAST ROOM ON THE NORDDEUTSCHER LLOYD SS. "GEORGE WASHINGTON." DESIGNED BY ARCHITECT R. A. SCHRÖDER. EXECUTED BY THE VEREINIGTE WERKSTÄTTEN FÜR KUNST IM HANDWERK, A.G., MUNICH AND BREMEN

met with in the saloon of an hotel, for instance; the apartments to be dealt with are those which the ship's designer provides, with curved sides, odd corners, a framework of iron pillars and girders which cannot be got rid of and have hitherto usually been concealed in casing or transformed into columns of a classic order. The problem, therefore, which presented itself, was one of considerable difficulty and called for a fundamentally novel solution; and how happily Bruno Paul has accomplished the solution is shown by the accompanying illustrations of the great reading saloon.

This "interior" was among those included in this year's Munich Exhibition, and attracted the greatest amount of attention. Perfect in its beauty it represents the thoughtful creation of an artist of mature experience. Kept throughout in subdued tones and devoid of all external ornamentation, its aspect is that of distinguished restfulness, and it also looks more spacious than it actually is. The ingenious way in which the furniture has been disposed adds to the architectural effect of the whole. The bookcases are let into the walls and placed between the permanently fixed writing-tables, so that all nooks and corners are utilized to the best advantage. An example of Bruno Paul's resourcefulness is seen in the right-hand illustration on page 153, where he has utilized the iron pillars as parts of an arrangement of lounges, thereby eliminating a disturbing element and materially enhancing the usefulness of the apartment. And in the parlour and sleeping cabins again we find the wished-for substantiality going hand-in-hand with unostentatious elegance.

The designer of the "Kaiser" cabins on the "George Washington," Herr Rudolf A. Schröder, has striven to meet the needs of a class accustomed to luxury, not, however, by anything in the shape of ostentatious display, but rather by that quality of refinement which was peculiar to the old French designers of furniture, though it must be acknowledged that he has not in the least sought to imitate them. Schröder is a man of a poetic temperament, and while his interiors are free from affectation or fidgetiness, they are dominated by a rhythm



READING ROOM ON THE NORDDEUTSCHER LLOYD SS. "GEORGE WASHINGTON." DESIGNED BY PROF BRUNO PAUL
EXECUTED BY THE VEREINIGTE WERKSTATTEN FÜR KUNST IM HANDWERK, A.G., MUNICH AND BREMEN

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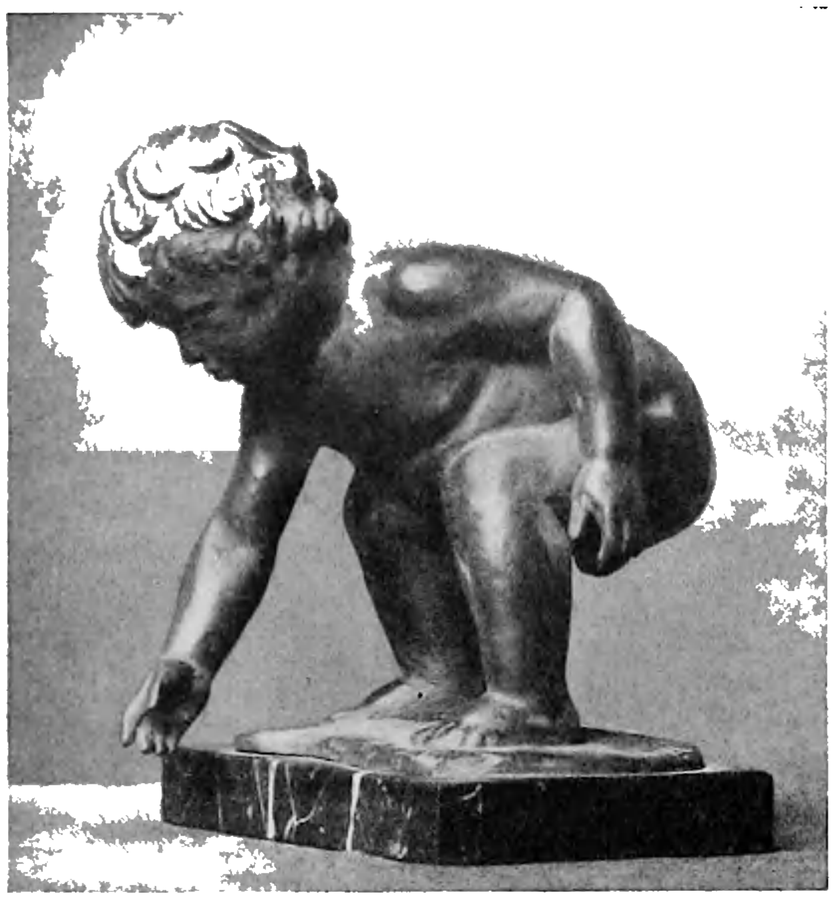


"CHILD PLAYING" (BRONZE) BY AUGUST KRAUS

of line and harmony of colour which give them a charming effect. There may be many things in these "Kaiser" cabins which must be classed as unpractical, but nothing could be more graceful than the white relief decoration of the walls on a blue ground, and the beautiful inlay work on the good solid mahogany furniture.

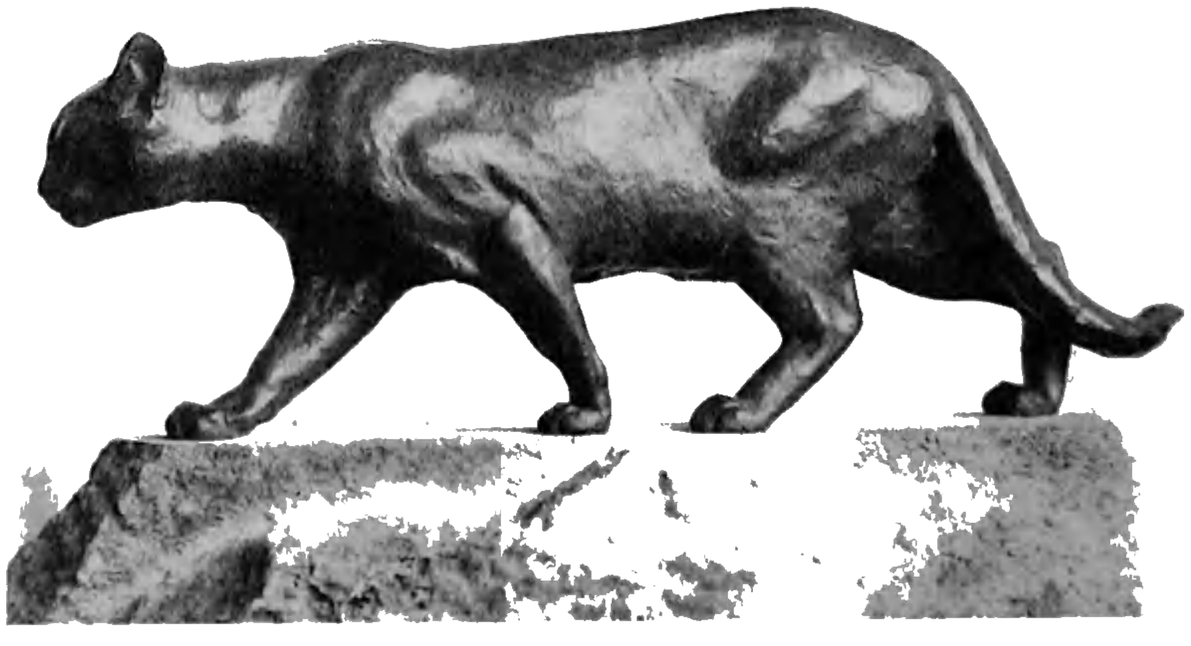
These commissions given by the North German Lloyd have opened up an entirely new and important field for German applied art. They are not without significance also from a patriotic point of view. Hitherto the only means which German artist-designers have had of showing foreign countries what they can do has been at international exhibitions. Now, their very best creations, bearing the impress of a strong individuality, are borne far and wide across every sea

L. D.

DRESDEN.—August Kraus belongs to the younger school of sculptors at Berlin, where he has rapidly made a name for himself side by side with August Gaul, with whose artistic tendencies, generally speaking, he falls in accord. Kraus was born on the 9th of July, 1868, in Ruhrort, in the west of Germany, and was first apprenticed to a decorative sculptor before he entered the Berlin Academy in 1888. Three years later he became especial pupil of Reinhold Begas, whom he assisted while at work upon the Berlin "National-Denkmal." He was successful in a State competition, whereby he was enabled to travel to Rome in pursuit of his studies. He returned from Italy in 1905, and settled down at Grunewald, near Berlin.

Kraus's *Boccia-player* has come into possession of the Berlin National Gallery: for Shanghai he created a monument to commemorate the "Iltis" disaster: there is a monument of Admiral Bronny in Berlin by his hand, and others at Chemnitz, Kiel and Werdau. He is also represented in the Berlin Sieges-Allee, that much-discussed creation of Emperor William II. I should say, however, that his finest work belongs to another style of sculpture than these more or less heroic, monumental efforts, and that his bronzes, most of them of small dimensions, are really what has given him his reputation among connoisseurs.

In his treatment of the material, Kraus shows traits in common with Gaul, as I have already hinted. Both aim at a free, broad style, which neglects detail as much as is compatible with a generally naturalistic treatment. Resolution of the multitudinous forms of nature into simplified planes and surfaces is the basis from which both



"CAT WALKING" (BRONZE) BY AUGUST KRAUS

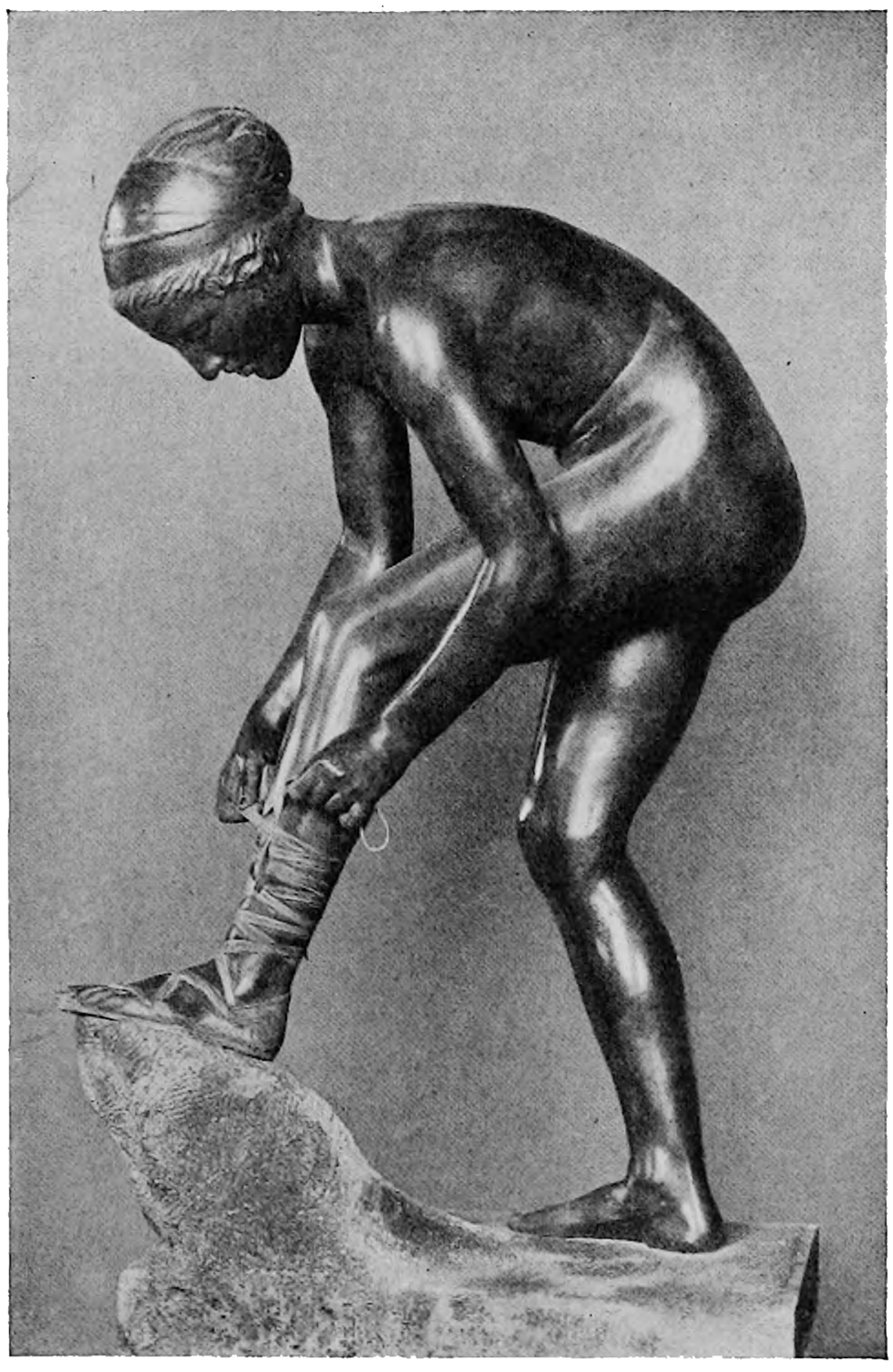
"MOTHER AND CHILD" (BRONZE)
BY AUGUST KRAUS

start. Kraus however does not proceed in the direction of an expressly decorative style as far as Gaul does. His drawing is superb and the anatomy under the superficies of his figures is excellent. He has a quick eye for effective silhouettes, and his purely technical treatment of bronze is fascinating, as he imbues it with the piquancy of a sketch. One feels as it were the artist's hand and soul still upon his work. We are not surfeited with an elaboration of finish.

Kraus has two delightful specialities, children and cats. As subjects the charm of both lies in the direction of delicacy, and it is quite remarkable what an amount of strength Kraus puts into his work without losing any of this charm. The winsome awkwardness of babyhood, its artlessness, the cute—to use an Americanism—plumpness of its forms and half-gracefulness of its movements, have found a keen observer in Kraus. His whole heart is in his work, otherwise he could not have succeeded so well in grasping the facts before him. We need not be told that his little models are his own children before we feel that he loves them. All the more wonderful it is that tenderness has not softened the artist in him too much, so as to result in the pretty-pretty and shallow. There is charm without sentimentality in what he offers.

Among the cats the large tomcat striding along the leads, as it were, or, if you like, on top of a fence in search of prey, is a most striking specimen. The silhouette is very powerful; the stealthy manner, the soft yet springy step, are admirably reproduced, and by a peculiar treatment of the metal—which unfortunately photography cannot reproduce—the uncanny glistening of the feline eye is splendidly expressed. Lastly, the texture of the fur is surprising, although Kraus has not taken recourse to the graver or any other help towards finishing off details. H. W. S.

BERLIN.—Among the numerous exhibitions held at the private galleries during the current year there was one of particular interest which calls for notice ere the year has run its course. I refer to the comprehensive display of Heinrich von Zügel's works at the Schulte Galleries in Unter



"GIRL TYING HER SANDAL" (BRONZE) BY AUGUST KRAUS

"INTO THE WATER" BY PROF. HEINRICH VON ZÜGEL

den Linden. Here even the staunchest upholder of classical dogmatism must have yielded to the triumphant power of modernism. Zügel stands without comparison among the great animal painters of our time. He is approaching old age and yet his development is progressive, his style is growing into real monumentality. He started in the early seventies with studies of sheep, real marvels of exact draughtsmanship, and soon distinguished himself by his typical refinement of colour. His fidelity to detail has more and more given place to a wider grasp of eye and hand until

"OUT OF THE WATER" BY PROF. HEINRICH VON ZÜGEL

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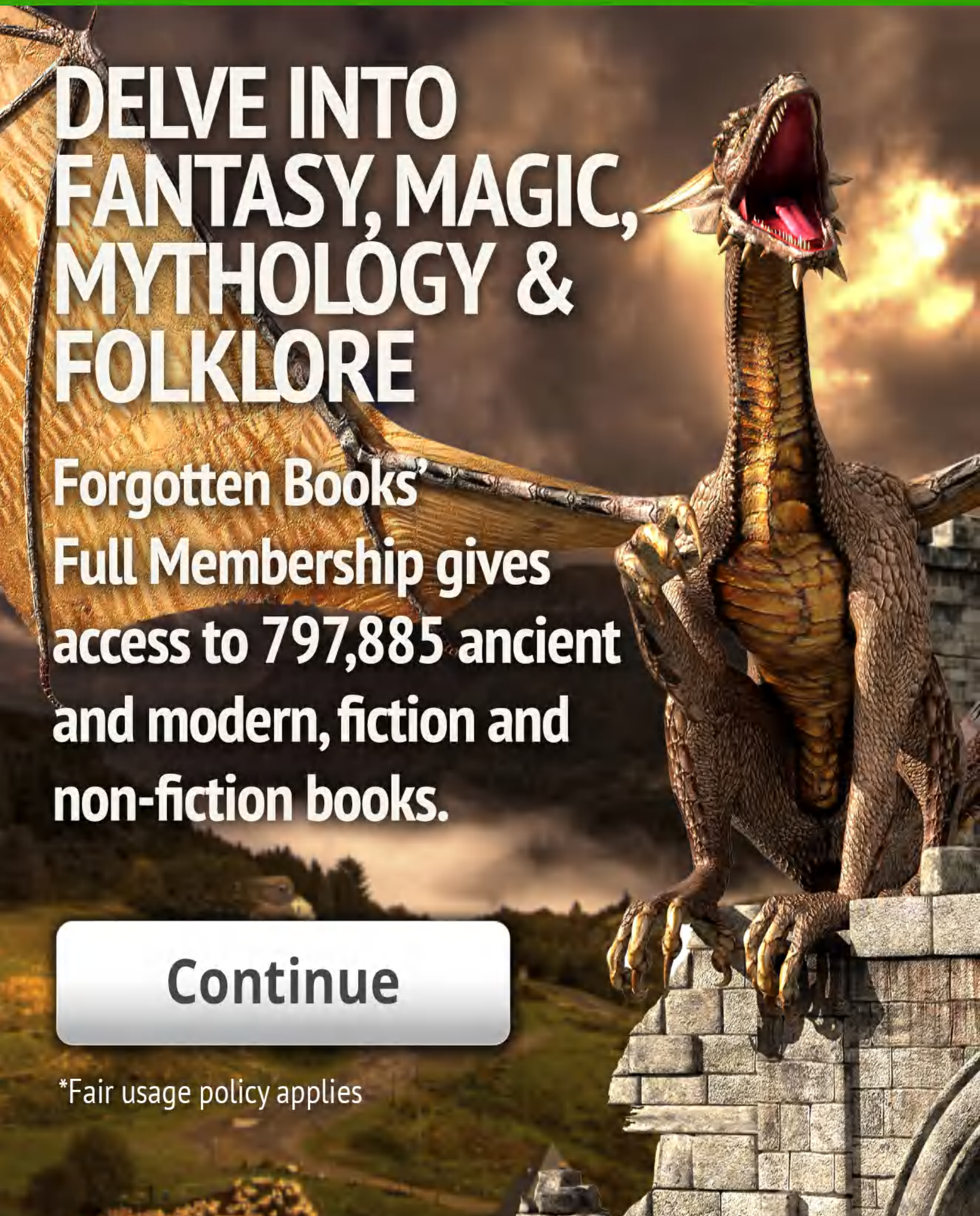
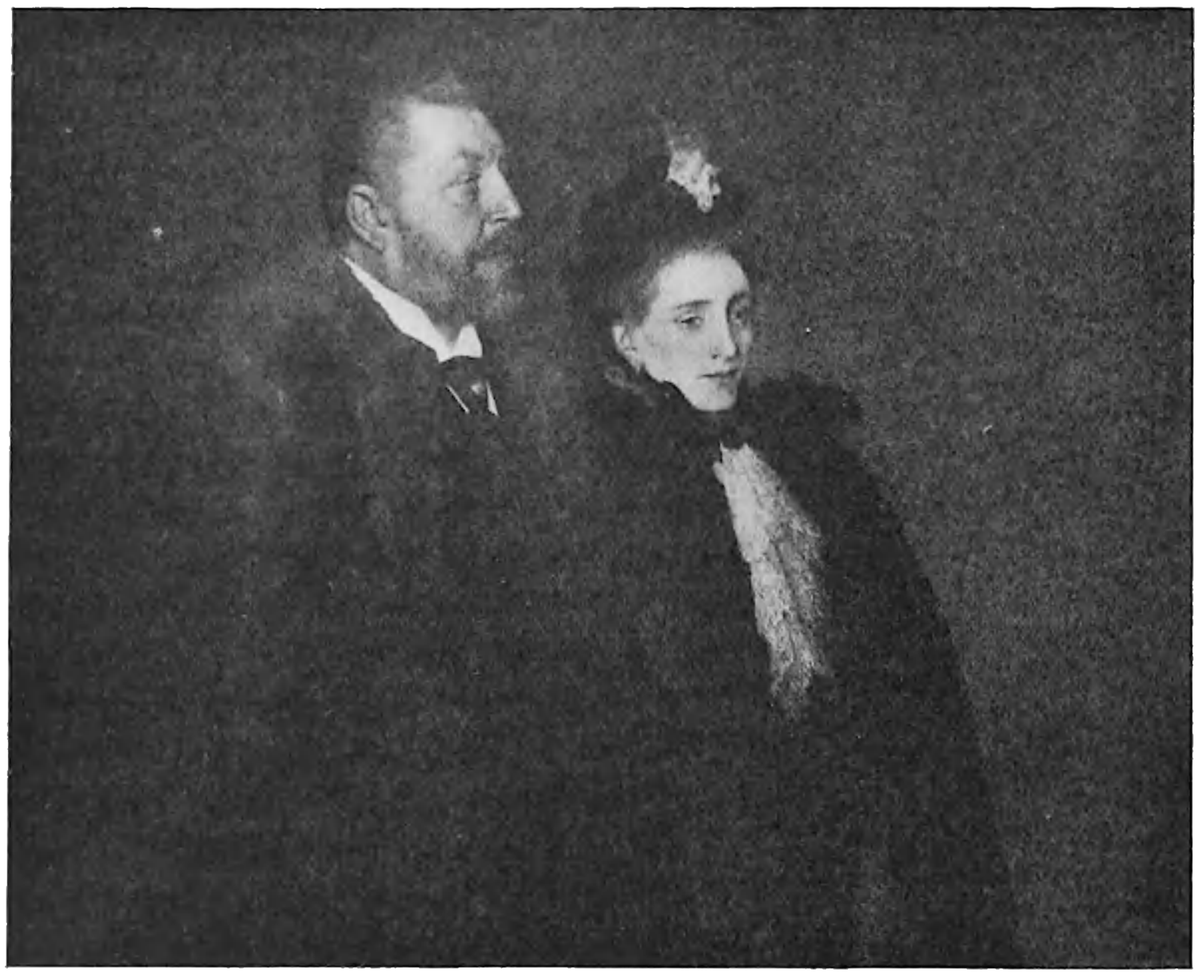
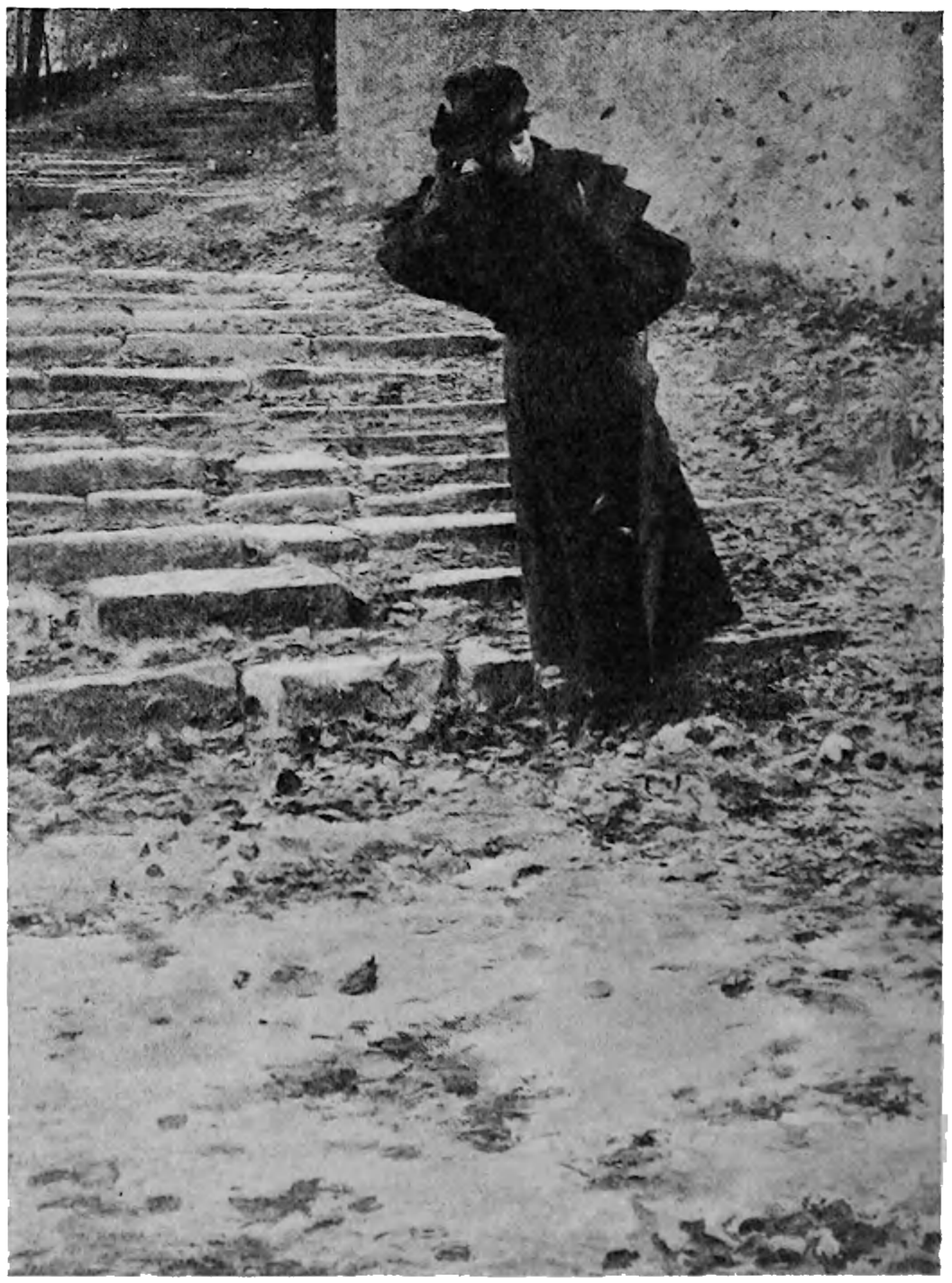




DOUBLE PORTRAIT (OIL) BY FRANZ THIELE

von Führich, a painter of historic pictures and a Nazarene, belongs to the old school, and a simple, child-like sentiment pervaded his pictures, such as *Mary Crossing the Mountains* and *Jews Mourning*. Karl Würbs' works are of inestimable value for lovers of old Prague, and not least so on account of their good technical qualities. His old people and houses wear a care-worn, melancholy appearance, for the revolution of '48 and the horrors of the war of '66 left their impress on man and his surroundings. Among the men of mark Josef Mane̊š, son and pupil of Anton Mane̊š, the head of the well-known family of painters, stands in the forefront. The painters of the Czech Secession look to him as the starting-point of their movement, and when one contemplates the portraiture of Svabinsky, one of the small band of Bohemian artists whose reputation reaches far beyond the confines of their native country, it becomes manifest that his art has been largely influenced by the older master. Another portrait painter of the same generation as Mane̊š was Johann Brandeis. There is a daintiness about his method which accords well with the Biedermeierism of that time. The *gouaches* of Josef Navrátil, who belongs to the first half of the 19th century, have atmospheric qualities which suggest the influence of Turner. Alois Bubák's landscapes are in feeling nearer to the old school than the modern. Jaroslav Čermak was a painter of the genre pictures once so much admired. His pigments are laid with too heavy a hand, but his painting of flesh is worth studying.

Turning to the artists of the present generation who



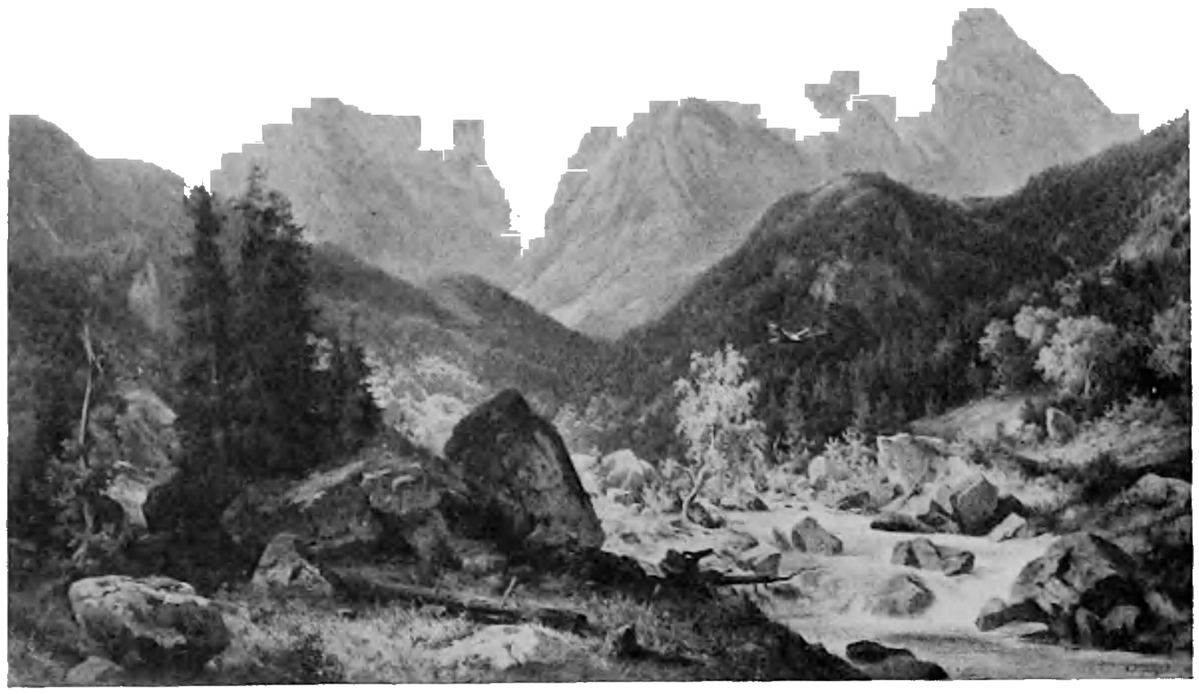
"AUTUMN" (OIL) *(The property of Prof. Koula)* JOSEF SCHUSSER

"AN AUTUMN LANDSCAPE" (PASTEL) BY VÁCLAV JANSA

were represented at the Jubilee Exhibition we noted among the portraitists Franz Ondrušek; Alexander Jakesch, whose portrait of his mother deserves mention; Rudolf Vácha, a favourite of the Bohemian nobility, and as a painter skilful and refined in his treatment of colour; Franz Thiele, director of the Academy of Painting, who contributed a very successful double portrait. Two lady artists with exceptional gifts in portraiture are Otty Schneider, whose clever pastel portrait of an old man made a good impression, and Eugenie Hauptmann Sommers, whose resolute technique was to be seen in a vivacious study of a girl. Václav Jansa's pictures give us glimpses of the Bohemian capital, but in his study of a garden in autumn, as in others, his interpretation of atmosphere savours rather too much of artificiality. Josef Schusser, on the other hand, is more convincing in his *Autumn*, where Nature in her waning aspect is symbolised by a woman in mourning, standing at the foot of a stone stairway. Alois Kirnig, whose Alpine landscape *Der hohe Göll* was his chief exhibit, is leader of a noted school of painting.

Numerous as were the works shown in the Jubilee Exhibition, it did not of course include all the native artists. The Maneš Society, for instance, did not exhibit there but in their own quarters, nor were the latest Secessionists present; and the Klimt group was represented by two or three adherents only. Orlik, as always, was interesting; and there were two striking works on a rather large scale by a young painter, named Angelo Zeyer—*An Old Woman of Bruges* and *Portrait of a Negro*, in which the artist has not hesitated to faithfully render the unlovely. Teschner's *Glimpse of Prague* and Stretti's *Nocturno* have been purchased by the Kunstverein as

"LANDSCAPE NEAR BÖSIG" (OIL) BY ALOIS BUBÁK
(The property of Herr Kyšavy, Prague)



"DER HOHE GÖLL" (OIL) *(The property of Herr R. Jahn)* BY A. KIRNIG

prize works, and the admirable reproductions which have been made of them will serve as a lasting memorial of this Jubilee Exhibition.

M. G.

ART SCHOOL NOTES.

LONDON.—At the Royal Academy Sir Hubert von Herkomer, C.V.O., R.A., Mr. W. R. Colton, A.R.A , and Mr. Reginald Blomfield, A.R.A., have been re-elected to the Professorships respectively of Painting, Sculpture and Architecture, and their addresses to the students will be delivered early in the coming year. The arrangement of the Lectures will, however, differ in one respect from that of other winters. It has long been the custom to give the addresses on Painting, Sculpture and Architecture in the order named, but in the forthcoming series Mr. Colton's lectures will, by his own wish, be postponed until after those of Mr. Blomfield.

Professor Church commenced his lectures on the chemistry of paints and painting immediately after the re-opening of the Academy Schools last month, but they attracted, unfortunately, smaller audiences than the subject and treatment deserve. It is much to be regretted that art students and painters do not avail themselves more largely of these opportunities to increase their knowledge of the properties of the colours, grounds, mediums, and varnishes used by them in the practice of their art. In his opening address on "Grounds" the Professor touched upon the preparation and preservation of canvases, panels, and plaster surfaces for mural painting, but the larger half of the discourse was devoted to the consideration of the qualities of the paper used by the modern artist. In particular, he warned the students who worked in water-colours against using certain papers in the composition of which wood-pulp enters largely. Some of this paper, when new, has a pleasant, creamy tone, but lengthy exposure to light lowers the tone of the woody constituent and by embrowning the whole surface may destroy the relations of a delicate drawing. Professor Church, not long ago, was shown by an artist a water-colour painted on a wood-pulp paper that had turned brown in this fashion while hanging as one of the representative British works at the St. Louis Exhibition.

Some curiously interesting mementoes of the most famous, and probably the least intelligible, of Royal Academy professors, are included in the collection of relics of Turner that has been lent by Mr. C. Mallord Turner to the National Gallery of British Art. They are the manuscripts of two or three of those remarkable lectures on perspective, addressed to the Academy students of a century or so ago, which were attractive not for their substance but for the drawings shown to illustrate them. Of Turner's delivery it was said by a journalist who attended his first lecture, "There is an embarrassment in his manner approaching almost to unintelligibility, and a vulgarity of pronunciation astonishing in an artist of his rank;" and Redgrave declared that at least half of the great painter's muttered remarks were addressed to an attendant behind him who was busy selecting from a huge portfolio the drawings and diagrams needed by the lecturer. The drawings shown by Turner at these lectures included some of the most exquisite of his water-colours, then in all the bloom of their unfaded freshness. The introduction to the first lecture, which students can read for themselves at the Tate Gallery, is confused and muddled, and it is recorded that in its

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"BINKIE" *(School of Animal Fainting)* BY MARY CRABTREE

competitions for these prizes are among the most popular features of the curriculum. The Taverner prizes were awarded to Mr. Ernest Eason for a head from the life in oil, to Miss Gladys H. Mason for the best head painted in a limited period as a time test, and to Mr. Arthur M. Boss for time studies of drapery and costume. Mr. Boss was also awarded the Birkbeck College Studentship and one of the Mason prizes for outline studies of hands. Another Mason prize was awarded to Miss Irene Butterworth for her interesting colour-designs for book illustration, and a third to Mr. R. J. Day for still-life painting. Miss Albinia M. Adams gained the Hardy prize for painting flowers from nature, and Miss Sybil M. Drummond the Holden prize for her delicate outline studies in pencil of oak leaves, white azaleas and ivy. Mr. Percy W. Meredew took a King's prize for the drawing of a group from memory, and the Sketch Club prizes were carried off by Miss Lydia Bainbridge (figure) and Mr. D. R. Edwards (landscape). Miss Emily Connal's clever little sketch of a steam tug on the Thames with the Tower Bridge in the background, and the rough but essentially characteristic model of a man's head by Miss Norah Gowan, were both of more than average merit, and a special word of praise is due to the originality of design and execution shown in a panel for a screen in canvas and silk decorated with a full-length figure of a girl and embroidered roses and butterflies. The panel was designed by Miss Irene Butterworth and Miss Gladys H. Mason, and executed by the last-named student.

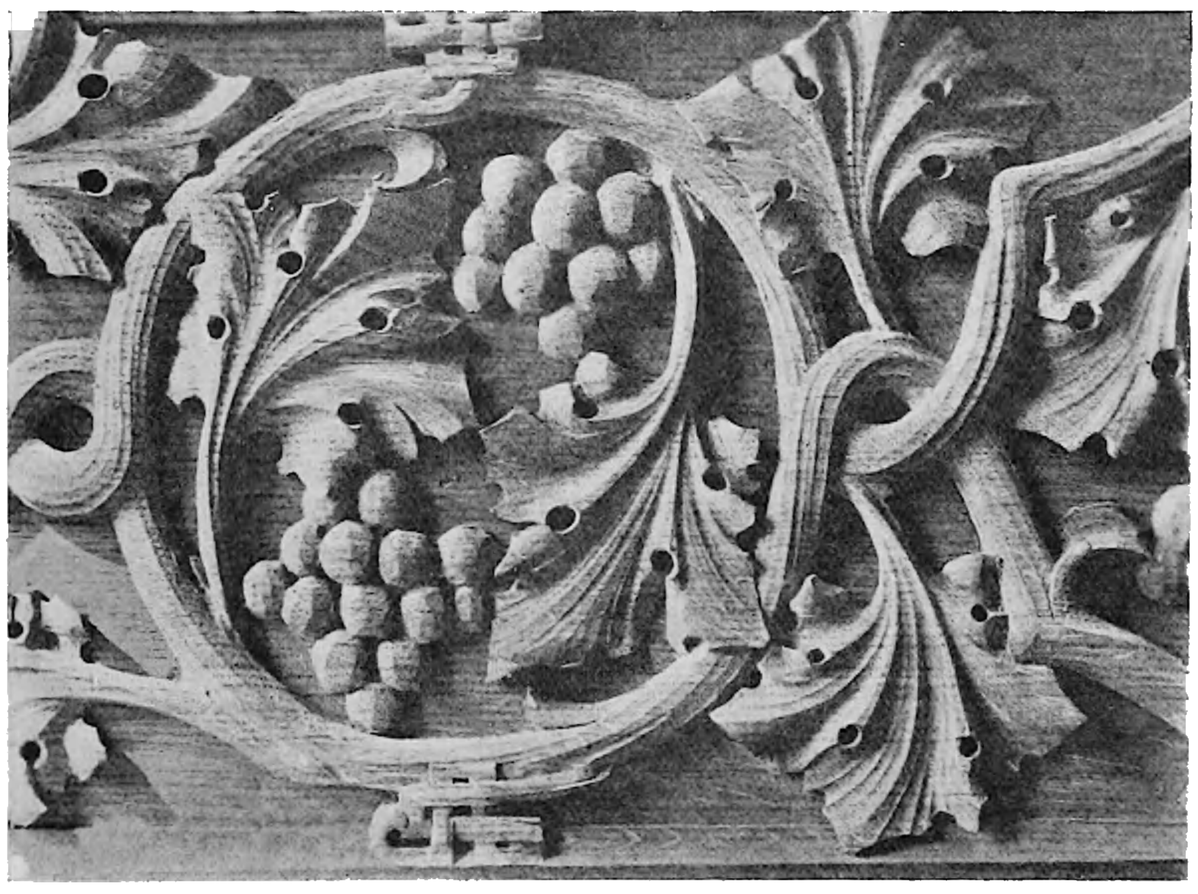
The two studies of animals that illustrate these notes were made by Miss Olive Branson and Miss Mary Crabtree, pupils of Mr. W. Frank Calderon, of the School of Animal Painting in Baker Street, whose students have just concluded a successful course of outdoor work in Norfolk, at Burnham Deepdale. The piece of wood-carving is a detail of an oak reredos which was recently designed by Mr. A. E. Martin, A.R.C.A., for Lady Alice Eyre, who has presented it to the Church of Middleton Tyas, Yorks., as a memorial to her husband. The carving was executed at the School of Art Wood-Carving, South Kensington, where Mr. Martin takes one of the evening classes. The school is, we believe, the only institution in this country solely devoted to the craft, and is partly maintained by the London County Council, who grant free studentships under certain conditions. We are asked to state that some of these studentships are now vacant. W. T. W.

EDINBURGH.—A great forward step in the teaching of pure and applied art has been taken this year in the establishment of the Edinburgh College of Art, which is intended to be the art training centre for the whole of the east of Scotland. Hitherto art teaching has been in the hands of the Royal Institution

School, carried on on South Kensington lines, and in the Royal Scottish Academy Life School. In 1892–3 Sir Rowand Anderson and others interested in the teaching of art as applied to architecture started an applied art school, which did excellent work during its ten years' existence, but was ultimately relinquished owing to lack of public support, and the students transferred to the Royal Institution. A most useful work this school started, and which is still being carried on, is a survey of notable and historic buildings from the architectural and decorative side, and a valuable collection of drawings has been got together which has been meantime handed over to the custody of the National Galleries Board. The only other systematic art teaching in the city by public bodies was that of the Heriot-Watt College classes, which latterly have developed in various directions, and the classes originated by the Edinburgh Social Union.

By the establishment of the municipal school, art teaching will, it is anticipated, be concentrated under one roof. The Royal Institution School and the Heriot-Watt classes have been formally handed over, and on 1st October the students started their college curriculum. The new building, however, will not be available for their use till after the Christmas recess, and even then only the administrative block and west wing will be ready. Meantime the classes were continued in the Heriot-Watt College and Royal Institution Buildings. The College occupies a site in Lauriston, contiguous to the beautiful Heriot Hospital School, but otherwise surrounded by squalid and uninteresting buildings. A substantial two-storey building is being erected with about fifty class rooms, studios, and administrative offices, that should afford opportunities for art education far in advance of anything north of the Tweed, and in some features superior to what is to be found in England. The rooms have been well arranged, they are lofty and excellently lit, and an architectural feature is the large sculpture hall, which rises through the upper flat. A novel feature is a series of six studios for *post* graduate study.

The director of the school, Mr. F. Morley Fletcher, has arranged a comprehensive system of study, and the college authorities have offered every inducement. The sessional fee, to include all subjects, is £6, which is the lowest of any college in the United Kingdom, and there are scholarships, bursaries, and free studentships. Both day and evening classes are being held. The school is divided into four sections—painting, sculpture, architecture, and design. The decorative arts taught will include embroidery, wood-carving, architectural stone carving, stained glass, book illustration, writing and illumination, leather tooling, lithography and lithographic printing, etching, wood-cutting, and wood-block printing; and there is a house-painting and decoration class. The head of the painting section is Mr. Robert Burns, A.R.S.A. Sculpture is under the direction of Mr. Percy Portsmouth, A.R.S.A.; Architecture, Mr. John Watson, A.R.I.B.A; and Design, Mr. William Black; while the evening classes are superintended by Mr. J. Campbell Mitchell, A.R.S.A. The departmental heads are allowed to carry on a certain amount of private work — an arrangement which will be greatly to the advantage of the College, particularly in the departments of painting and sculpture.



DETAIL OF REREDOS DESIGNED BY A. E. MARTIN
CARVED BY STUDENTS OF THE SCHOOL OF ART WOOD-CARVING

The school has started

under very favourable auspices. The municipal authorities gave a site valued at £15,000, while private citizens have subscribed £17,000, and the Government has given £40,000. The estimate for the completed building is £53,000, and £10,000 for equipment. Half the cost of maintenance is to be borne by the State and the other half by the municipality. The Board of Management represents various interests, and there is every disposition to launch the college fully equipped, so as to give every facility for all branches of art instruction. A. E.

REVIEWS AND NOTICES.

The Book of the Pearl. By GEORGE FREDERICK KUNZ, A.M., Ph.D., and CHARLES HUGH STEVENSON, LL.M., D.C.L. (London: Macmillan & Co.) £2 2*s.* net.—This book gives the history, art, science and industry of the queen of gems. The authors embarked on a large undertaking when they set out to compile it, but the book is a very great success in every way. We are in these pages chiefly interested in the subject as relating to decorative jewellery, but comment on the work as a whole is due. It is illustrated by 510 pictures and five maps of pearling regions. Mr. Stevenson's part has been that of studying the literature of the pearl in connection with its history, mystical properties and fisheries, whilst Mr. Kunz, who has had exceptional opportunities of examining the precious objects contained in the various imperial and royal treasuries, has more closely applied himself to that part of the text covering antiquity, values, commerce, wearing manipulation, treatment, famous collections, aboriginal use, and the illustrations. The latter are chiefly monotints, though there are some coloured plates, and include reproductions of famous paintings of bejewelled kings, queens and princesses, and portraits of the owners of famous pearls in present-day society; while others show the structure and forms of pearls, the pearl fleets and neighbourhoods, pearl drilling, stringing, etc. The chapter on pearls as used in ornaments and decoration is none the less interesting because it is purely historical. We are told that in the Roman period pear-shaped pearls were more highly valued, in the eighteenth century round ones, while at the present day both shapes are about equally esteemed. The chapter on the treatment and care of pearls is a valuable one. The author asserts that in many cases where pearls are believed to have lost their lustre, to have died or partly died, there is good reason to believe that they never were of really fine quality, and he cites evidence to show that pearls change but slightly in the course of time.

Corot and his Friends. By EVERARD MEYNELL. (London: Methuen.) 10*s.* 6*d.* net.—One of the founders of the New French School of landscape painting, Corot occupies an exceptionally high position in the history of modern art, and has justly been called the epic, as Rousseau was the lyric, poet of the famous Barbizon group of masters. As a matter of course, a man of such importance has been the subject of many important monographs, amongst which those by his fellow-countrymen Robant and Moreau-Nélaton are specially appreciative and illuminating. Frankly acknowledging that he relies for his facts on them and other predecessors in the same field, Mr. Meynell, in his "Corot and his Friends," has endeavoured to reconstruct the environment in which the light-hearted painter lived, and to bring out the distinctive peculiarities of his fascinating personality, wisely refraining, however, from any attempt at original criticism of his work. The result has been the production of a very readable volume, although it must be admitted that some of the anecdotes related are very trivial. The illustrations leave much to be desired, failing, as they do, to render the ethereal beauty of the atmospheric effects that is the chief charm of the originals.

A Short History of Engraving and Etching. By A. M. HIND. (London: Archibald Constable & Co.) 18*s.* net.—The author's apology for augmenting the bibliography of engraving by issuing this history appears to be the only superfluous thing in it. There is certainly no need for any apology of this sort, for the literature of art has hitherto lacked such a general survey of the history of engraving as that which he has now given. The historical portion of the work, running to over 300 pages, is universal in its scope; starting with the dawn of the art of engraving in the 15th century, he traces its evolution and that of etching, which made its *début* in the following century, onwards through their successive stages, first in one country and then in another, down to the present day, or, to be more accurate, to the present year. Mezzotint and other tone processes, including printing in colours, are treated in a separate chapter; and as a preliminary to the general history an account is given of the processes and tools employed by the graver of various denominations. Three appendices of great value to the collector and student are added, one containing a classified list of engravers arranged according to countries and

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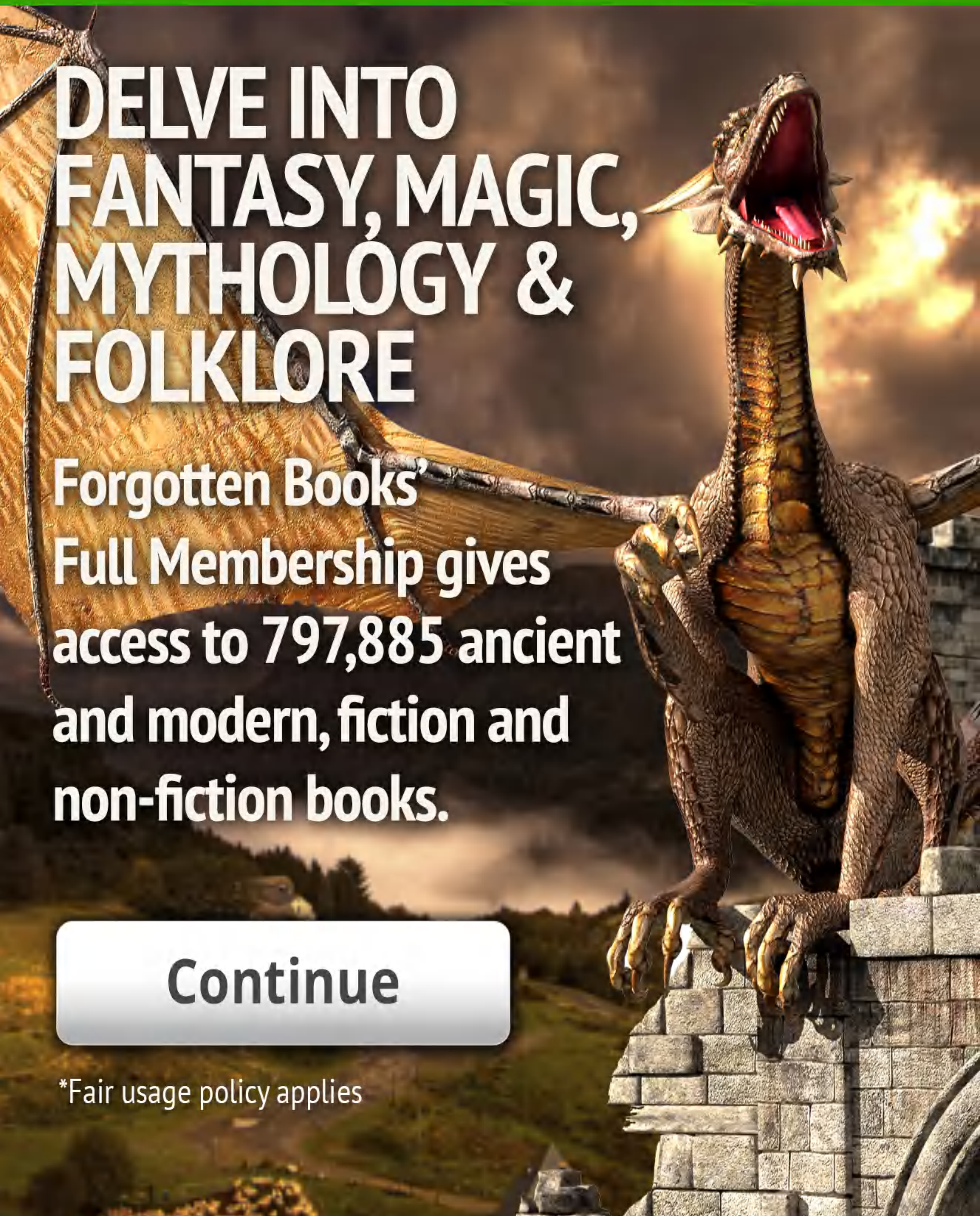


hand should undertake the translation of Signor Vittorio Pica's exhaustive review of the work done in France since the death of the pioneers of the new movement. The Italian critic has won a European reputation for his well-balanced judgments on contemporary painting, and includes in his latest book, in addition to all the well-known French masters of Impressionism, many artists who have only quite recently made their position, giving reproductions of a large number of typical pictures, some few of which might, it must be owned, have been omitted, their realism detracting somewhat from the value of an otherwise useful and attractive publication. Specially fine are the *Wood Planers* of Gustav Caillebotte, the series of landscapes by the long neglected Boudin, and those of Jongkind, the various masterpieces of Raffaelli, Pizarro, Renoir, etc., and some few of the studies of Mary Cassatt and Berthe Morisot, two of the most distinguished of a group of women who have recently made their mark in France.

Memoirs of the Dukes of Urbino, illustrating the Arms, Arts, and Literature of Italy, 1440—1630. By JAMES DENNISTOUN OF DENNISTOUN. A new edition, with Notes by EDWARD HUTTON. (London: John Lane.) 3 vols. £2 2*s*. net.—More than half a century has elapsed since the first edition of these Memoirs was published, some three years before Dennistoun's death, which took place in 1855 when he was in the prime of life. From the first held in high esteem not as a mere local history, as the title might seem to suggest, but as a standard work on the state of Italy at large during the period of which it treats—the most glorious throughout the whole course of Italian history—it has unfortunately long been praetically inaccessible to the majority of students, who will therefore be grateful to Mr. Hutton and his publisher for again placing it within reach. Like the original edition this new one is issued in three volumes, the entire work having been reprinted verbatim with the chronological tables and numerous appendices (mainly documentary) belonging to each volume. In going through the work chapter by chapter and making his notes thereon, the editor found Dennistoun's facts "wonderfully sound"—a striking testimony to the thoroughness of the author's researches in a field which offered many difficulties to the investigator. It was otherwise, however, with his critical opinions, for, as Mr. Hutton remarks in one of his notes, the author's judgment was at fault in regard to nearly every great man of whom he wrote. In the divisions dealing with art Mr. Hutton has found it necessary frequently to disagree both with the facts and with the views expressed by Dennistoun. When the work was first published, it was these divisions which called forth most praise from critics, but many of the opinions he gave utterance to, especially those concerning modern tendencies, will fail to find general acceptance now. In spite of this, however, the work as a whole, containing as it does much matter of interest that cannot easily be found elsewhere, will prove a desirable acquisition to the library of the student of Italian history. The three volumes have been very tastefully produced, and the value of the new edition is considerably enhanced by the large number of full-page illustrations included in it. They number more than a hundred, and have been selected by the editor as bearing, in one or other way, on the history unfolded by the author.

"*The Tempest.*" With illustrations in colour by PAUL WOODROFFE and songs by JOSEPH MOORAT. (London: Chapman & Hall.) 10*s*. 6*d*. net.—Mr. Woodroffe's illustrations to Shakespeare's play were shown recently at the Baillie Gallery, and the

"THE RUINS IN THE WOOD" (COLOURED LITHOGRAPH) BY KARL BIESE

"NOONDAY HEAT" (COLOURED LITHOGRAPH) BY HANS SCHROEDTER

reproductions, though very good, cannot quite give full expression to the charm of the originals. The drawings have been brought to a degree of elaboration and finish that is not always in keeping with the lightness and delicacy demanded by the subject. Mr. Woodroffe is, however, possessed of imagination and a feeling for decorative effect, and though in some cases the colouring is a little harsh and unrestful, in others, notably the frontispiece, and "On the bat's back do I fly," he has given us pictures both charming in design and pleasing in colour. Mr. Moorat has written new music for the old songs.

Allgemeines Lexikon der bildenden Künstler von der Antike bis zur Gegenwart. By DR. ULRICH THIEME and DR. FELIX BECKER. Vol. II. Antonio da Monza—Bassan. (Leipzig: Wilhelm Engelmann.) Stitched 32 Mks., cloth, 35 Mks.—The first volume of this publication having not long since been noticed in these pages, it is only necessary to say here that this second volume shows every sign of having been compiled with the same painstaking care as the first. The usefulness of the work for purposes of reference cannot be overrated, for not only does it comprehend within its purview all artists of more than local fame, living and deceased, and of every nationality, but all architects and artist-craftsmen of note are also included.

The Pinafore Picture Book; the Story of H.M.S. Pinafore. Told by Sir W. S. GILBERT and illustrated by ALICE B. WOODWARD. (London: Geo. Bell & Sons.) 5*s.* net.—"Pinafore" has come to be regarded as something almost in the light of a classic, and this story book appears very appropriately at a time when there is a revival of this tuneful comic opera. The text, written by Sir W. S. Gilbert in his usual delightfully whimsical manner, is practically an elaboration of the original libretto, and there have also been included several excerpts from the score. The illustrations, sixteen in colour besides several in the text, are from drawings by Miss Woodward, and in each case are characterised by a dainty charm that accords well with the quaint humour of the story.

Mr. Batsford has recently published the third and last part of Messrs. James A. Arnott and John Wilson's elaborate work on *The Petit Trianon, Versailles*, which is issued to subscribers at £1 1*s.* net per part. In this work are reproduced a large number of measured drawings and photographs of the exterior of the building and its interiors, drawings to scale and photographs of many of the interesting articles of furniture preserved in it, such as tables and chairs, details of iron and brass work and other decorative features of the palace. In an introductory note the history of the palace is briefly recounted.

The two coloured lithographic prints which we reproduce on this and the preceding page belong to the Voigtländer series of Artist's Auto-Lithographs, published in this country by Messrs. Asher & Co., of Bedford Street, Covent Garden. The pictures in the series now number more than a hundred, and in the list of artists responsible for their production we note the names of many whose work as painters is well known to readers of THE STUDIO. The pictures are designed by the artists with special regard to the exigencies of the lithographic technique, and the artists not only transfer the designs to the stones, but superintend the process of printing. The subjects are very varied, and include landscapes, architecture, mountain scenes, seascapes and figure subjects, and at the moderate price at which they are issued (most of them are 5*s.* or 6*s.* each) they are admirably adapted for schoolrooms, clubrooms, and nurseries. Those reproduced measure 27½ by 39½ inches.

THE LAY FIGURE: ON A STORY WITH A MORAL.

"I HEARD a quaint story the other day. May I tell it to you?" asked the Art Critic. "It seems to me to have a rather useful moral."

"Tell it by all means," replied the Man with the Red Tie; "a good story is always to be welcomed."

"Well, here it is," continued the Critic. "A friend of mine, a well-known artist, wanted to let his house. It was a real gem of a house, as he considered, and he had taken the greatest possible pains to decorate it beautifully and to fit it up with all the little adornments that satisfied his fastidious taste. Living in it had been a perfect joy to him, so he thought that finding a tenant for so attractive a place would be an easy matter enough. He invited a house agent to inspect it; the agent came, went solemnly through the rooms, and at last with the verdict, 'no gentleman would ever take this house, it is only fit for an artist,' crushed all my friend's hopes and left him in a condition of speechless amazement."

"What a silly story!" broke in the Practical Man. "I cannot see any point in it whatever."

"Not so silly as you think," cried the Man with the Red Tie. "It is an excellent illustration of a very common point of view, and it is lamentably true to nature."

"And it has a moral, has it not?" asked the Critic.

"Distinctly it has a moral," returned the Man with the Red Tie; "a moral which is rather depressing. It opens up such a vista of stupid prejudices and ignorant conceit that it makes me feel sad."

"Do try and control your emotions," scoffed the Practical Man; "there is no need to take the thing so much to heart. The moral I deduce from this little anecdote is simply that the house agent knew his business and the artist did not, and that when the man who did not understand business came in contact with the man who did, he suffered a painful disillusion—as he always does."

"Then I gather that you consider the house agent's comment to have been a sensible expression of an opinion based upon experience," said the Man with the Red Tie.

"Quite so," answered the Practical Man. "The agent knew what his clients would be likely to want and that artistic vagaries would be repellent to all people with commonsense. I call him decidedly a sensible and shrewd man who had kept his eyes open and had acquired a very useful understanding of human nature. The gentleman who wanted a house would not care to live in one which looked like something half studio and half museum, as an artist's place generally does."

"Now we are getting at the moral of the story," commented the Critic, "and the moral seems to be that artistic taste is not merely a drug in the market but actually an offence to the ordinary man."

"I really think that is the most intelligent remark I have ever heard you make," laughed the Practical Man. "You are improving at last."

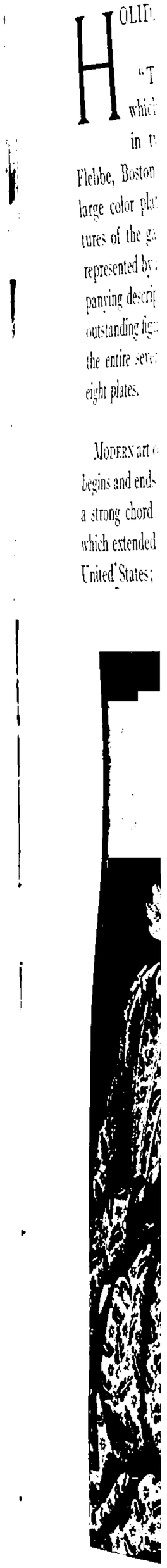
"Would you kindly tell me why artistic taste should be offensive to men like you?" asked the Man with the Red Tie. "What is the reason for your extraordinary dislike of art and everything and everyone connected with it?"

"Because art is so useless, so unproductive, so unpractical," replied the Practical Man, "so opposed to all the serious facts of existence, that to have anything to do with it is to stamp oneself as a man with no sense of responsibility. I can quite understand the unwillingness of any sane person to live in a house where an artist had allowed what he calls his taste to run riot. Why! such a house would hardly look respectable, and the people who settled in it would run the risk of being suspected of artistic inclinations; in other words, of being doubtful members of society."

"Then you would contend that ugliness is the chief essential of respectability!" exclaimed the Man with the Red Tie. "Great Heavens! what a joyless, hopeless affair life would be if your belief were universal!"

"I am afraid that this belief is more general than we think," sighed the Critic. "It has its origin in that puritanical spirit with which this nation has always been cursed, but the peculiarly debased form which it has assumed in our times is due to the delusion that money-making is the only respectable pursuit. The artist, in the superiority of his intelligence, sees that the mere amassing of money is not the one and only end; he spends his money in surrounding himself with beautiful things. But thereby he earns the suspicion and the dislike of the people who measure respectability by the balance it keeps at the bank. When ugliness is so cheap, to try and escape from it is plain proof of profligacy, and so the artist, they argue, is on his own showing a profligate and a blot on our social state. Of course he is being judged by his inferiors, but as they are so enormously in the majority what chance has he of justice?"

THE LAY FIGURE.



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titled to hold high positions and whose reputations in Spain and France were by no means inconsiderable, but whose established fame as painters had failed to reach English and American shows. Three hundred numbered copies of the volume comprise the edition. There are fifty-six plates in photogravure, of which six represent the work of Fortuny, including *A Negro of Morocco*, *The Spanish Marriage*, *The Selection of a Model*, *The Garden of Poets*, *Moorish Fairies* and *A Fan.*

FROM A. C. McClurg & Co. comes a new revised and enlarged edition of Rosa Belle Holt's "Rugs, Oriental and Occidental, Antique and Modern." The revision is intended to supply the most recent information obtained by investigation throughout the United States, by later study in Europe and by personal observation in the Orient. Among the thirty-four illustrations are twelve plates in colors upon which elaborate care has been used to insure accuracy in the tints of complicated patterns. The frontispiece, reproducing an antique Tabriz silk rug representing the individual kneeling squares on the floor of a mosque, is an unusual example of color printing.

IN "ARTS AND CRAFTS IN THE MIDDLE AGES" Julia de Wolf Addison treats of a large number of the arts which engaged the skill of the medieval workers, including gold and silver, jewelry and precious stones, enamel, metals, tapestry, embroidery, sculpture in stone, wood and ivory, inlay, mosaic and the illumination of books. The volume is attractively made, with colored frontispiece and decorative cover design. (L. C. Page & Co., Boston.)

TWENTY-SIX Whistler etchings are reproduced in the handsome publication which the Century Company has given Otto H. Bacher's entertaining reminiscences, "Whistler in Venice." Many of the illustrations are from states of the plates not before reproduced. There are also three Whistler lithographs and five Whistler letters, together with thirteen etchings and photographs by Mr. Bacher. This contribution to Whistleriana has its basis in the friendship that existed between author and subject and will be a pleasure to the admirers of both artists and important to students of Whistler's art and life.

ALGERIA and Tunis are laid under tribute by that genial traveler, Francis Miltoun, in his latest book, called "In the Land of Mosques and Minarets." (L. C. Page & Co.) The illustrations, as in previous attractive volumes by these same hands, are from drawings and paintings by Blanche McManus.

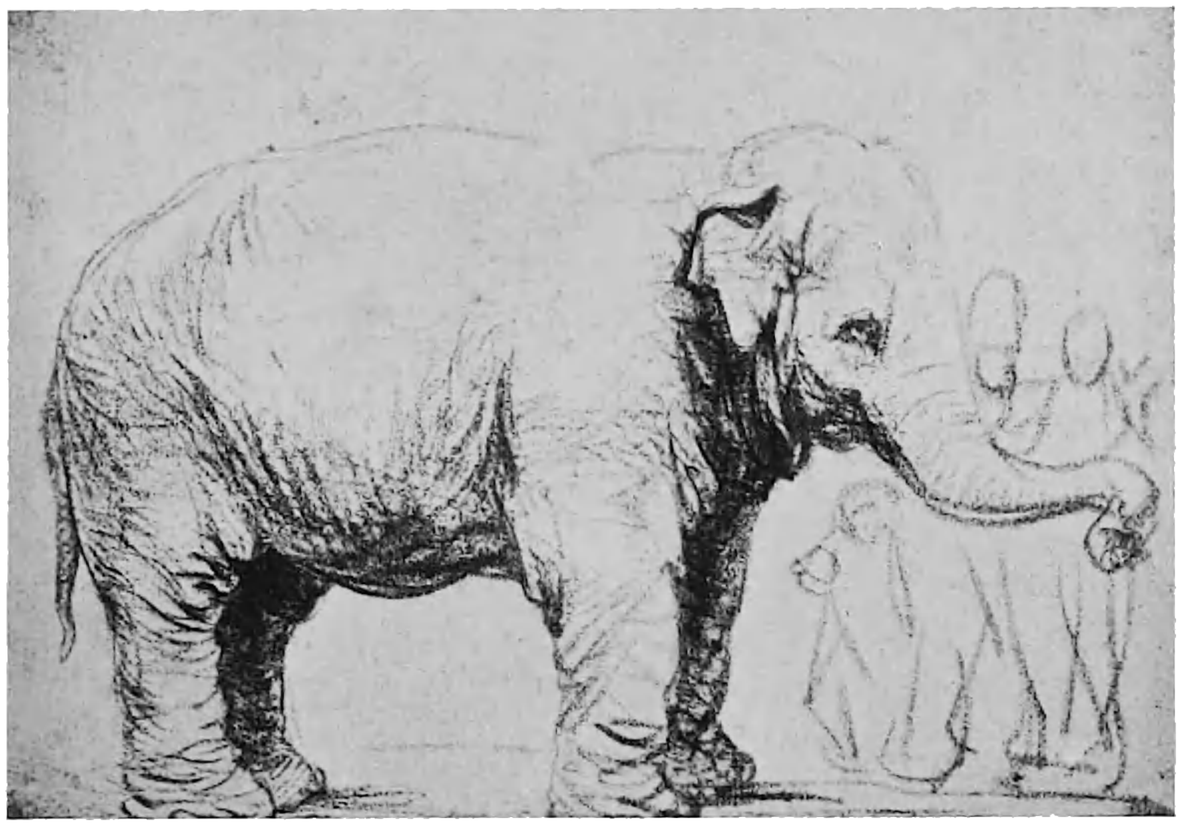
JULES GUERIN'S illustrations for Robert Hichens's articles on "Egypt and Its Monuments," which have attracted attention in the *Century Magazine* by their bold, assured color, help to make a fine example of the typical gift book when collected. An unusual interest in Africa is anticipated this year, and this is, perhaps, a timely reminder that wild game is not the whole story. Besides the color pictures there are about forty full-page reproductions from photographs.

Courtesy The Century Company

"NOCTURNE"
BY WHISTLER

FROM OTTO H. BACHER'S
"WITH WHISTLER IN VENICE"

PROFESSOR G. BALDWIN BROWN



Courtesy Charles Scribner's Sons

DRAWING IN BLACK CHALK

FROM 'REMBRANDT" BY G. B. BROWN

adds an admirable book on Rembrandt to the series of art studies imported by the Scribners. He separates the biographical, historical and critical aspects of his subject in the present methodical fashion of the monographist, and in the critical portion deals with the drawings, etched work and paintings separately. Especially for purposes of reference or for systematizing one's acquaintance with the known and inferred facts of the painter's career, this book is to be highly commended.

A. M. CALDWELL & CO. have added to their little series, "The Great Art Galleries," an attractive pocket book of reproductions from the Glasgow Gallery, with Whistler's portrait of Carlyle as frontispiece. Esther Singleton brings out through A. C. McClurg & Co., in the Standard Galleries Series, a careful resumé of the treasures of Holland, a compact book convenient for reference by titled paragraphs and carrying forty-six illustrations. The same house has begun a delightful series of small treatises edited by Cyril Davenport, with the general title, "Little Books on Art." Jewelry, Book Plates, Enamels and Miniatures are the subjects of the volumes ready. Illustrations, some in colors, will be found adequate to their purpose in all. Frederick Lawton has written a shorter sketch from his biography of Rodin and the later essay appears as an attractive little volume, with two dozen illustrations from the press of Mitchell Kennerley. A biographical sketch of Carl Wimar, the painter of frontier life, by William Romaine Hodges, is published with illustrations by Charles Reymershoffer, Galveston.

FRANK FORREST FREDERICK issues from the Manual Arts Press a small brochure on the wash method of handling water color. This reprint and revision of an article which recently appeared in the *Manual Training Magazine* will be found suggestive by drawing teachers and others.

ONE of the most delightful of this season's books is "The Life of James McNeill Whistler," by Elizabeth Robins and Joseph Pennell. The publishers, J. B. Lippincott Company, have brought the two volumes out in a form that befits so fastidious a subject, the bookmaking and presswork being of the best. The illustrations with which the volumes are plentifully supplied are excellently done and in themselves offer an interesting biographical record.

The text has the éclat, without in the least needing it, of an already more or less well-aired conflict between the biographers and the executrix, a difficulty which has resulted in excluding from the book letters written by Whistler. They would, no doubt, have added to the charm of the work, and it seems a pity that his authorized biographers were not allowed to make use of them. It is doubtful, however, that the unwarned reader would realize any such lack on following the narrative.

Any full account of Whistler is likely to be interesting and even entertaining. The Pennells appear to have maintained a balance both of judgment and taste that fully justifies the artist's choice and designation of them. Mr. and Mrs. Boswell are always in sympathy with the subject, but they keep their heads and will by no means be rushed into the too customary absurdities by their admiration, which possibly goes to show that even for writing a life two heads are better. On the other hand, at times they have an outspoken way of reciting the sayings and doings of persons whose eyes will probably fall upon the pages which almost recalls the unflinching truthfulness of Whistler himself, but which does, to be sure, add a smack of verisimilitude to the picture of his entourage.

"Have nothing in your houses that you do not know to be useful, or believe to be beautiful."—WILLIAM MORRIS.

The National Society of Home Art and Decoration

The purposes of this society are as follows:

1. To secure the adoption by building contractors, architects and owners of better standards of design and decoration in the average American homes, city, village and country.

2. To urge the study of the principles of home art, architecture and decoration in schools and educational organizations.

3. To take part in the exhibitions of architectural and arts and crafts societies, with a view to the assembling of designs and examples bearing upon the subject.

4. To conduct through the columns of THE INTERNATIONAL STUDIO a department of suggestions to readers and members of the society, and also to conduct an established inquiry department, through which, by publication or personal replies, information bearing in any way upon the subject may be readily secured in so far as expert authorities and careful consideration can supply it.

5. To keep members informed concerning publications and exhibitions, through the columns of THE INTERNATIONAL STUDIO, and the bulletins and publications that the society may be called upon to issue.

6. To cooperate with local clubs and associations in supplying exhibitions, lectures, lantern-slides, etc.

An advisory committee of eminent specialists will shortly be elected and their services invited in their several capacities.

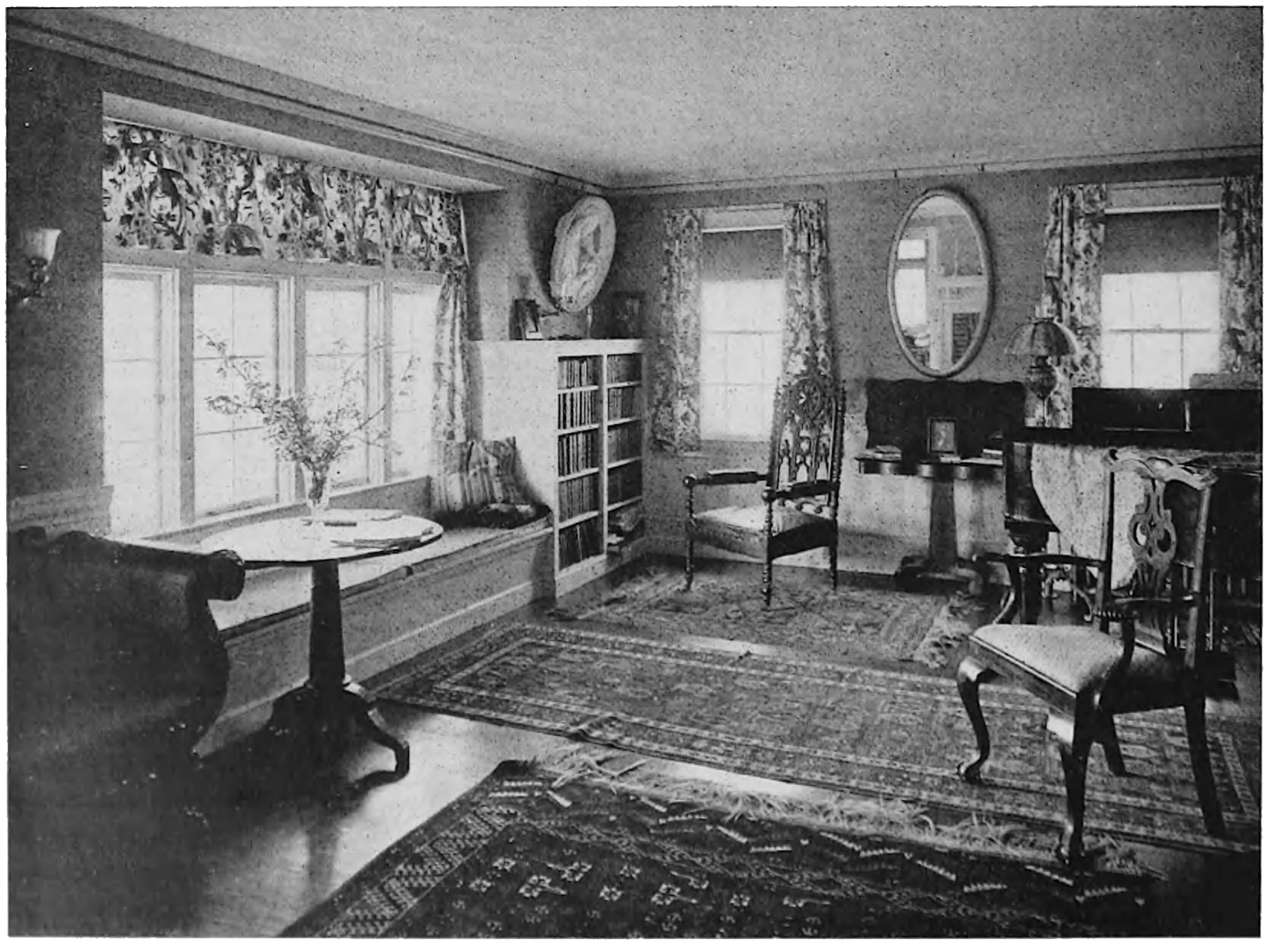
For information concerning MEMBERSHIP, apply to the Treasurer, Mr. Pendleton Dudley, 34 Pine Street, New York.

THE LITTLE HOUSE—ITS POSSIBILITIES AND ITS CHARM

THE cottage or inexpensive small house built in America some twenty years ago showed little variety in design or arrangement. It was built for the occupancy of people of small means, and, in accordance with the fallacy dominating that period, because it must be cheap it could not be beautiful.

Happily, the home of the same class built at the present time presents a widely different picture. Many of these embody floor plans and designs showing the perfection of convenience, simplicity, and suitability, which make for true beauty. Casement windows—diamond paned—with deep seats built beneath them; the long French window opening on a garden or flower-bordered terrace; the quaint and inviting ingle nook with high-backed settle flanking the open fireplace—all of these details fit well into the schemes of the modern cottage, if one cares to take advantage of them. They are fascinating to contemplate and grow in the affections when one lives with them.

Where the prospective householder is given over to an ideal, when the house of his dreams assumes a definite form and shape, his architect should be taken fully into his confidence. If the dreams are impractical (as, alas, they too often are!) he may be led into other paths, the architect's plan embodying wherever possible some of the client's cherished schemes. To learn to appreciate the simple and



"THE TOTAL ABSENCE OF BRIC-À-BRAC AND UNNECESSARY ORNAMENT PROVE THE DESIGNER OF THIS ROOM TO BE A TRUE EXPONENT OF WILLIAM MORRIS'S CREED"

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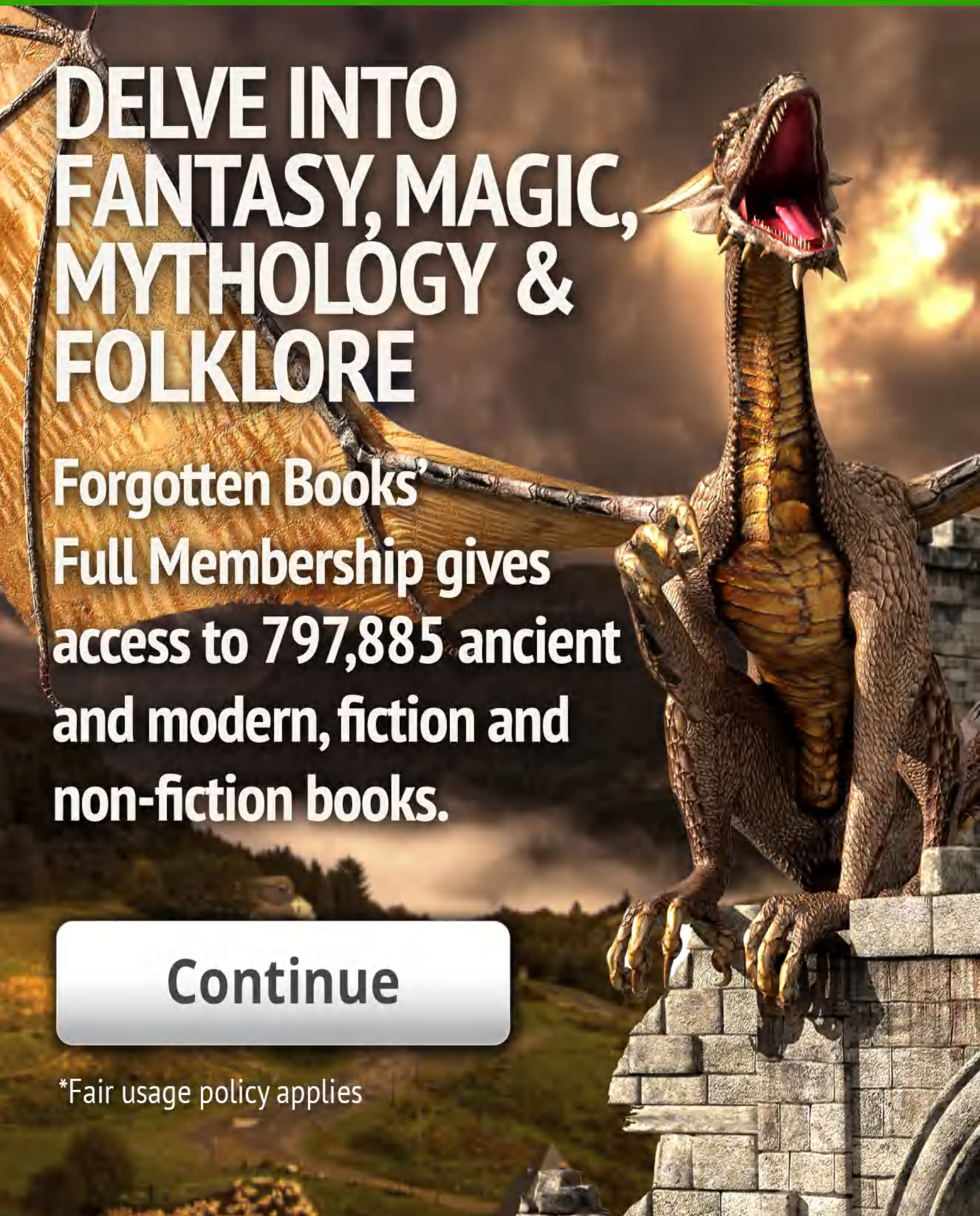


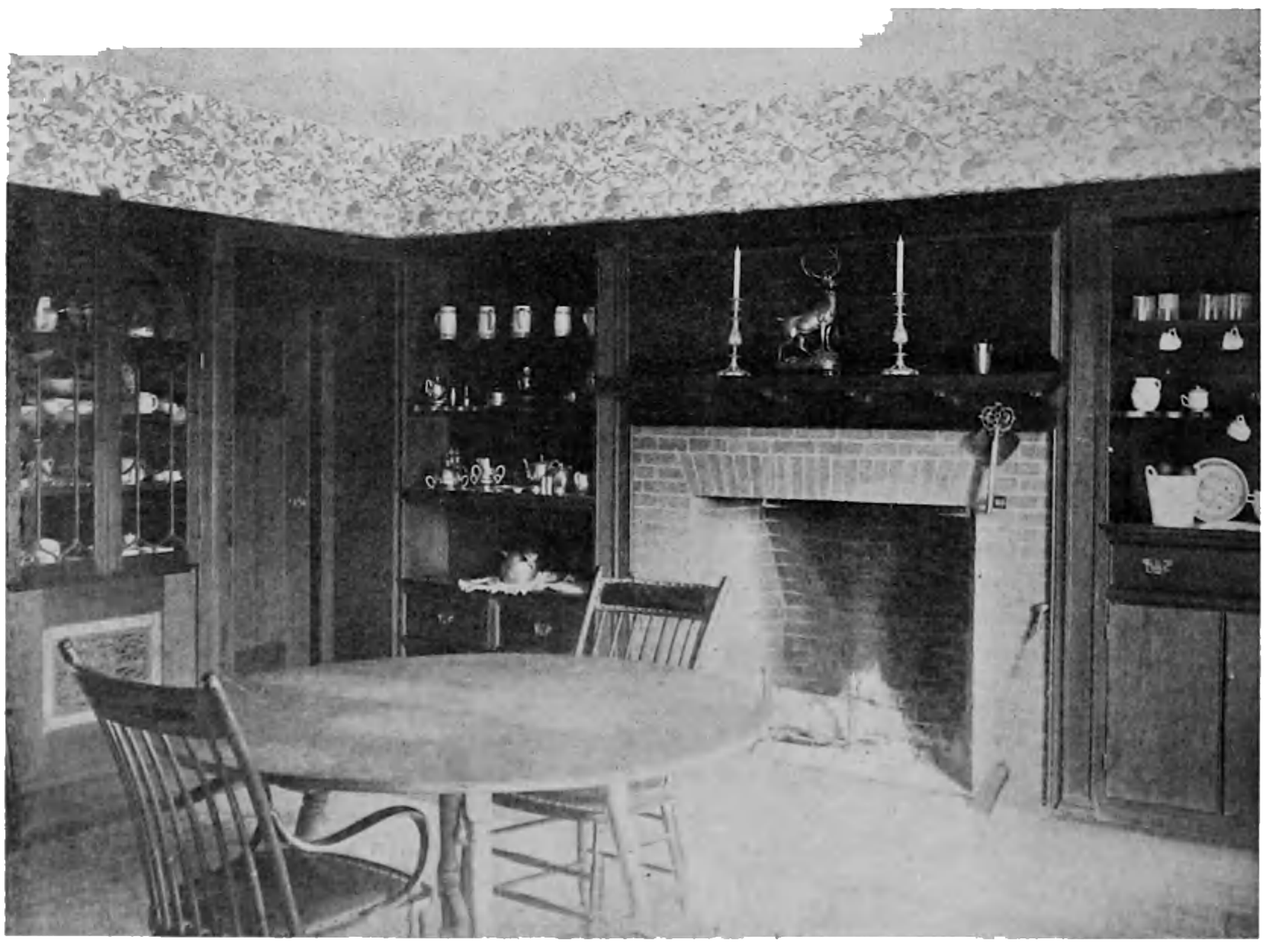
The accompanying illustrations show excellent types of rooms, which may be regarded as models of their kind.

The simplicity of the decorative treatment and fittings of the Colonial living-room furnishes an example of the beauty of restraint. The absolutely plain detail of the standing woodwork, the wall covering of neutral-tinted Japanese grass cloth and the strength of color and design displayed in the chintz window draperies, together with the softly toned Oriental rugs upon the floor, form a perfect setting for the very choice pieces of old mahogany furniture. The total absence of bric-à-brac and unnecessary ornament proves the designer of this room to be a true exponent of William Morris's creed, which is our Society motto: "Have nothing in your houses that you do not know to be useful or believe to be beautiful."

The contrast offered in the architectural detail and furnishing of the other equally attractive living room will be realized at once. Here the motif of "simple undecorated surfaces" is established by the standing woodwork, which in its color has achieved the natural soft gray that only long exposure to weather can effect. The finish is entirely dull.

Where the home must be furnished, as is often the case, within a certain price limitation, careful study of such rooms as we shall offer from time to time will be useful in determining the general scheme for other rooms, though it may be necessary to purchase less expensive materials. One-toned paper of good color may be substituted for grass cloth; cotton prints of domestic weave may replace the English taffeta, or chintz and the French cretonnes. If care be taken in the selection of color and design, as best fitting the room and its other furnishings, the finished effect will be quite as harmonious and livable as when more costly fabric and furniture are used.

The Department of Correspondence of our Society is inaugurated to supply expert and practical assistance to the home maker. It is hoped that our members will write fully to us, stating clearly any difficulties they may have in finishing, decorating or furnishing their homes. A rough draft of the floor plan, giving exposure of the rooms and showing their relative positions, will enable us to give the desired assistance. Letters of general interest, together with the replies, will be published, unless the writer requests otherwise.



DINING-ROOM IN A REMODELED HOUSE

WAINSCOT OF ASH STAINED DULL GREEN

CHRISTMAS SUGGESTIONS
BY MARGARET GREENLEAF

THE best offerings to be found in the shops, and those of greatest interest to the gift seeker, are such as can readily find a place in the home and become at once a part of the daily life of the recipient, and thus a constant reminder of the affection of the donor—which, when all is said and done, is the real mission of a gift.

The wisdom of the old saying that "He who knows the home of his friend knows also his heart" is as evident to-day as when it was first uttered, though given, perhaps, a slightly different interpretation.

There has never been a period when the decoration of rooms more clearly indicated the taste and character of the occupant, nor has there been a time when the general interest in such matters was so clearly evidenced in the character of the gifts exchanged in the holiday season.

The Craft Settlement Shop
DESK AND CHAIR — CRAFT FURNITURE

Craft Furniture

For the room of simple architectural detail and stained and dull finished woodwork, no more suitable furniture could be used than that which is made in a well-known craft shop. The sturdy sincerity of these pieces appeals to all who appreciate honestly constructed furniture of plain, dignified form. All joinings are fitted and the extending ends strongly pegged through. No glue is used. The color and finish of this furniture should match or harmonize with the standing woodwork of the room in which it is placed.

Lenox, Incorporated — *Courtesy of Tiffany & Co.*
CHOCOLATE SET — LENOX WARE

Rare China Made in America

The rarest French porcelains are now rivaled by a fine china manufactured in Trenton, N. J. In this ware one obtains the perfection of quality. Charmingly quaint and beautiful designs, originals and reproductions, are offered. Where one desires to make a gift particularly individual, the Lenox, Incorporated, will submit special designs.

The Quaint in Metals

The quaint old English and Dutch designs embodied in the wassail bowl, and the tankard and flagon set here illustrated, seem especially suited to the good cheer of the Yule-tide. These interesting pieces may be purchased in unfinished copper, porcelain lined or tarnished copper or silver.

Clewell Studios
TANKARD AND FLAGONS — COPPER AND PORCELAIN

The Duffner & Kimberly Co.

LAMP METAL AND GLASS

Lamps

Lamps suited to specially designed rooms often prove a wise choice as the season's token to a friend. The character of the room in which they will be used should be well in mind in making the selection. Simple lamps fitted to furnishings of like style may be selected for living-room or library, and shaded candles or small lamp effects for the dining-table are offered, as well as those suited to the exquisite formality of the Louis XV decorations. The prices asked, particularly for the simpler styles, are by no means prohibitive even to the modest purse, and the fine workmanship these show in metal and glass, as well as the beauty of contrasting color, will prove a lasting pleasure to the owner

Terra-Cotta and Pottery Garden Pieces

For the friend who is interested in his garden or patio, the beautiful stand would be particularly suitable. The piece shown in the illustration is of antique design.

Cupid's Sundial

The charm of design and workmanship evinced in the exquisite bronze sundial, the work of Thomas Shields Clarke, sculptor, is but faintly conveyed in the illustration below. The composition is extremely interesting and unusual. The globe rests lightly on the butterfly wings as Cupid in a pensive mood notes the flight of the hours.

William Galloway

GARDEN FURNITURE

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CUPID'S SUNDIAL BY THOMAS SHIELDS CLARKE

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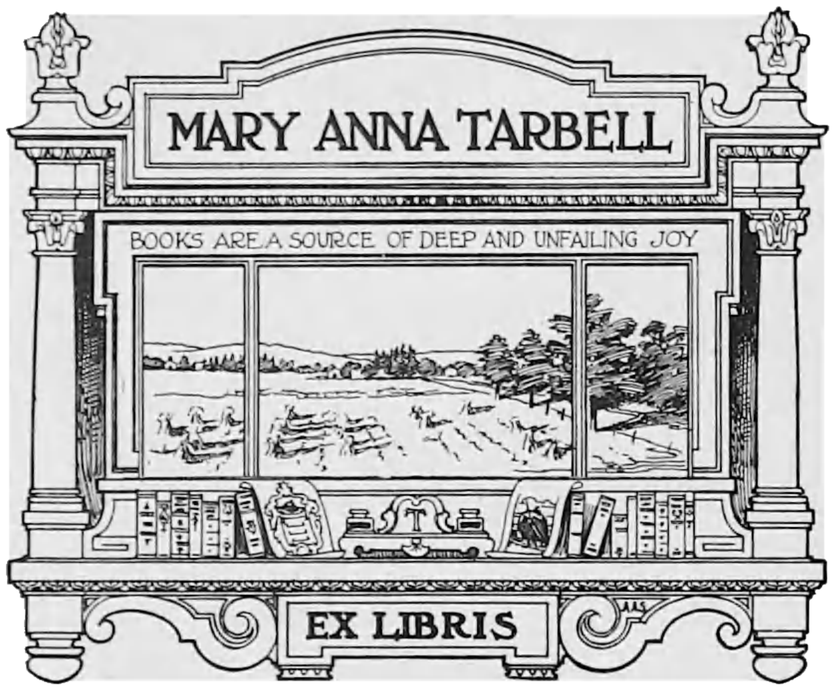
ment, or serve a decorative and useful purpose in the spacious living hall of the house. The table and desk shown would also add an air of distinction to any library or living-room in which they were placed, provided the environments were sufficiently handsome to carry them.



Ex Libris Studios

BOOK PLATE

Book Plates

For the book lover there is no more acceptable gift than a book plate bearing his name and a motto. The little book plate shown is from a studio which supplies many of the best designs. Frequently the coat-of-arms or monogram of the recipient is embodied in the plate or a special design may be made from suggestions with the order.

Boston Sculpture Co.

PLASTER CAST

PLASTER casts are no longer executed to the low art standards of the sidewalk and curbstone vender, but have taken rank with the best examples of art reproduction. In decoration few gifts are more appropriate and range of choice is unlimited.

Carbon Prints

The beautiful carbon prints from the paintings of the old masters and the best known of our modern artists offer an acceptable solution of what to give at Christmas. No room is too elegant or too simple to be graced by these exquisite reproductions. These range in size from 8 by 10 inches to 36 by 54 inches.

A PERSONAL GIFT

Tiffany & Co.

LE BAISER

BY RODIN

Bronzes

The superb bronze entitled *Le Baiser*, a photograph of which is here reproduced, shows the perfection of Rodin's art. The contrasting strength and lissome grace of the two figures is marvelous.

Copyright by Curtis & Cameron

HOPE

BY BURNE JONES

Lambert Brothers

REMOUNTED JEWELRY

OLD jewelry which has lost its usefulness for wear may be made available again by having it remounted in antique styles.

THE SCRIP

ELISABETH LUTHER CARY

GREEK AND ROMAN TERRA-COTTAS IN THE METROPOLITAN MUSEUM OF ART BY GISELA M. A. RICHTER

Property Metropolitan Museum of Art

FIGURE 1

ONE of the favorite materials used by the Greeks in fashioning household utensils and ornaments was clay. Clay was not only cheap and easy to obtain, but its softness and pliability before it was baked offered a convenient outlet to the strongly developed plastic instinct of the Greeks. It occupied, in fact, the place which is now taken by glass and china, and was employed for drinking vessels and dinner service, as well as for small statuettes, which, to judge from the numbers found, must have been used almost in every household. In all the important sites of antiquity—in Asia Minor, Greece, Italy and Africa—they have been found deposited in temples, in tombs, and sometimes in private dwellings. This evidence, coupled with occasional references by ancient writers, shows that they served as dedicatory offerings to deities and to the dead, and as household gods, ornaments and toys. Intrinsically they are, of course, of little value. Their makers, the κοροπλάσται, were simple artisans, occupying a humble social position, and their ware was probably as cheap as our modern bric-à-brac. That artistically they stand on so high a level only shows that in Greece the artistic instinct pervaded all classes of the community and was not reserved for a few prominent sculptors and painters.

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FIGURE 3

Since these terra-cotta figurines form a separate branch of Greek art, practised throughout the several centuries during which the Greek genius was at work, and since they are the product of a distinct class of craftsmen, it is instructive to exhibit the examples of the different periods together and thus illustrate the various phases through which this art passed. This is the practice in most European museums and has now been followed in the Metropolitan Museum of Art. The collection in the Metropolitan Museum, though it shows many gaps which it is hoped will be filled soon, is already representative enough to give a fair idea of the development of terra-cottas and of the changes of custom and taste which influenced the subjects chosen by the makers.

The chief elements which make up the collection are (1) the Cesnola terra-cottas from Cyprus, (2) miscellaneous terra-cottas, chiefly of late date, acquired principally in 1887 and 1888, (3) the accessions of 1906 and 1907, which form the most important part, in that they consist of the Tanagra and Asia Minor examples, to which the popularity of

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FIGURE 2

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FIGURE 4

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FIGURE 6

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FIGURE 5

terra-cotta figurines in modern times is chiefly due. The Cesnola collection is more interesting from an historical than an artistic point of view. To appreciate it we must realize somewhat the conditions under which Cypriote art was developed. Cyprus, from its geographical position, forming as it does a bridge between Asia, Africa and the Ægean islands, was too important an island not to be coveted by whoever had the power to obtain possession. The result is that she passed from one foreign ruler to another and was never able to assert her own independence. Her art reflects this history only too clearly. The influences of Egypt, Assyria and Greece are in turn apparent, while the steady development of an individual art was made impossible. The collection of figurines as now exhibited occupies about half the wall cases in Gallery 8, beginning with the sections on the north side of the windows and continuing in those opposite. Duplicates and doubtful specimens have been retired, but every distinct type has been retained, so that the collection is still representative. It is arranged as far as possible chronologically, beginning with the examples of the Bronze Age, then passing to the Græco-Phœnician period—so called to indicate the influences of the East and the West—and ending with the Hellenic types, which are in every way similar to the "Tanagraic" terra-cottas. The Bronze Age examples (before 800 B. C.) show clearly how hampered the primitive artist was by want of experience. He had not yet learned to copy faithfully from nature. Like a child, he was impressed with the most important parts in the human face and body, and gave undue prominence to these instead of coordinating them to the other features and members. Thus the primitive goddesses (cf. Fig. 1) have large, hooked noses, round eyes, enormous ears and prominent hips, and bear little similarity to normal human figures. In the next period, the Græco-Phœnician (800–500 B. C.), much was done in harmonizing the various parts of the body, though the attitudes are throughout stiff and lifeless. It is not until the following period (Fifth, Fourth and following centuries), when Greek influence was paramount, that the conventional poses were given up, to be replaced by natural, life-like ones. The majority of the statuettes belong to the Græco-Phœnician period, which in its mixture of styles is peculiarly Cypriote. The figurines were used (1) as offerings to a deity, and then represent either the deity itself, or the votary in various attitudes, bringing offerings, making music on harp, flute and tambourine, and in the act of worship and supplication; (2) as dedicatory offerings placed in tombs with the dead for their use in the future existence. Among the latter are horsemen, warriors,

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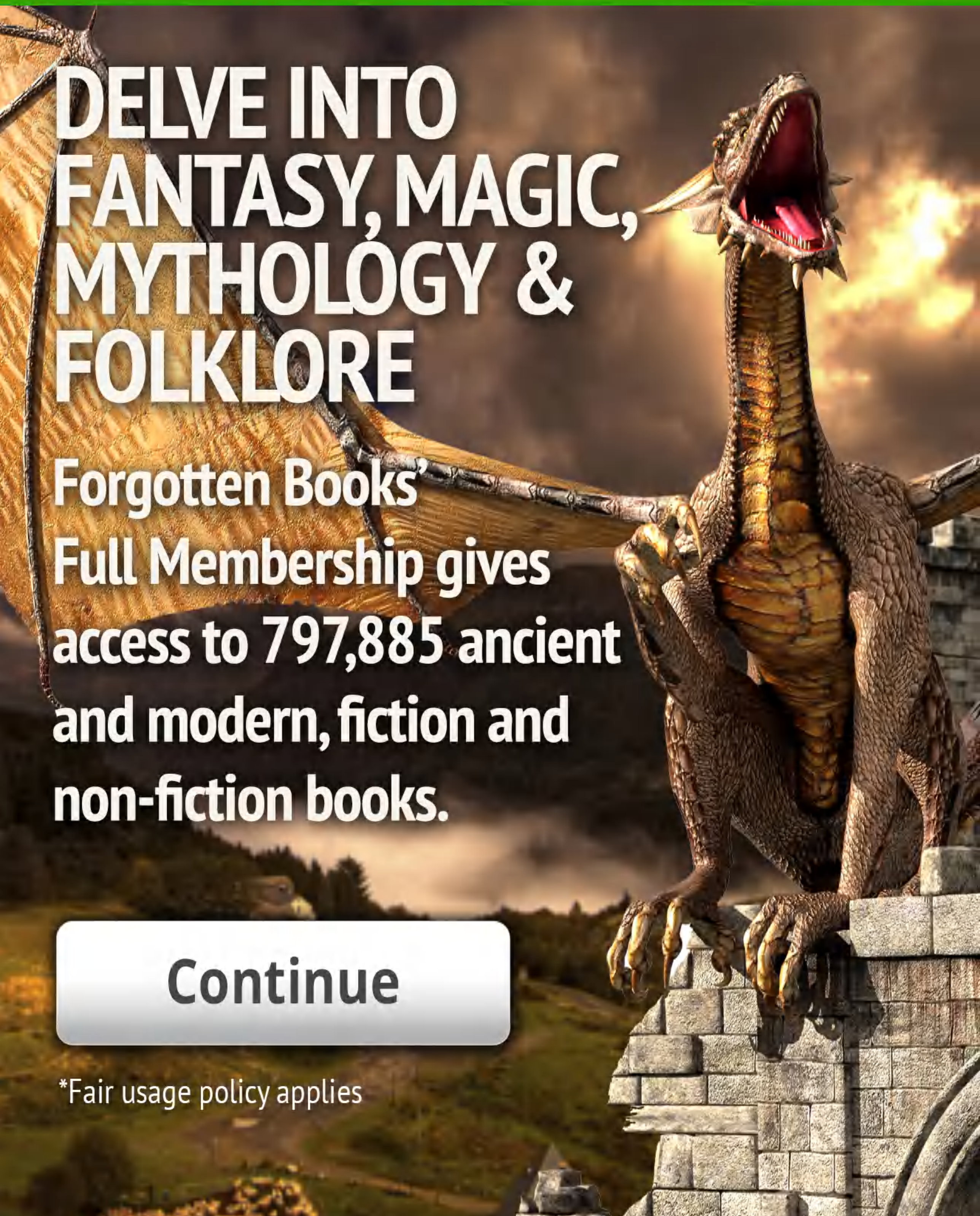

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FIGURE 10

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FIGURE 12

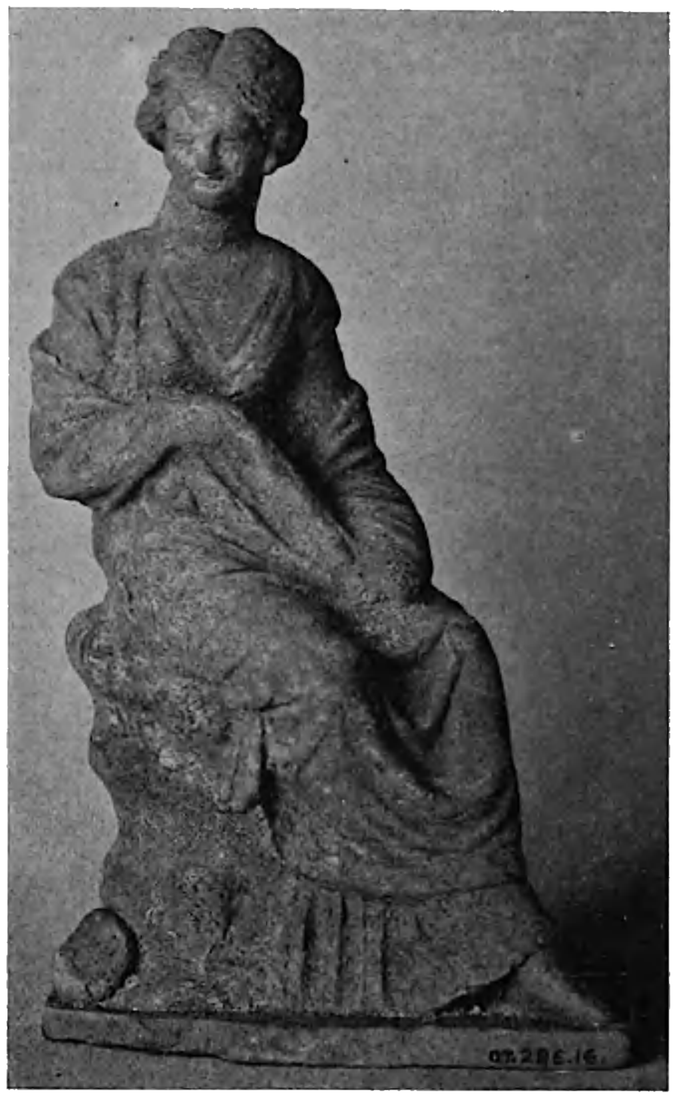

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FIGURE 14

treatment of the drapery, which falls in simple, dignified folds, without one unnecessary accessory, is so much in the spirit of the higher arts that possibly we have here a sculptor's model. This is the more probable since the dimensions of the figure ($16\frac{7}{8}$ inches high) are considerably larger than those of an ordinary figurine.

Passing now to the other statuettes in these cases, the characteristic which strikes an observer at once is their simple charm. The artist was not ambitious. He varied his theme but little and never set himself problems which he could not easily solve. But the delicacy of his touch and the subtle variety which he knew how to introduce into his favorite subjects have won for his work a lasting attraction. His subjects were neither deities nor mythological heroes, but the men, women and children of his own time in their every-day appearance. The men are neither as frequent nor as successful as the women. They lack virility and, though graceful, are somewhat insipid creatures (cf. Fig. 3). But in the children and especially the women the artist seems to have found the proper channel for his genius. The refinement and grace of womanhood and the sweet charm of child life are here expressed with a wonderful understanding and an astonishing variety of treatment. Action is sometimes represented. We find women or children walking, dancing, and playing ball or a game called ἐφεδρισμός, which consisted in carrying a companion on the back (cf. Figs. 4 to 6); but by far the majority of the statuettes are simply standing figures, enveloped in drapery, or holding a fan, a satchel, a mirror (cf. Figs. 7 to 14). Considering the

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FIGURE 11

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FIGURE 15

scantiness of the repertoire it is curious that even in a large collection of such figurines we are never oppressed with a feeling of monotony; slight differenees of pose, type and color help to give a fresh interest to each figure. As M. Pottier has well put it, all the Tanagra figures are sisters, but few of them are twins.

The only deity whom these statuette makers sometimes chose to represent was Eros, the god of love. But even then what they fashioned was a purely human figure, with nothing godlike suggested except a pair of wings. A few examples of flying Erotes (cf. Figs. 15 and 16) in this collection show Eros as a dainty, mischievous boy, as far removed from the lofty dignity of the Olympians as are the pretty, worldly maidens and women.

Besides these statuettes, in which delicate charm is the most marked characteristic, there is another class—the realistic figurines and the caricatures. To the former belong such specimens as the old nurse carrying the baby (Fig. 17), or the old woman with the wrinkled face; the latter include grotesque figures of dwarfs, etc., in which the artist seems to have found expression for his sense of the comic.

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FIGURE 13

The manufacture of these statuettes forms an interesting study. The various processes were as follows: A model was first made in terra-cotta. From this a mold was taken, usually in two pieces. This was baked and then used for making the actual figure, which was prepared by smearing the mold with wet layers of clay until the requisite thickness was reached.

The back, which was made separately, was either molded or made by hand, a layer of wet clay being used to conceal the joint. The base was left open, and almost invariably a vent-hole was left at the back, which allowed the clay to contract without cracking and also served for the suspension of the figurines in cases where this was desirable. The contraction of the clay as it dried made the process of detaching the figure from its mold an easy matter. The heads and arms were molded separately, and bodies made from the same figure were given different heads and arms. In this way the number of types was increased without the necessity of enlarging the stock of molds. The average number of molds used to produce one Tanagra figurine was four or five, and an Eros found at Myrina is made up of as many as fourteen. An opportunity of introducing further variety among the figurines was afforded by retouching them before they were baked, by supplying them with different attributes, and also by varying the scheme of colors. These colors were applied after the whole surface of the statuette except the back was covered with an engobe of a creamy white color. This white slip, when dry, became flaky, and was then liable to drop off, carrying with it the applied colors. To this fact is due the present appearance of most of the figures, which show little trace of coloring. The chief colors used were red, blue, yellow and black; green is very rare. The chiton was generally painted blue, the himation rose-pink, and the hair a beautiful auburn brown. The method of painting was in tempera, the pigments being opaque and mixed with some stiffening medium.

In rare instances terra-cottas were modcled, not made from molds, as, for instance, a flying Eros, a flying Nike and

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FIGURE 16

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FIGURE 17

a man in an himation in the collection of the Metropolitan Museum.

The great popularity of the Tanagra and Myrina figurines both when they were first discovered and at the present time led to the inevitable result of their being imitated in great numbers. The temptation with the unscrupulous to reproduce them is the stronger, since it is comparatively easy to escape detection. The clay beds employed in ancient times are still there, ready for use, and the forging of the figurines presents no such difficulties as, for instance, the forging of Athenian vases, whose brilliant glaze has up to now defied successful imitation. But though technically the forgers found the process not difficult, it was impossible for them to reproduce in their work the simplicity and delicacy of the Greek originals. This criticism, of course, cannot apply to those cases in which new figures were made up of a number of old fragments or cast from molds taken from genuine statuettes. The former can be detected only by removing the clay covering the joints of the fragments, and the latter by the lack of sharpness in the outlines. But the actually new creations of the forger contain elements unmistakably non-Greek. Even if he tries as much as possible to reproduce the old types, he almost invariably adds a touch of elaboration or affectation which, to one who admires the simple charm of the Greek productions, at once strikes a false note. The lackadaisical posture of the heads, the long waists, the languid attitudes, the introduction of unnecessary little folds in the drapery, and the often silly expressions of the faces, are all marks of the modern incapacity to reproduce the Greek spirit. But the forgers were not content only to imitate. They became more ambitious and produced large groups of mythological subjects which the ancient potter had never dared to attempt.

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FIGURE 18

EXHIBITION OF ADVERTISING ART

JUST as we go to press with this issue the announcement is received that the National Arts Club, Gramercy Park, New York City, is preparing to hold, early in January, its Second Annual Exhibition of Advertising Art.

The exhibition will open January 5 with a reception, at which a talk will be given by some artist of note who has had special experience in art applied to advertising purposes upon the relation of art to advertising and its development in the past few years.

The exhibition will consist of designs prepared and used for advertising purposes. These designs will be accepted and exhibited on their merits as art, to prove that real artistic merit can go into an advertising design and enhance its value as advertising.

Advertisers, advertising agents, advertising designers, commercial artists and others engaged in the preparation of advertising matter are invited to submit designs for this exhibition.

A jury consisting in part of artists or designers and in part of advertising men will select designs for exhibition, and no design will be exhibited that doesn't have real artistic merit, however good it may be as advertising.

The purpose of this exhibition is to show that good art has its place in making advertising commercially more successful, just as such ideas add to the success of interior decoration, furniture-making, textile-weaving, architecture, jewelry and other fields of work which have their commercial as well as their artistic side.

The exhibition held last year was a great success. It excited a widespread interest, attracted a large number of people and was a surprising proof of the real excellence of designing now being done for advertising purposes.

The National Arts Club is anxious to take a broad and catholic position on the question of applied art, and it holds this Exhibition of Advertising Art in the same spirit that it holds its Exhibition of Applied Design in December.

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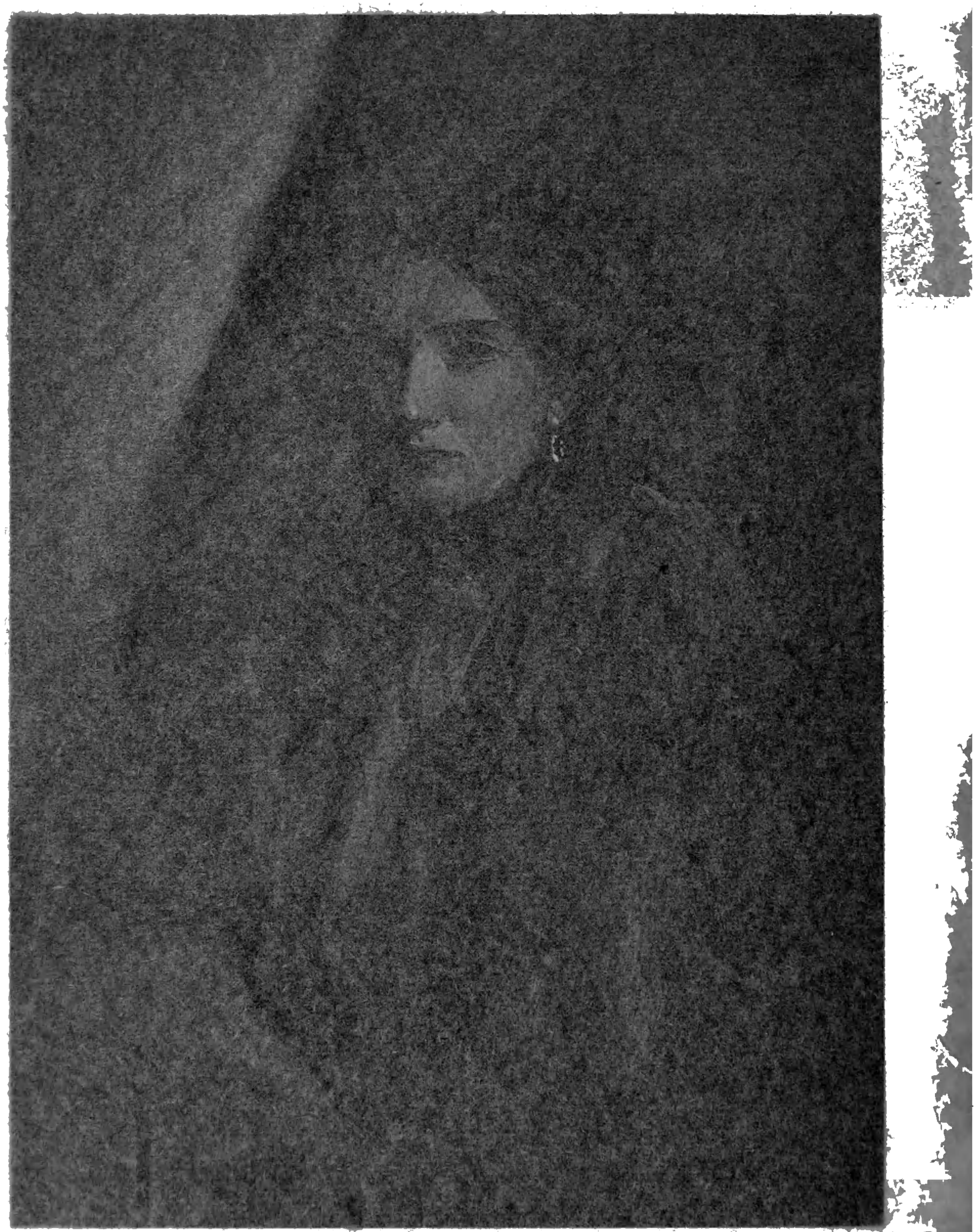
"SOUVENIR OF A LOST PICTURE."
FROM THE OIL PAINTING BY JOHN LAVERY.



"SOUVENIR OF A LOST PICTURE."
PAINTED BY JOHN AVERY.

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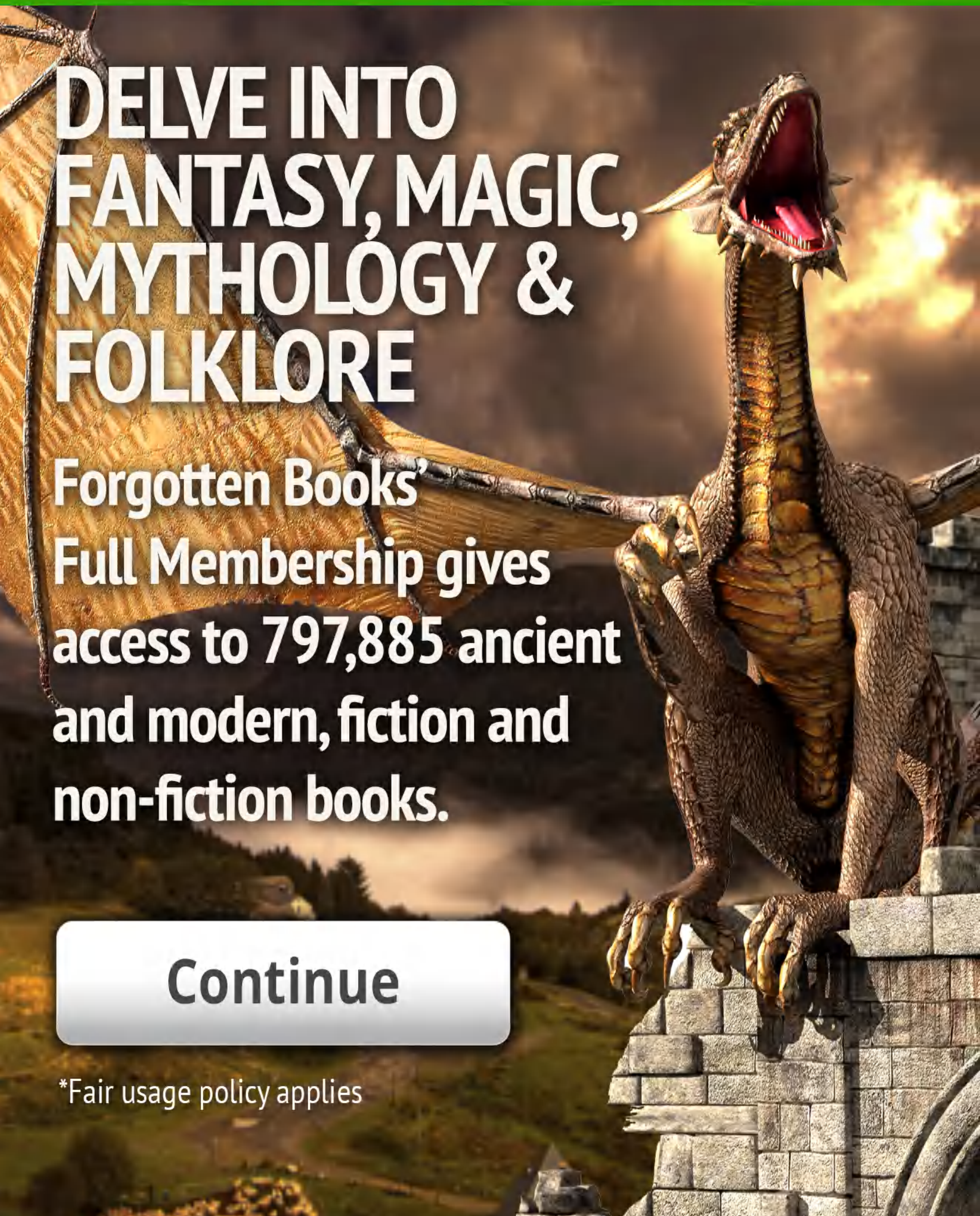
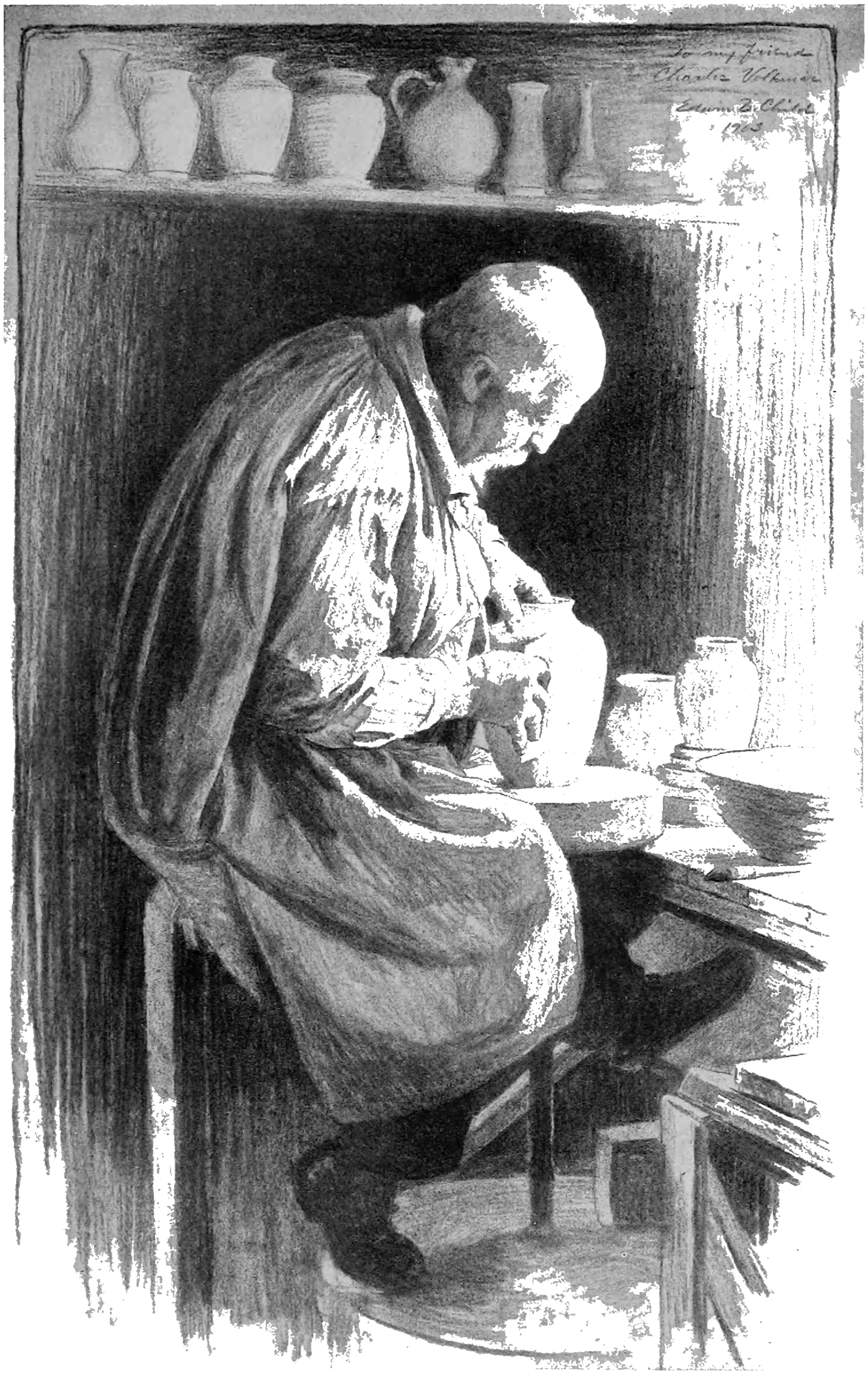


mental branches, this artist set himself to the task of acquiring all the technical details, the secrets of the profession as they have been too often considered; not thinking it necessary to guard them, as so many of his professional brethren have done, he communicates frankly to his pupils all these details—not only those which have long been known in the art but all those which his long experience has accumulated. Indeed, it is partly to the diffusion throughout the West by Mr. Volkmar's pupils (who become teachers in their turn) of this intimate knowledge of the art that has been attributed the activity and the progress made in it in this country since the Chicago Columbian Exhibition of 1893. As this is an art, as well as a science, it is but a portion of it that can be acquired by education; the mere mastery of technical details never made an artist. The most complete knowledge of the chemistry, of the wheel, of the kiln, of the manipulation, will not save if the elusive and incommunicable instinct, the feeling, the artistic instinct, is not behind the knowledge. In the firing, for example, the appreciation of the exact degree of heat in the kiln is of the utmost importance, and for this purpose a learned German chemist has provided a very ingenious test, a cone, composed of various substances fusible at varying temperatures. These can be procured by the potters in this country at the University of Columbus, Ohio; they were originally furnished in a scale of twenty-five numbers, beginning at Number One, the usual firing temperature of the kiln, 2102 degrees Fahrenheit, and scaling up by jumps of thirty or forty degrees each to Number Twenty-five, 2966 degrees Fahrenheit. Later, a new set was provided, scaling down to Number Twenty-two, only 1094 degrees Fahrenheit. The potter decides on the temperature he wishes for this particular firing, selects the appropriate cone, sets it in the kiln where he can see it through his isinglass peephole, and when it begins to topple over he knows that the desired temperature has been reached. But even this device does not fully avail; the potter who was born potter and not merely made one, can tell in some way, much nearer than thirty degrees, the exact point of his heat, and supplements the test of his cone with one which the chemists never made. This right instinct in connection with tangible and physical things is, of course, even more valuable when it comes to intangible ones.

Beginning with this early practice in the Limoges method of underglaze painting Mr. Volkmar worked assiduously in one of the smaller potteries. In 1879 he returned to this country and set up his first kiln at Greenpoint, L. I. This was soon succeeded by one at Tremont, where he produced both tiles and pottery of an artistic quality, the "Volkmar faïence" being much of the same character as the Haviland slip decorated ware, that is to say, in which the design is carried out not only in color but also sometimes with a slight relief line which gives something of the effect of *cloisonné* when using colored glazes. The medium and the method in slip painting produce a slight impasto. The slip, as he uses it, is a clay which has been previously burned and ground and which serves as a white with which to mix his colors, as in gouache painting; the flux is either red lead or borax; the former serves to deepen the tint, the latter to lighten it. If not of the proper consistency it is apt to "run" when in the kiln, and the most carefully executed painting may emerge a ruin. In fact, difficulties and dangers lurk on every hand; the amount of white that can be used varies with every color, the gradations that can be obtained by it cease arbitrarily at certain points. Moreover, the colors used present themselves only as dull whites and grays, to be distinguished only by their labels; the most glowing vases, the most varied landscape paintings, that issue from the kiln went into it only as pale monochromes. The obstacles to be overcome are greater even than in painting on glass, where the artist, with the exception of certain species of glazes, can form a very fair idea of the effect of his work before it is fired.

A cardinal point in Mr. Volkmar's doctrine is that the body of the piece and the decoration shall not dry and be fired together, but that the latter shall be executed on the surface of the former only when it is thoroughly dry and all shrinkage has ceased. By this means he secures not only that leisure in which to work which commends itself to all, but also a greater brilliancy of color. The great chapter on ceramic glazes, as is well known, is one of the oldest in the history of human art, one of the most perplexing, obscure and self-contradictory. No amount of experience, knowledge, genius, or good fortune can ensure constant success; the subchapter of accidents is made tolerable only by the fact that all accidents are not catastrophies and that unknown causes sometimes produce astonishing successes. But, generally, it is a devil who enters the kiln to interfere with the ordinary and regular progress of events and pushes over the one piece in which the mysteries of the glaze have produced the most superb color, so that it emerges with a flaw. Mr. Volkmar, like all other potters, can show these *chefs-d'œuvres manqués*.

The palette of color is a restricted one. Red is



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CHARLES VOLKMAR AT WORK
BY EDWIN B. CHILD

Exhibited American Water Color Society

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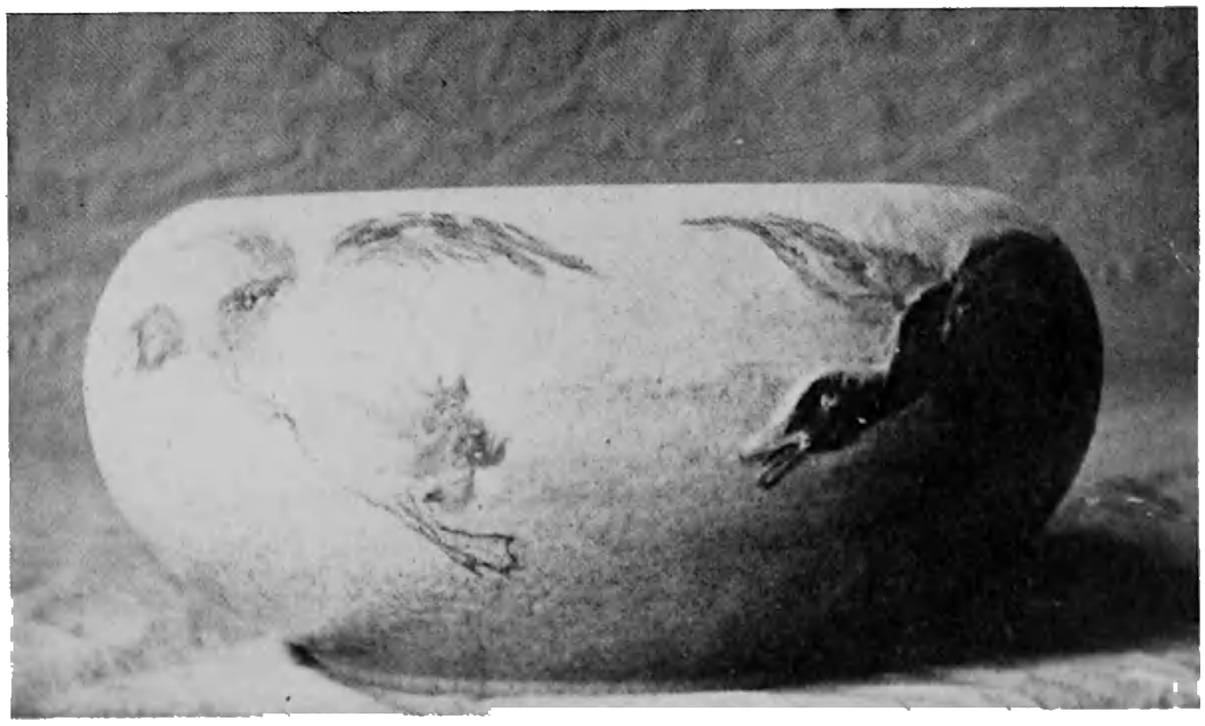
FLIGHT OF CANVASBACK DUCKS

BY CHARLES VOLKMAR

given only by copper, and by that only in the *flammé* ware produced by the so-called "reduced firing," in which, after the usual firing, the outside air with its supply of oxygen is shut off and the wares in the kiln left in a still longer and higher degree of heat. In this intolerable temperature the green which the copper would naturally produce is transformed into a species of glowing crimson. But frequently it appears only as a faint suggestion; all color may disappear and the vase emerge practically white. The metals used for the colors are the oxides, carbonates and sulphates; the carbonates are copper, lead and tin; the oxides, copper, manganese, tin, zinc, antimony, cobalt, and iron. In general, the colors and their properties are much the same as in other pigments used by painters, but there are also exceptions --oxide of chromium makes a deep pink, etc. The usual temperature in the kilns is, as we have seen, about 2,000 degrees Fahrenheit; to obtain this, only the best Lehigh anthracite coal is used.

The heavily built brick kilns have to be banded with great iron bars to prevent their expansion with this intense heat; as it is, the walls crack and threaten to burst. The kilns vary in



BOWL WITH DUCK
AS MOTIVE FOR DESIGN

BY CHARLES VOLKMAR

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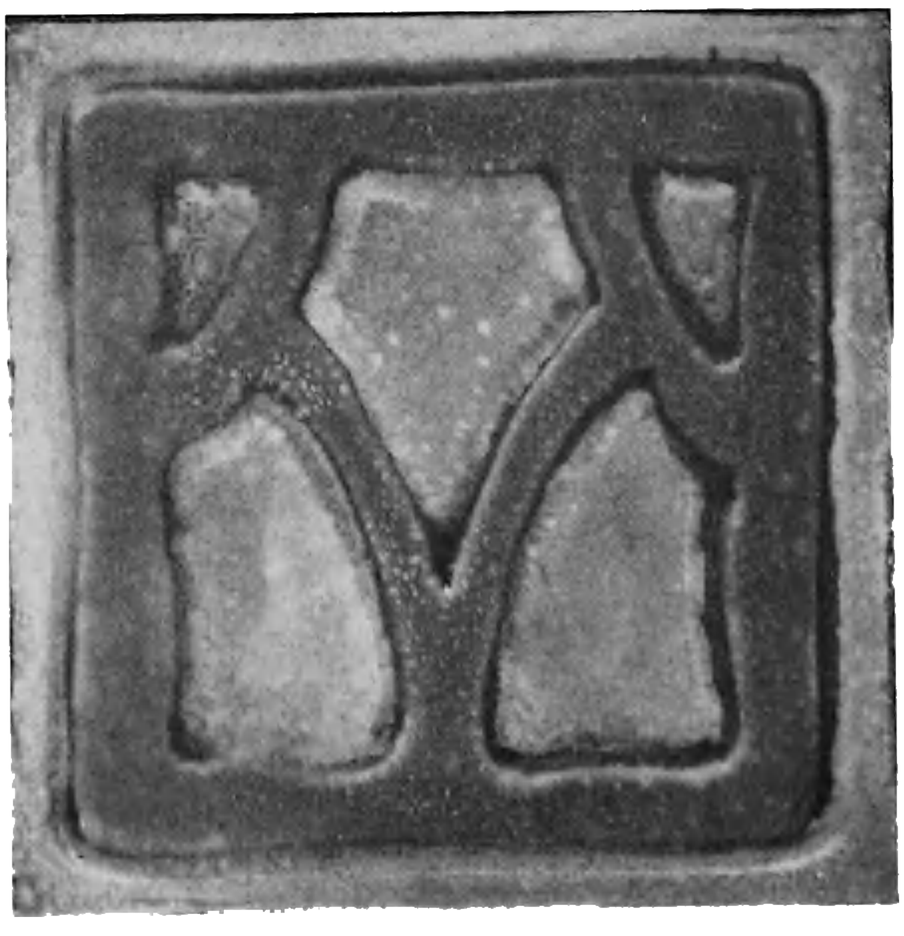
TILE BY VOLKMAR

size and manner of construction for different wares. At his present pleasant location in the outskirts of Metuchen, N. J., the clay is obtained in abundant quantities from the neighboring hills, the amount used being fifteen or twenty tons a year, and in two or three grades—the finest and whitest, with the least potassium, being somewhat the dearest. All of it is dumped on the ground in the open and left to weather; the longer it is exposed to wind and rain, frost and sun, the better it works. With those experienced artists, the Japanese, it is the custom for the father to buy the clay for the son.

In that department of so-called Art Pottery which includes the ornamental vases and bowls the present fashion is for dull and unglazed, or slightly glazed, ware, somewhat to Mr. Volkmar's regret. But these simple forms in quiet dark grays, greens and blues, with occasional dark reds, browns, or even a species of pink, offer opportunities for the display of the nicest judgment in design and modeling, in justness of proportion, and of a grace that naturally must not be too light hearted. The larger vases are frequently used for lamps, umbrella stands, etc., but many of them scorn to lend themselves to any such utilitarian purposes. It is, in this sense of dignified, ornamental form that Mr. Volkmar excels. Some of the more open bowls have glazed linings of pale orange or some other color. Very effective results are obtained in various forms of blacks and grays and by allowing the darker glaze to make a pattern by running down the sides under control. In his earlier work may be seen examples of decorative patterns, sprays of foliage, etc., painted on white or cream-colored glaze.

A very important department of the work of the modern potter is the architectural—the supplying of decorative tiles, in endless variety, for hearths, walls, floors, domes, etc. The list of important public buildings that Mr. Volkmar has thus furnished and embellished in the past is much too long to be given here, and the number of private dwellings is very large. Many thousands of tiles are frequently used in one of these commissions.

From this art—which he has made the serious pursuit of his life—he frequently returns to his easel paintings in oils and occasionally to his etching, and in the pleasant and quiet country around his doorstep, and perhaps also in the inner visions, he finds material for landscape studies in which may be recognized much of the dignity and restraint of his old master's style with a somewhat greater wealth of color and variety of tone, a search for something slightly more classic in the composition and more strictly decorative in the arrangement. His studies of ducks, both wild and tame, in full flight like the feathered bullets they are, or placidly paddling and floating in the domestic pond, have been so numerous, so varied and so truthful that to many he is known chiefly as a painter of these fowl, in all his three arts.



BY VOLKMAR

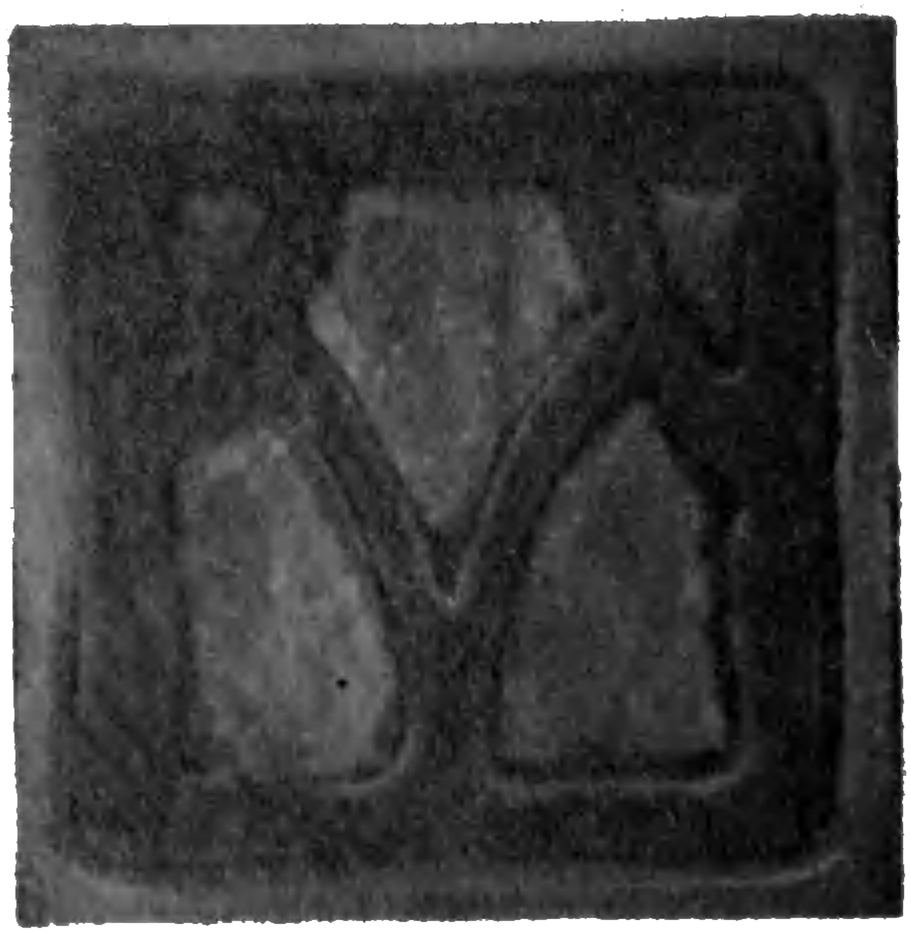
size and [illegible] for different wares. At his pr[illegible]tion in the outskirts of Meta[illegible] is obtained in abundant quar[illegible] oring hills, the amount used [illegible] enty tons a year, and in two or three [illegible] finest and whitest, with the least po[illegible] somewhat the dearest. All of it is dump[illegible] round in the open and left to weather, [illegible] rain, frost and sun, for [illegible] those expected [illegible] custom for the [illegible]

In that [illegible] which include[illegible] present fashion[illegible] glazed ware, [illegible] But these simpl[illegible] and blues, with[illegible] even a species o[illegible] display of the ri[illegible] crowded [illegible] Bow in justness [illegible] e that [illegible] really roust[illegible] ed. The [illegible] ers are freq[illegible] ing, um[illegible] and, etc., but [illegible] s to lend [illegible] to any such [illegible] ft a [illegible] sense of dignified, ornamental [illegible] Mr [illegible] other works some of the [illegible] specimens [illegible] glazed lining of jardinières, [illegible] other [illegible]

color. Very effective results are obtained [illegible] ous forms of blacks and grays and by allowing the darker glaze to make a pattern by running down the sides under control. In his earlier work may be seen examples of decorative patterns, sprays of foliage, etc., painted on white or cream colored glaze.

A very important department of the work of the modern potter is the architectural—the supplying of decorative tiles, in endless variety, for hearths, walls, floors, domes, etc. The list of important public buildings that Mr. Volkmar has thus furnished and embellished in the [illegible] too long to be given here, and the number of dwellings is very large. Many [illegible] are frequently used in one of these [illegible]

From this art—which he has made the [illegible] pursuit of his life—he frequently returns to [illegible] paintings in oils and occasionally to his etching, and in the pleasant and quiet country around his door step, and perhaps also in the inner vision, he finds material for landscape studies in which may be recognized much of the dignity and restraint of his old master's style with a somewhat greater wealth of color and variety of tone, a search for something slightly more classic in the composition and more strictly decorative in the arrangement. His studies of ducks, both wild and tame, in full flight like the feathered bullets they are, or placidly paddling and floating in the domestic pond, have [illegible] merous, so varied and so truthful th[illegible] is known [illegible] three [illegible]



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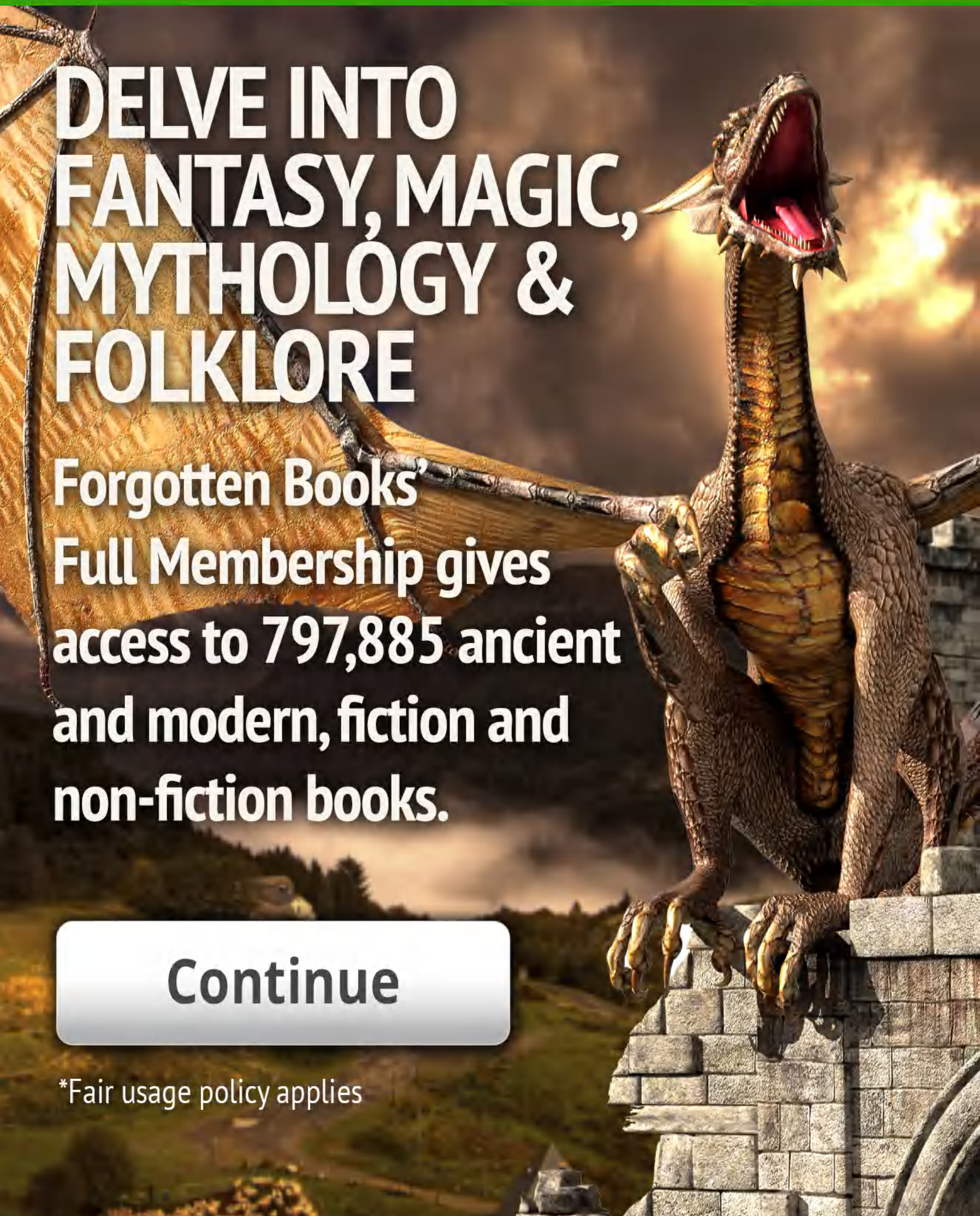

PERCIVAL ROSSEAU
BY ARTHUR HOEBER

AN AMERICAN painter has achieved a success in Paris with his pictures of dogs. His name is Percival Rosseau, and he is more or less of an authority as the limner of the canine race. A medalist in the Salon, the owner of a large country place along the Seine as one journeys dowr to Rouen, he has established himself in France for some years now as a sportsman who knows his dogs *au fond*, and his canvases satisfy alike his brother artists and the fancier. Mr. Rosseau started out as a figure painter. After some years at the schools under Tony Robert Fleury and Jules Lefebvre, he sent his first canvas to the great annual exhibition to receive the encouragement of an honorable mention. It was a large nude, that time-honored effort so many of the ambitious make, and it was called *Ariadne*.

Later came a composition in which a dog was introduced as a modest incident in the story. But this dog, which the artist had so lightly considered, was picked out as being unusually well painted, was talked of, and, indeed, so dominated the picture as to set Mr. Rosseau thinking deeply. The result was a subsequent pictu e in which the dog became the main theme and the success was instantaneous. The artist, in short, had found himself. Mr. Rosseau has had a varied experience in life. Born in the South, where he was educated, he went West after leaving the schools, and lived in the open on a ranch. He hunted much, and he became familiar with the rough life of the plains. Then came the call to art and the trip to France, where he has remained for the last fifteen vears. In the department of the Seine et Oise, at Rotheboise, near Bonniers, he has a house and a studio of glass, and beside it are his kennels. So it is he has his dogs at hand with every facility for observing movement and habits.

One of his important works is the chase of a mountain lion, the cougar, by a pack of hounds. The animal has been overthrown and the dogs are on every side. It is realistically rendered and highly effective, bearing the mark of authority. When it was shown first it created a sensation among the French sportsmen as well as among the painters, for here was a man who gave the artistic touch as well. To all his pictures the landscape background is introduced with genuine feeling, in excellent color and with proper sense of environment. There are many other pictures of dogs in milder forms of the chase, in long sedge grasses, on swamps, in woodland, pointers, setters and hounds, and invariably Mr. Rosseau is master of the situation.

The artist has painted many horses as well, notably famous racers and hunters, some of them owned by prominent leaders of the turf in France. In these, too, he displays a knowledge of their construction and anatomy and a nice sense of feeling for their salient points, so appealing to the amateur in horseflesh. So many artists in representing animals give undue attention to the purely sporting view, that it is a welcome change to have one delineate them in a broad, big way, with regard to the work as a whole.

Courtesy of M. Knoedler and Company — *Photograph by Maison Ad. Braun & Cie*

HUNTING DOGS — BY PERCIVAL ROSSEAU

Courtesy of M. Knoedler and Company

Photograph by Maison Ad. Braun & Cie

BEAR HUNT
BY PERCIVAL ROSSEAU

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PORTRAIT OF MRS. BAKER BY JOHN LAVERY

Edinburgh and Glasgow, gave a new impulse to the movement. A group of younger artists was being formed under these influences, many of whom have since come to the front—among them James Guthrie, D. Y. Cameron, Paterson, Christie, George Henry, and two young friends of the Haldane Academy, Alexander Roche and John Lavery. The spirit of revolt against Academic tradition was the link which united these "Glasgow Boys," whose individual tendencies were so strong and rich. They first exhibited as a body in the Grosvenor Gallery of 1890, but before that both Roche and Lavery had gone to study at the Julian Academy in Paris.

The "Glasgow Boys" had become a power, if not in England, at least on the Continent, where their appearance in the Munich Glaspalast caused a sensation and almost an artistic schism; and in these years a succession of fine portraits from Mr. Lavery's hand—*James Guthrie* (1886), *Mother and Son* (same year, now in Venice Gallery of Modern Art), *Croquet: a Portrait Group* (1890), a *Lady in Black* (1892, and again 1898), the finely virile portrait of *James Fitzmaurice-Kelly* (1898), a *Garden of France* (same year, Philadelphia Modern Gallery), *La Dame aux Perles* (1900, Dublin Modern Gallery), and the delightful *Violin Player* (1901)—brought him to the front of modern British art.

That his position was recognised in Glasgow at the end of the eighties is shown by the fact that about this time he was commissioned by its Corporation to paint the *State Entry of Queen Victoria;* and the *Father and Daughter*, now in the Luxembourg Gallery, was, I believe, the first presentment of his daughter Eileen, who appears

PORTRAIT OF MRS. TREVOR BY JOHN LAVERY

PORTRAIT OF MRS. VULLIAMY
BY JOHN LAVERY

again dressed in white for her first communion, and whom we shall meet yet again here (*vide* illustration, p. 177) in one of his latest paintings.

If the *Vera Christie* of this period has been found to suggest the influence of Manet, we find that of Whistler, who inspired so profoundly this whole Glasgow school, in the portrait of *Miss Mary Morgan;* while I shall find it difficult to pass over without notice the *Polymnia*, which was exhibited in the Salon of 1905. "Jamais," said a French critic of that time, "l'artiste ne posa plus sûrement la touche d'or d'un bracelet, ne s'entendit mieux à symphoniser les noirs, à établir les mouvements par des grands plans, à suggérer cette distinction dont les peintres comme lui aident à refaire une notion neuve."

"Symphoniser les noirs! Suggérer la distinction!" Here is a hint, at least, of two of the secrets of John Lavery's art. As a painter of the modern woman he is unequalled, and their portraits range from the freshest simplicity to the most refined product of twentieth century femininity—from *Mary in Green*, with her candour of expression and reserve of treatment, to the aristocratic beauty of a *Lady in Black* or of *The Sisters*.

In the *Springtime* (Printemps) a young girl robed in white advances, her arms full of white blossoms, and with something of expectancy in her whole attitude; and the cool vernal freshness of this creation contrasts very wonderfully with *Summer*, a girl in bathing costume on the sands—a piece of the most brilliant Impressionism, absolutely vibrating with light and imprisoning within its frame the intense shimmering heat of a summer's day. These two canvases, exhibited this summer in the Irish village of "The Great White City," with between them the *Père et Fille* of the Luxembourg, must have been a revelation to many visitors of the artist's genius; and we feel in these and other kindred portraits by his hand an intuitive, and perhaps racial, sympathy with that most fascinating theme of the world's art—the eternal feminine. "They are both portraits," writes Mr. Christian Brinton of these, "and pictures. They linger submissively on the dividing line between the exact and the undefined. . . . Yet, above all, these portraits are interpretative. In the precise turn of head, in veil lightly brushed aside, or the soft gleam of ring, brooch, or bracelet, you have not only individuality but the secret of that feminine charm which has so disturbed the serenity of the ages."

But we must now turn to those paintings by our artist of which reproductions accompany these lines. These have been selected from the very latest of his creations; and here I may ask for the reader's consideration. For, as Mr. Lavery has pointed out to me, in some of these (*Mrs. Trevor*, *Eileen*, and *The Maid* are instances), where the colour is scarcely yet dry upon the canvas but which are of too much interest to be omitted, it is impossible for the photographer to get as clear a reproduction as where (*e.g.* the portrait of *Sir Andrew Porter*) the

"THE MAID" BY JOHN LAVERY

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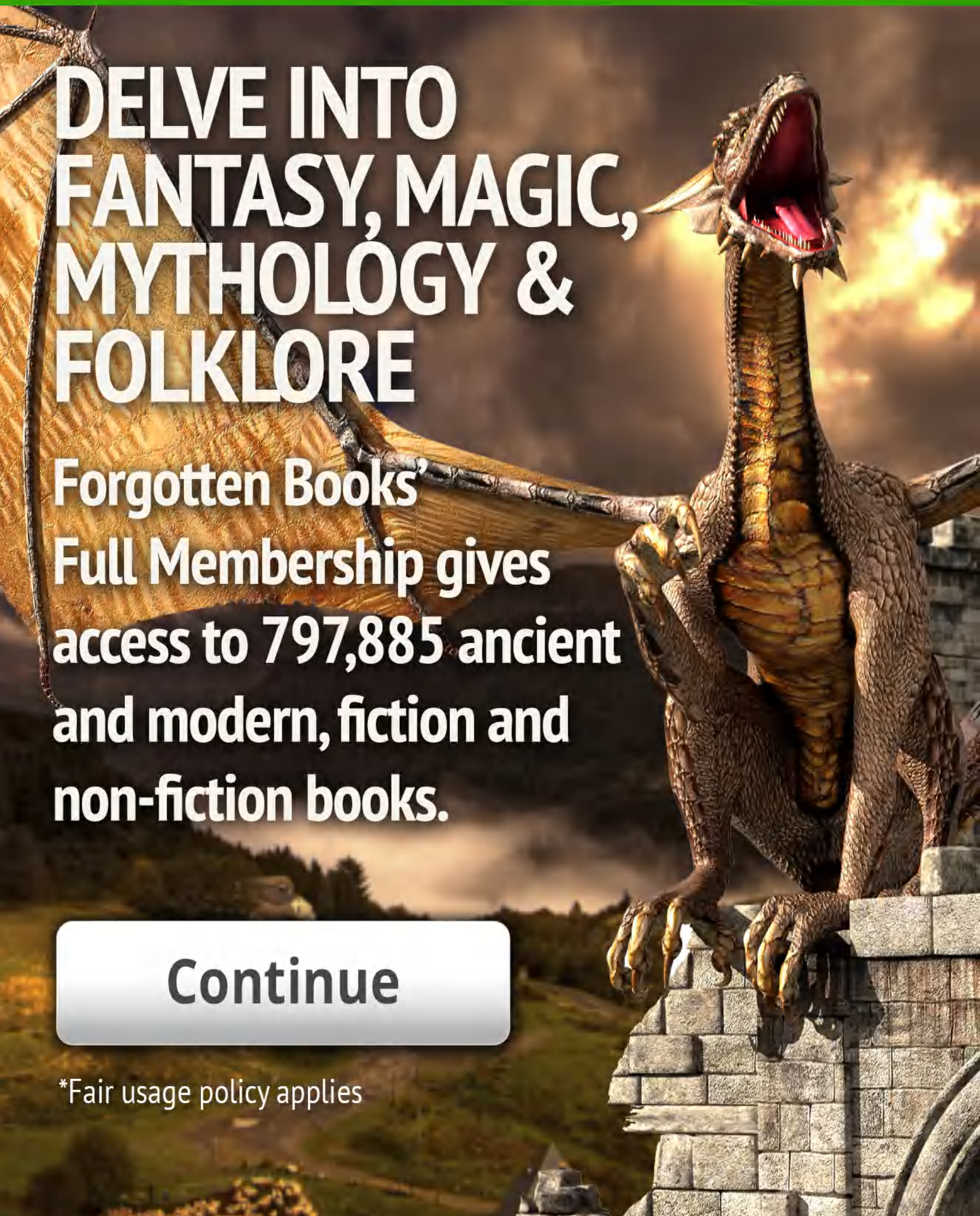
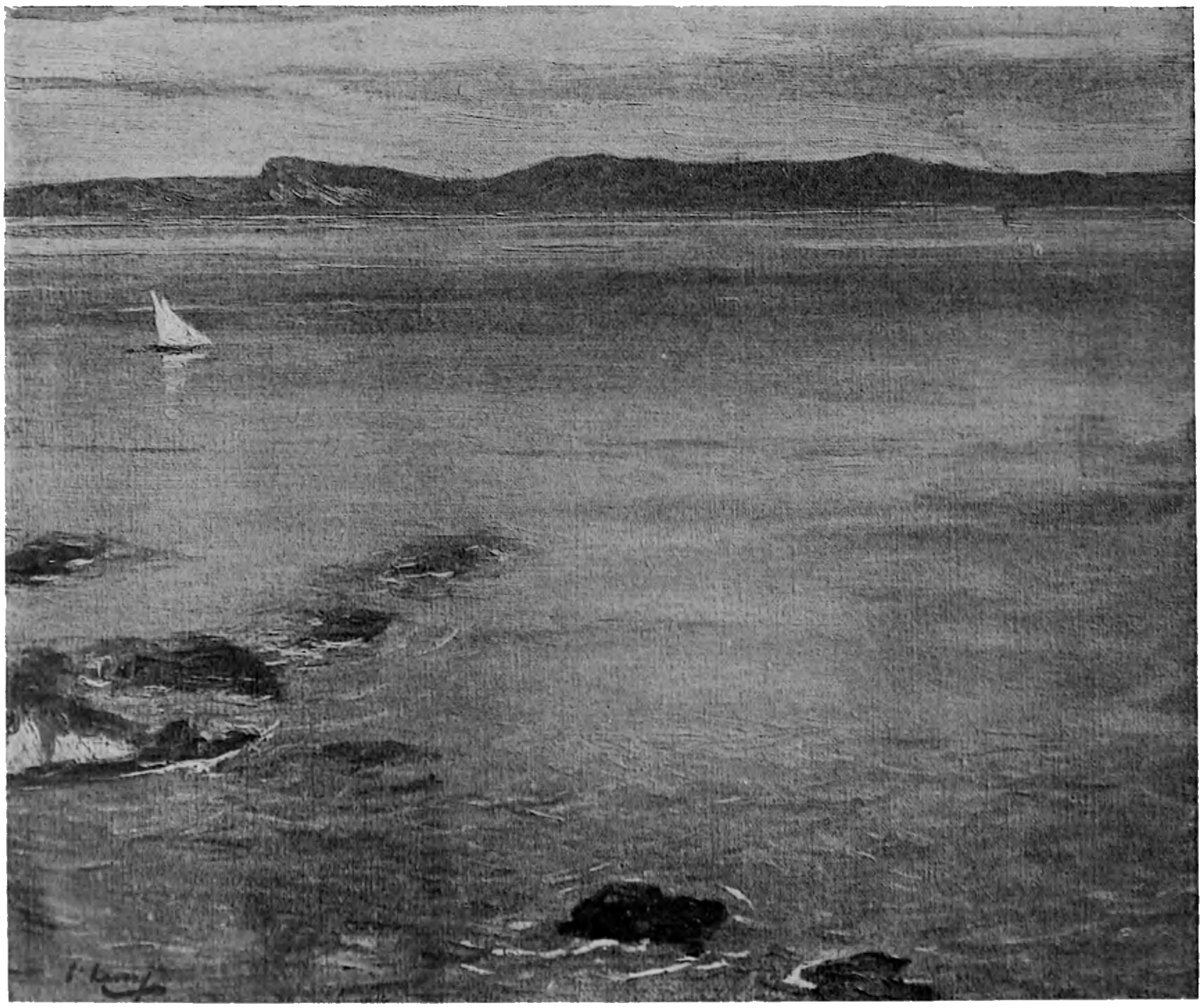


colour has dried completely and the portrait been varnished.

This portrait of Sir Andrew Porter just referred to is a dignified presentation of the learned judge, who is here wearing his Court robes as Master of the Rolls. Mrs. von Meister's portrait is one of singular charm. This lady is American by birth, and married into a high position in Germany, and in the curve of the finely cut lips there is a certain hint of appreciative humour, but she is above all *femme du monde*, and the portrait is as full of dignity as it is beautiful in type and rich in colour. *Mrs. Vulliamy*, of Edinburgh, is a recent portrait (painted in August last) of great freshness and spontaneity; she stands full-length against a background in which the brown canvas has been but little interfered with.

Mrs. Charles Baker stands upright in a cream-white tailor-made costume. "Perhaps the greatest difficulty the portrait painter has to deal with is dress, and the most difficult dress that made by the tailor, whether for man or woman." Such was Mr. Lavery's remark to me on this portrait, and he added, "The artist who can so depict the fashion of his day that it shall be of his day, and yet for all time, and the picture be a thing of beauty, has solved the problem." The great English eighteenth-century Masters had before them the same problem, and either met it by painting a costume which was more or less undated, or avoided (I should hesitate to say evaded) it by veil or cloak or lace.

The artist has here attempted, as stated above, to face the problem directly, and to solve it by what I may call "treatment," that is, by so handling it that though it is obviously a tailor-made gown of the year 1908, and will be so recognised by anyone who is competent in costume, yet it remains a thing which is beautiful in itself. Velasquez did the same when out of the hideous hoops of Spanish contemporary costume he created figures which have an enduring verity and beauty; and Whistler said as much



"A CALM DAY" BY JOHN LAVERY

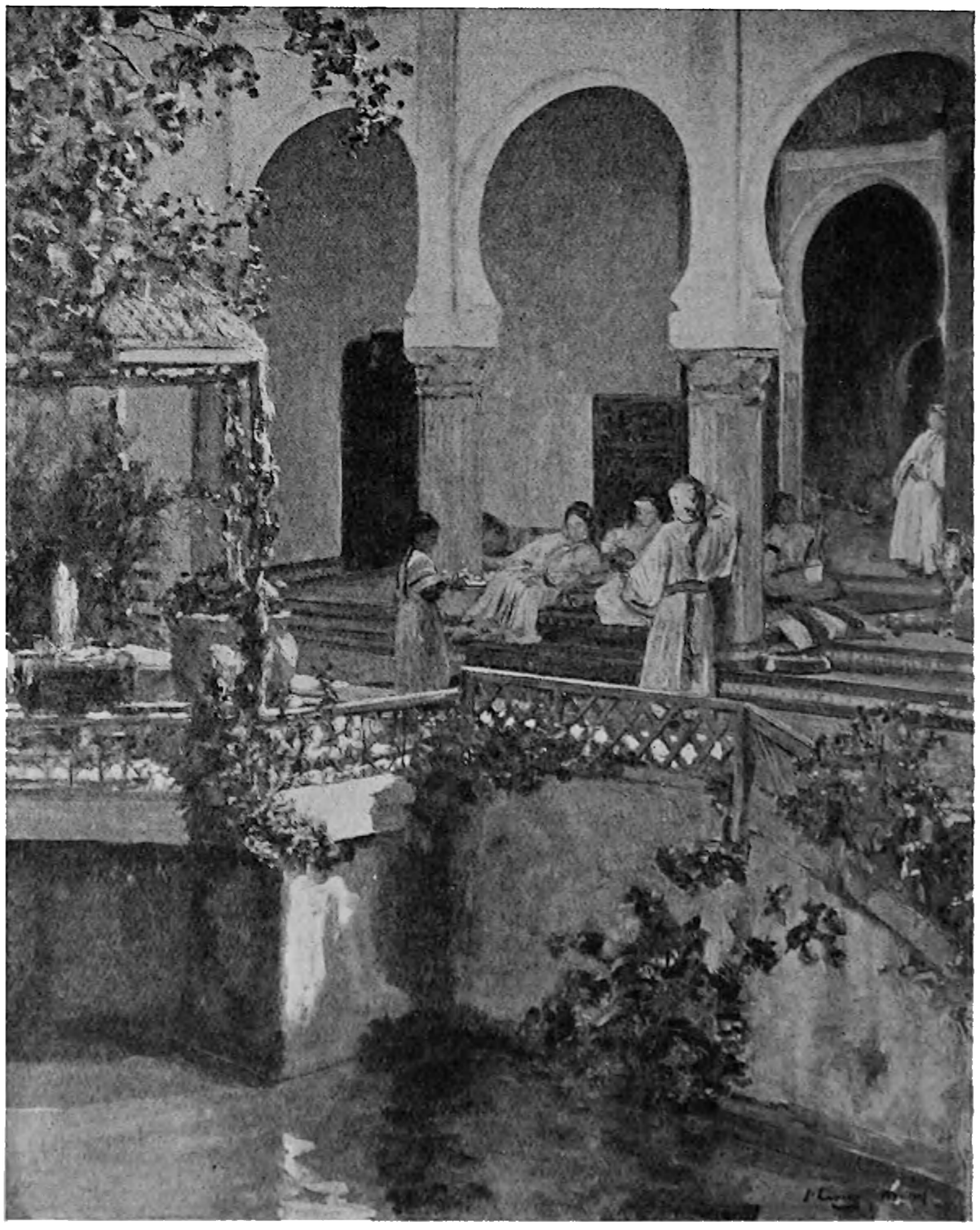
"EILEEN"
BY JOHN LAVERY

"THE HOUSE OF WALTER HARRIS AT TANGIER" BY JOHN LAVERY

when he observed that Art is the Science of the Beautiful.

In his portrait of *Mrs. Trevor* Mr. Lavery touches a colour note which he had before treated with distinction. *Symphoniser les noirs* we have found already to be one note of his art, derived perhaps in its inception from Whistler; but in none of his *Ladies in Black* has he shown more seduction of rich yet sober colour than in this charming portrait, which, as I write, waits the final touches.

In *Eileen* the artist resumes the theme which he has treated in varying phases and ages from *Père et Fille* onwards; and this last portrait of Miss Lavery in white dress, motor bonnet and veil, with her little Pomeranian held by a leash, yields to none in its sympathetic note and charm of design. As the artist progresses, as he develops from a "tight" careful style to greater freedom, so with mastery of technique he can give himself up more securely to the sense of colour. We may find an instance of this in the brilliant paintings of that colour rhapsodist, Joaquin Sorolla; and such is the view Mr. Lavery has both expressed to me, and shown in those paintings of the north African coast (which are included in our reproductions), of the *House of Walter Harris at Tangier*, with the well-known writer's black servant seated beside the fountain in the foreground,



"A MOORISH HAREM" BY JOHN LAVERY

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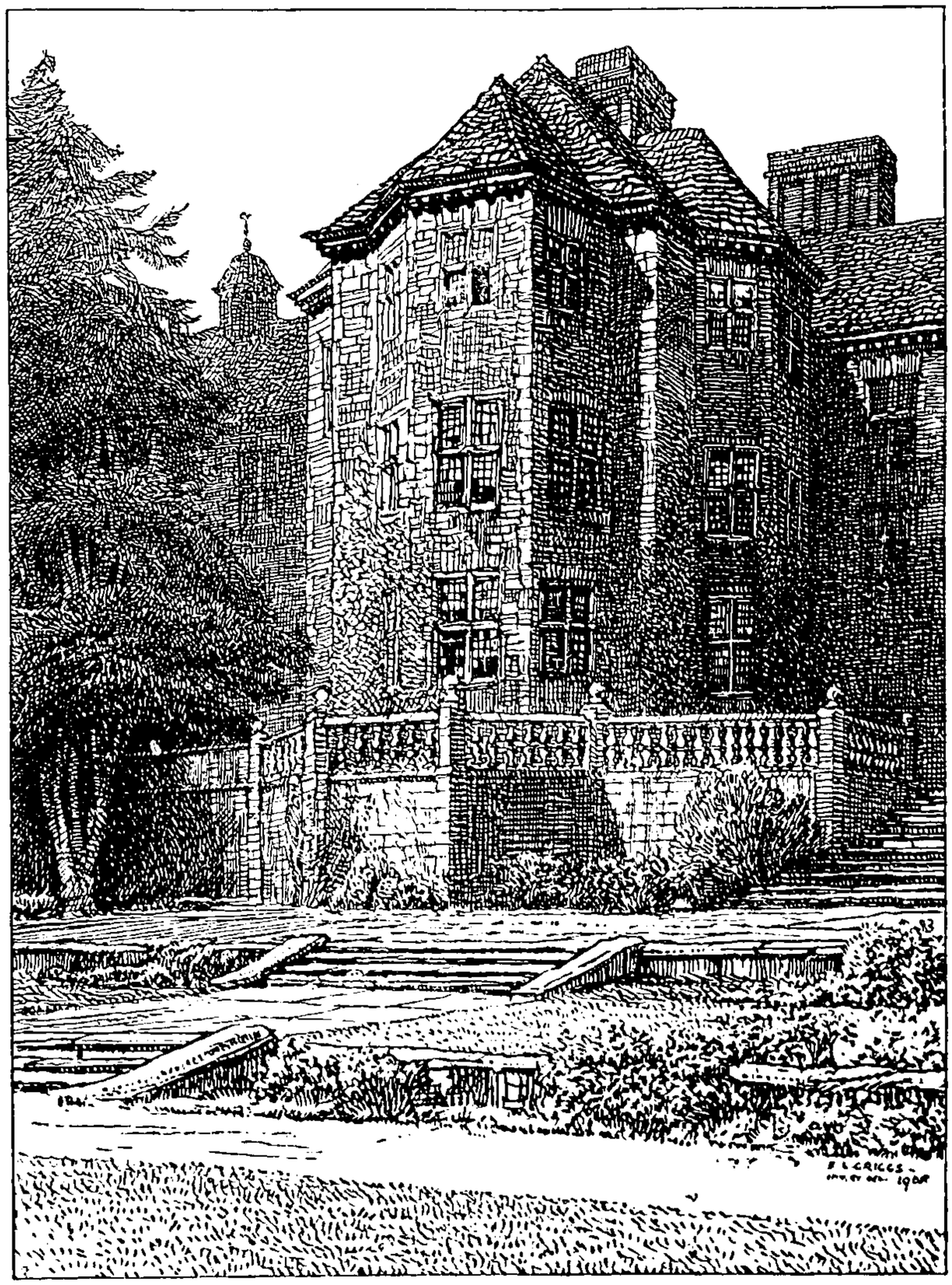
of *A Moorish Harem* and *A Calm Sea*, which is really the Straits of Gibraltar with the Spanish coast in the far distance. And in expressing this view, that colour is the ultimate expression of the painter's personality, the artist referred me to Franz Hals in his latest paintings of the Haarlem museum. He added that (as there) a painting may, seen very close, seem confused, but at a distance become clear and co-ordinate, and reduced for reproduction may give the appearance of extreme finish; while the painter has always to remember that time itself is to complete his work, to aid in bringing it together.

Another of our reproductions may serve as an admirable instance of the argument. Ella Davis possesses great beauty of type, and, as *The Maid*, stands upright in cap, apron, and black dress against a background of the table laid for dinner. Nothing could be broader and stronger than the handling of this full-length portrait, which from a distance, as noted above, appears clear, co-ordinate in design, and reserved in colour. But this reserve of colour, which was a note of Mr. Lavery's earlier art, is changing of late to a greater richness. We may trace this in those studies of Morocco exhibited this year in the Goupil Gallery, and in the brilliant portrait of this summer of the lovely blonde, Miss Lily Elsie, in her rich costume of the last Act of "The Merry Widow."

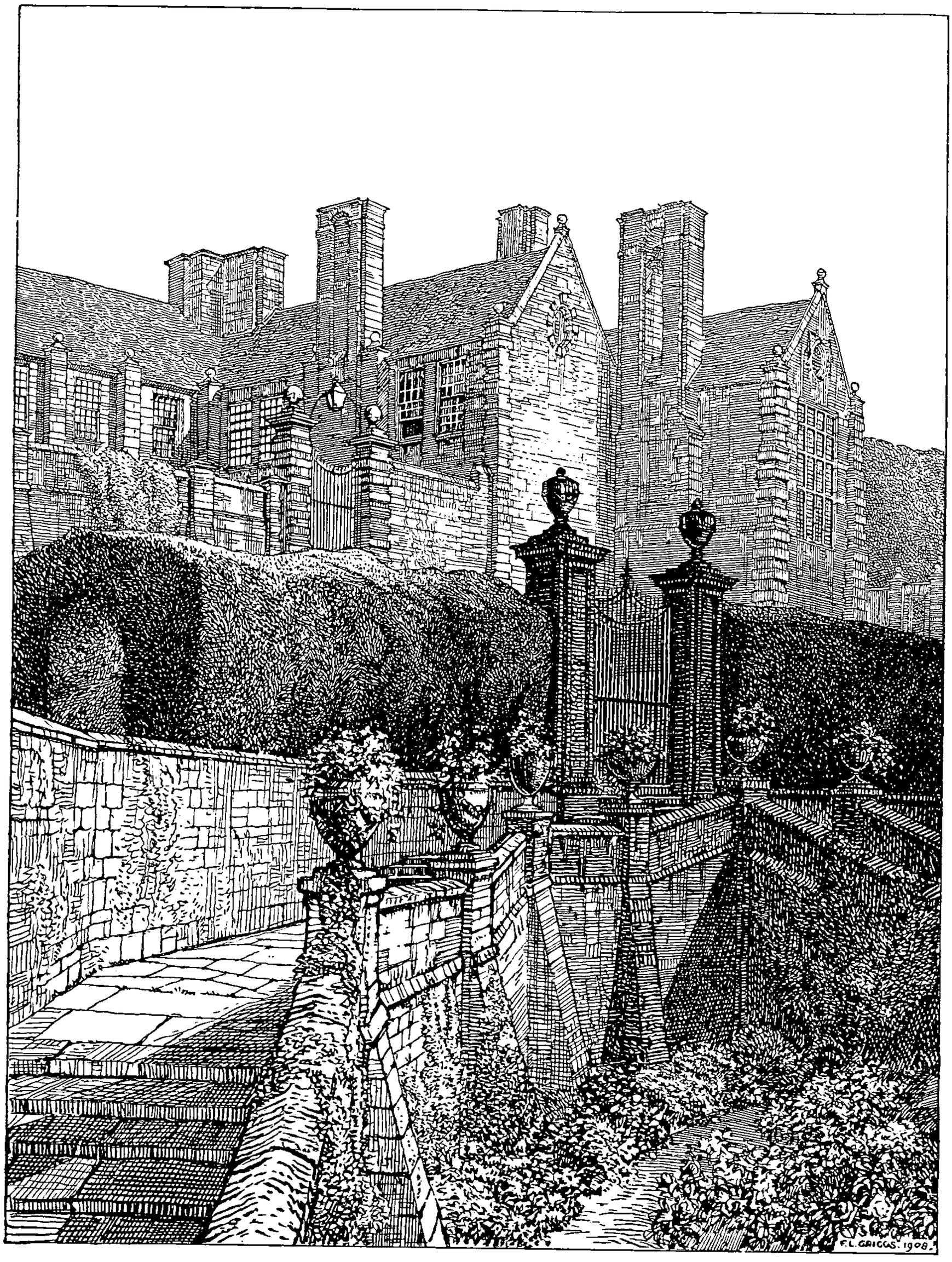
A final word must be reserved for our colour reproduction, whose title, *A Souvenir of a Lost Picture*, points to the fact that its original mysteriously disappeared from a recent exhibition. In this *Souvenir*—a slender blonde in walking dress, with those delicate gradations of grey and black of which this artist is a master—the inspiration of the Muse *Polymnia* seems again to greet us. S. B.

ARCHITECTURAL GARDENING.—III. WITH ILLUSTRATIONS AFTER DESIGNS BY C. E. MALLOWS, F.R.I.B.A., AND F. L. GRIGGS.

THE drawings published this month have nearly all been produced under quite different conditions to those which governed the illustrations to the first two articles. In the latter the designs were almost all made under certain given conditions or within some particular restrictions and as solutions of set problems in a modern architectural practice. With two exceptions, that of the house at Happis-



A TERRACED FLOWER GARDEN DESIGNED AND DRAWN BY F. L. GRIGGS



A HILLSIDE HOUSE AND GARDEN
DESIGNED AND DRAWN BY F. L. GRIGGS

burgh, Norfolk, on page 184, and the house and garden plan on page 186, for a site near Sherborne, in Dorset, the accompanying designs have been made with no such restrictions, either of site or space, except that bounded by the paper on which they are drawn. These designs, therefore, are to be considered less as projects in practical building than as efforts in pictorial design. In each case, however, some idea, more or less nebulous, has been sketched out beforehand, so that each detail, as here illustrated, has some relation or connection with other portions of an entire scheme. In other words, nothing is shown in any of these designs which could not be carried out in actual practice.

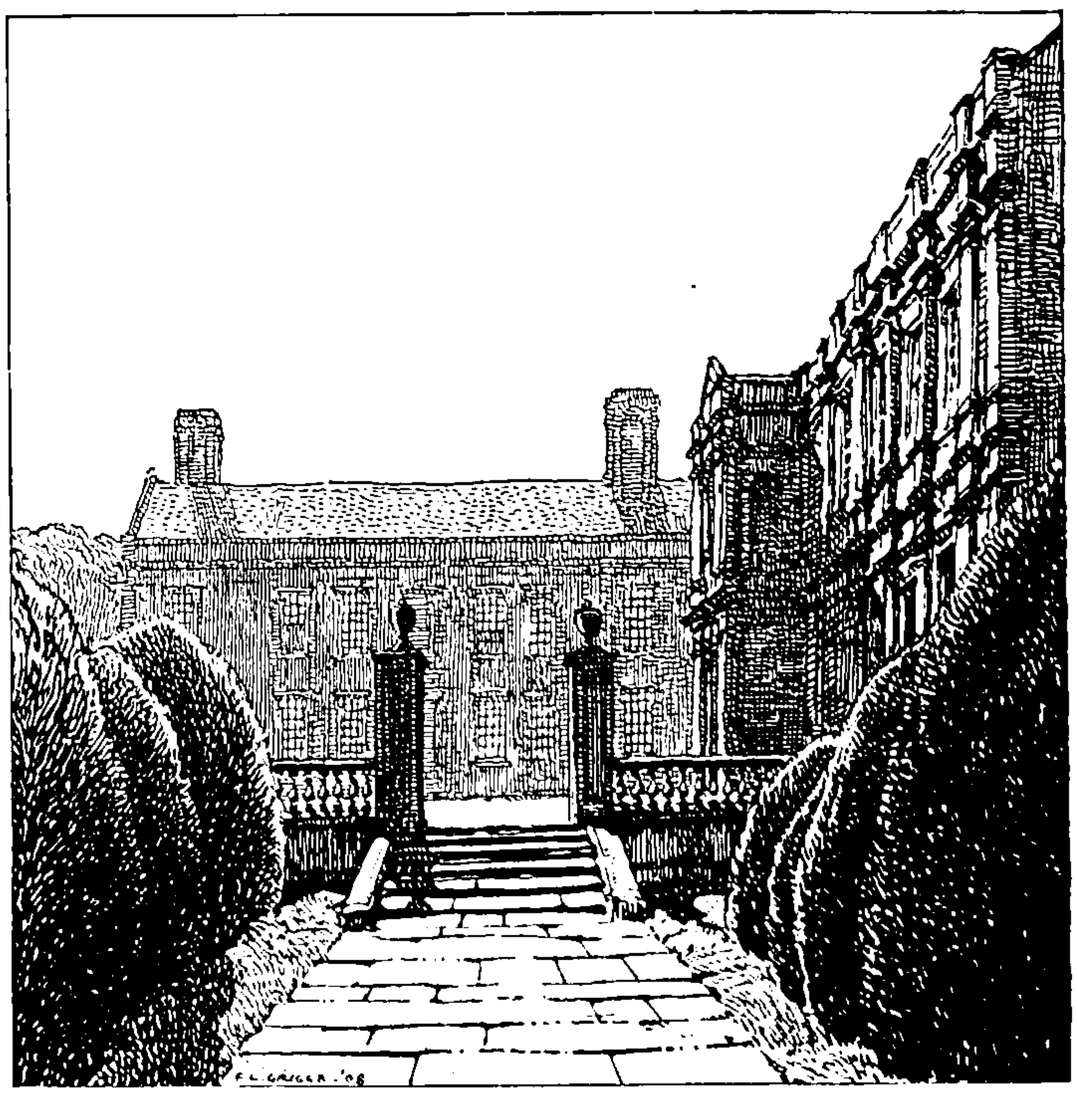
They are intended to embody and illustrate some of the principles of architectural gardening as applied to its design. Something of the effect wrought by the hand of Time upon such work has been anticipated in some of these drawings, not only for the sake of pictorial effect, but also because new houses and gardens, whatever their merits, cannot possess the same charm that comes with age or long use. Most of the so-called landscape gardens now existing are of a respectable age, and just so far as time and use have helped them, they gain accordingly in comparison with the newer gardens of the formal manner. In this way they claim a merit which is in fact no inherent part of the design.

It is to the advantage of the formal garden that nature should not be kept within too narrow confines. Topiary work, such as that illustrated opposite, in the design for a green alley of clipped yew and evergreen oak, is best when it is more or less freehand (as in the examples at Rockingham Castle or Cleeve Prior Manor)—when the compromise between art and nature is a fair one. If this is not allowed, the result is apt to be that stiffness and hardness of outline which was one of the blemishes of the formal school, and one most certainly to be avoided in modern design.

In the February number of THE STUDIO this year we published a short description, with an illustration, of a proposed seaside village in Norfolk. The project is to extend the present typical and picturesque village of Happisburgh along the cliff on the north side of the village, and endeavour by following the old tradition in simple building to re-create its interest and charm. The pencil drawing on page 184 shows a design for one of the larger houses, with the entrance to the garden on the south side.

Norfolk can claim the possession of as distinctive and characteristic style as any county, and there is an unusually marked difference between its work and that of the adjoining counties of Suffolk, Cambridgeshire and Lincolnshire. A Norfolk house is easily known by its high-pitched roof of reed-thatching, its walling of flint or flint and brick, its parapet gables of brick and flint, and its always interesting detail in the brickwork at the springing, parapet and apex of the gables.

The house and garden just referred to were designed on traditional lines and show some of the principal characteristics of old Norfolk building. In the old work the dexterous treatment of bricks, sometimes built at random, and often (with more effect) in some simple geometrical pattern amidst the main walling of flint, greatly helps to give to these fine old buildings that look of quiet distinction nearly always seen in the work of bygone days and so rarely in the buildings of to-day. The art of the Norfolk building is appealing because it



A FLAGGED TERRACE AND FORECOURT
DESIGNED AND DRAWN BY F. L. GRIGGS

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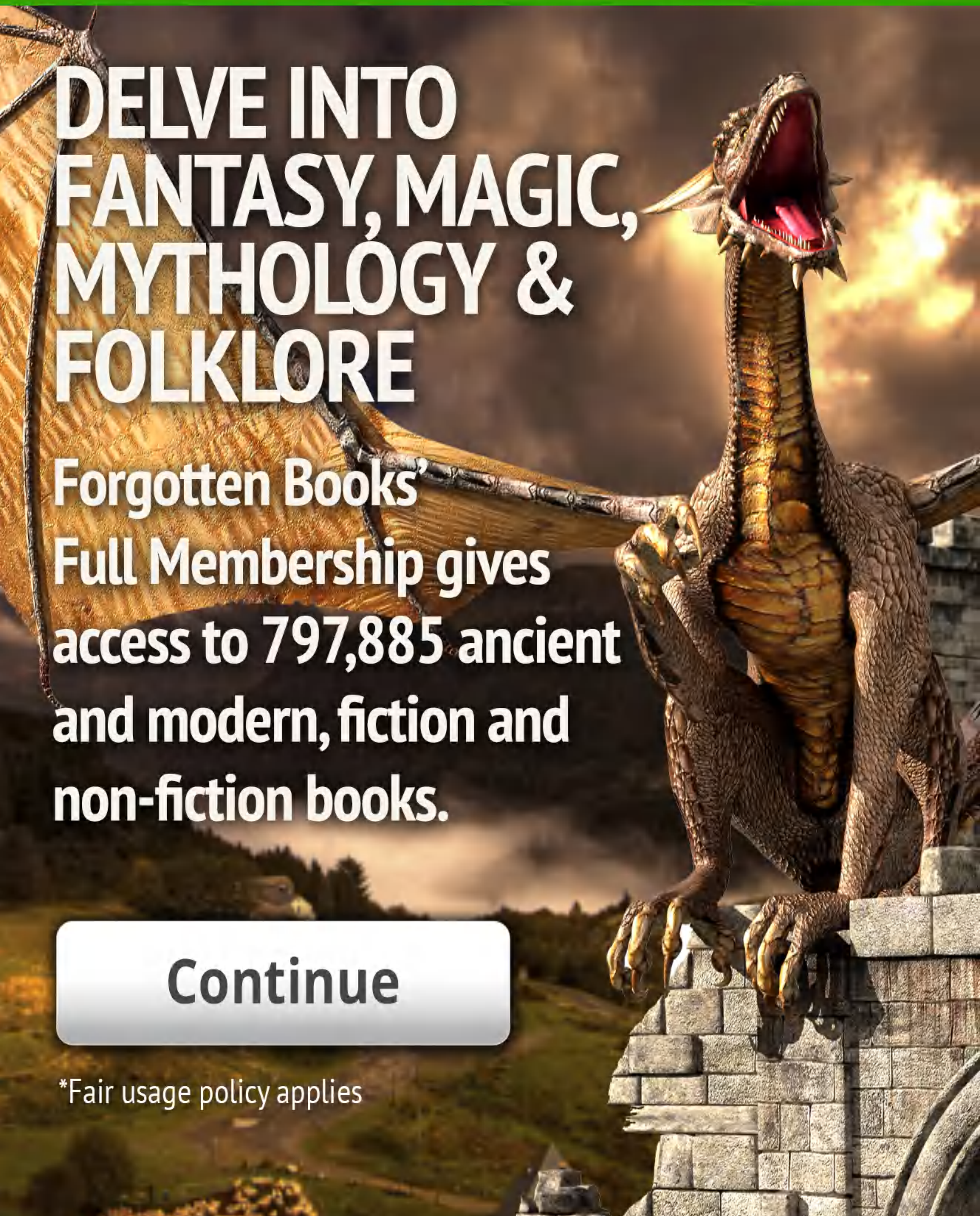
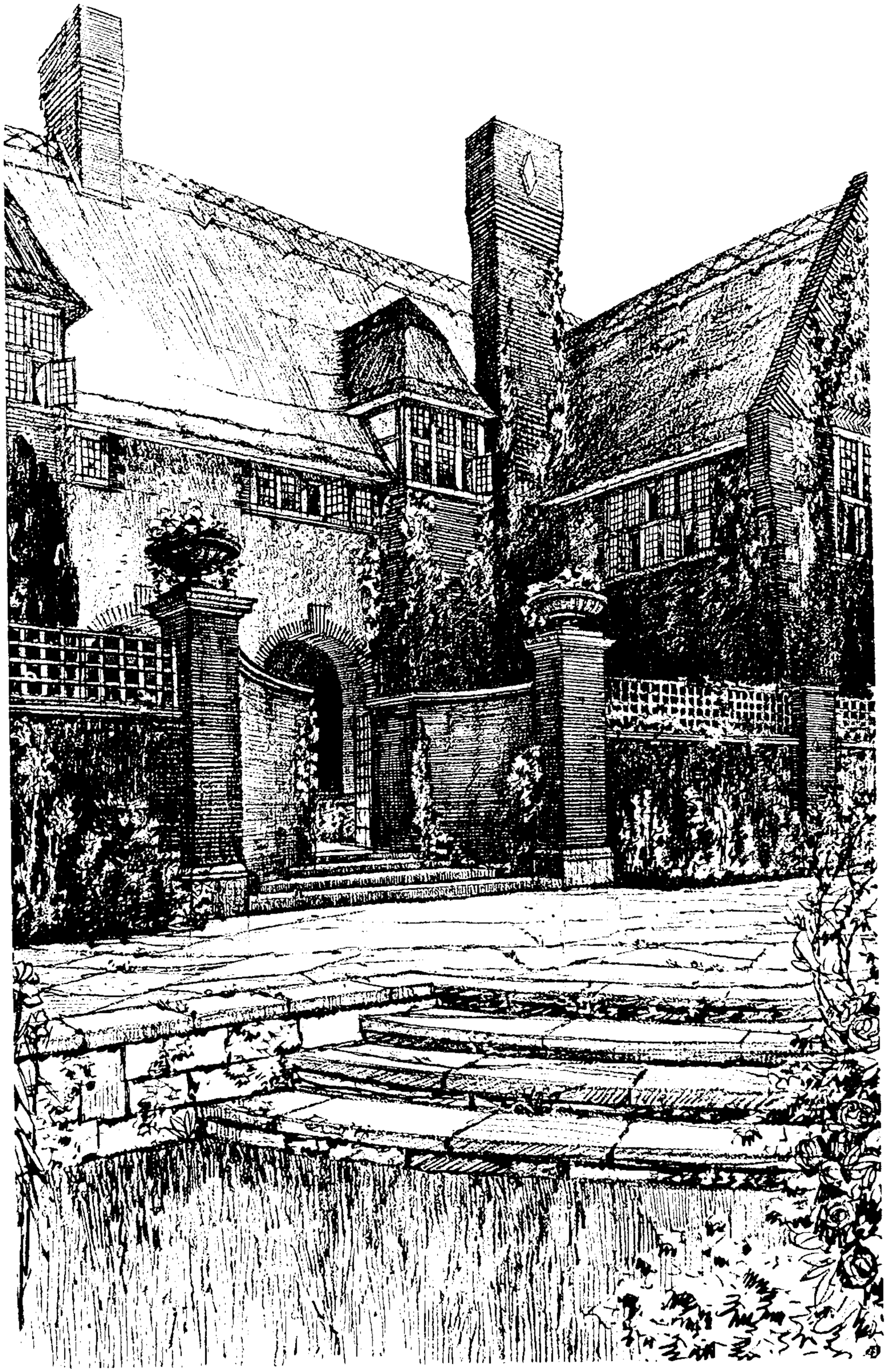
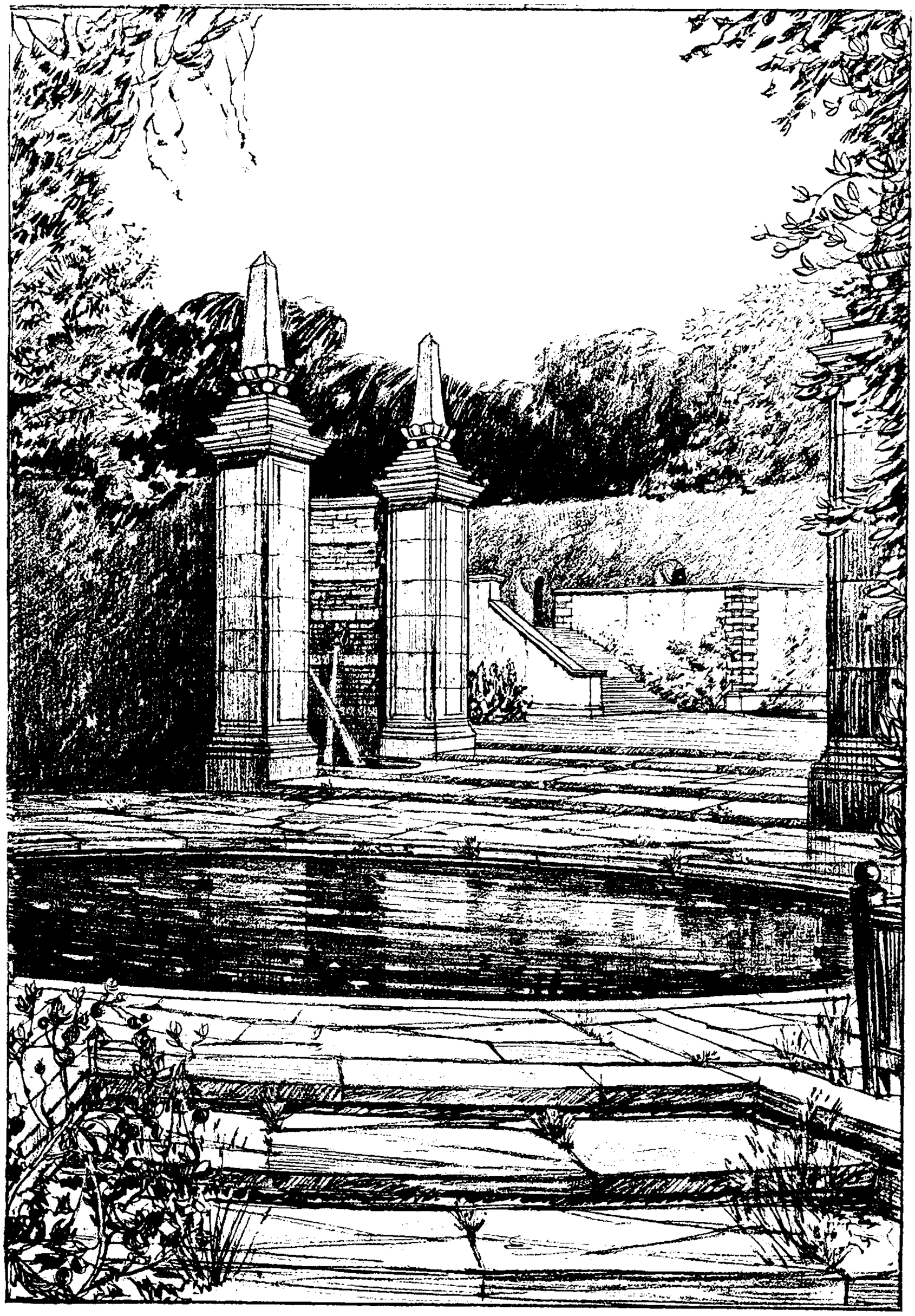




GARDEN FRONT OF PROPOSED HOUSE AT HAPPISBURGH, NORFOLK. DESIGNED AND DRAWN BY C. E. MALLOWS, F.R.I.B.A.



LILY POND AND ENTRANCE TO A TERRACED GARDEN. DESIGNED AND DRAWN BY C. E. MALLOWS, F.R.I.B.A.

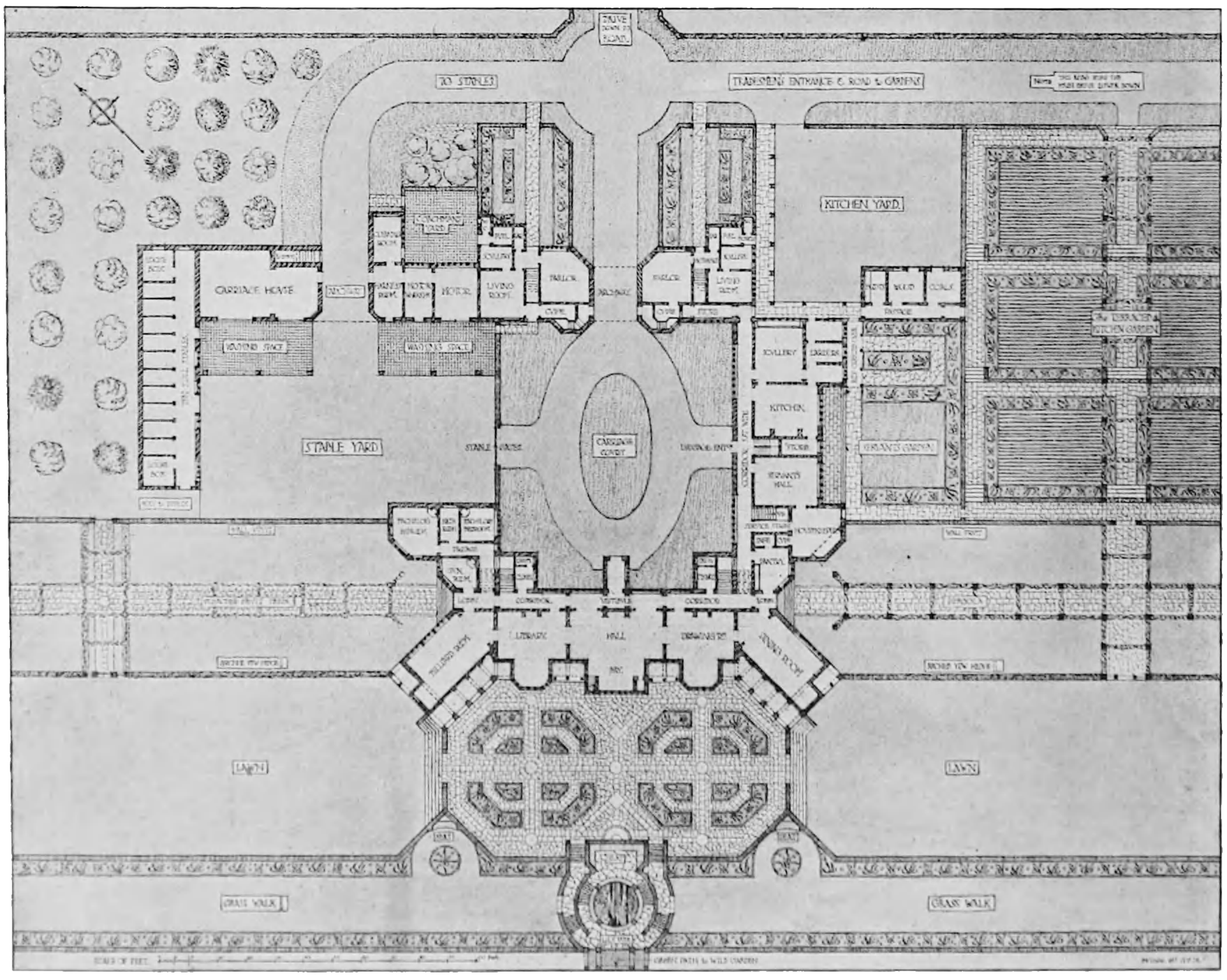
does not aspire; it looks no more than it is, and, moreover, is an exact expression of the purpose it is intended to serve. Of course, there is always the additional interest that time and colour alone can give; this there is in abundance, and in such a manner that nearly all the old work of the date in question has the inevitable look of the soil itself, of having always existed with the landscape around, and of being perfectly adapted to it.

The drawings here reproduced are also intended to illustrate in different ways the value of breadth and simplicity in plain wall surfaces, as on pages 181 and 184, in the drawing of the hillside house and terraced garden, and of the Norfolk house; and the advantage of uncrowded terraces and level lawns, as in the drawings on page 188 and below. In work of this kind the eye is a better and surer guide in setting out than the implements of a studio, and restfulness in design and suitability to purpose can only be attained by relying upon vision for all the essential parts of garden design.

The entrance to a terraced garden illustrated on page 185 by a pencil drawing is a part of an entirely imaginary plan for a terrace and water-garden on the side of a hill which has its highest part at its northern boundary, some 30 feet above and 400 feet distant from its southern one.

The pencil drawing on page 187 of a pergola and enclosed pond is a suggestion for the treatment of the southern end of a pergola (to be used as a tea-house) overlooking an enclosed pond. The pergola itself would connect the pond with the east side of the main terrace of the house, and would be balanced on the opposite or west side with a similar pergola terminated in a like manner.

The site of the house and garden, near Sherborne, in Dorset, is almost unique in that county of beautiful prospects. The summit of the hill, 750 feet above sea level, on which the house is proposed to be built, has splendid views in nearly every direction except to the east. With a desire to obtain the greatest amount of sunlight in the house and views of the scenery from both house and garden, the somewhat unusual plan as here



PLAN OF HOUSE AND GARDENS NEAR SHERBORNE — C. E. MALLOWS, F.R.I.B.A., ARCHITECT

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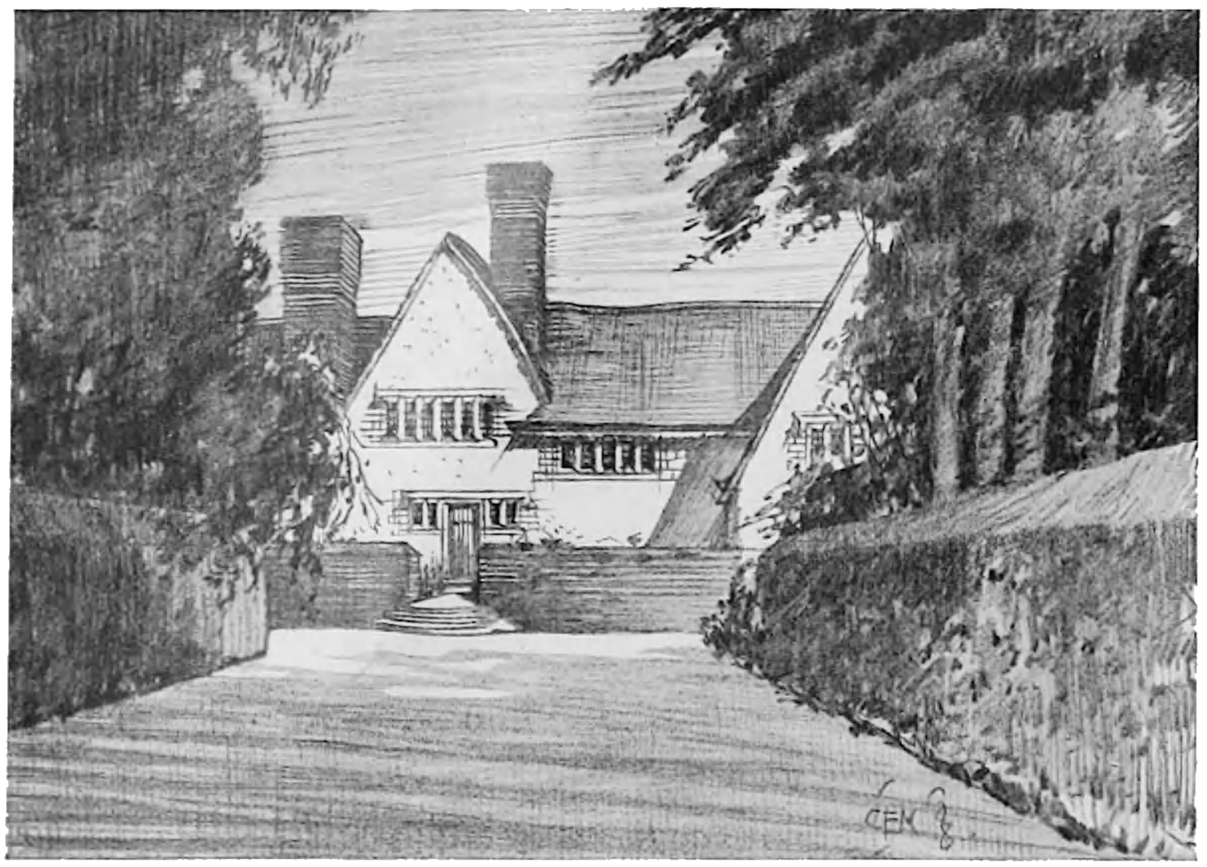


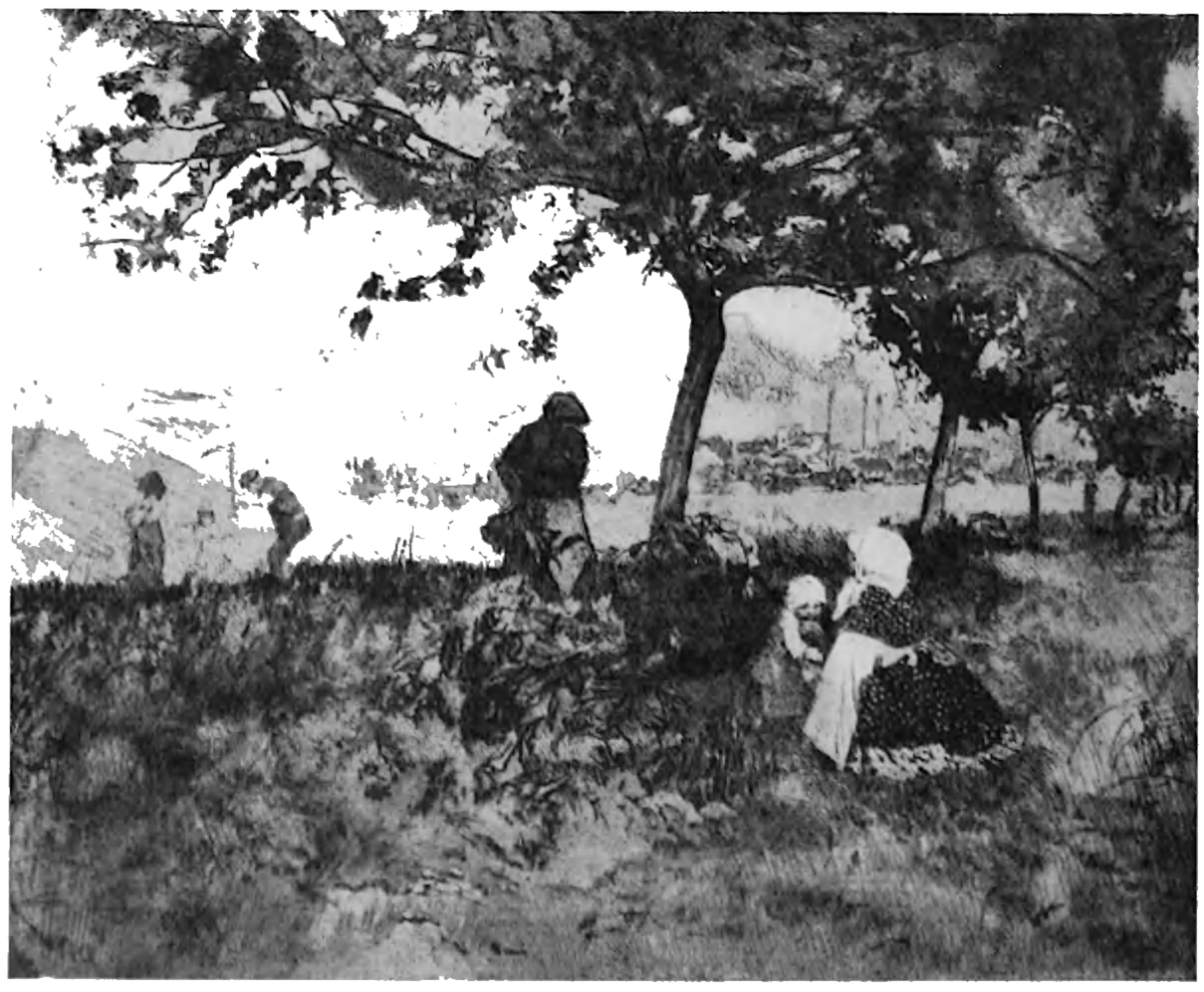
DESIGN FOR HOUSE AND BOWLING GREEN BY C. E. MALLOWS, F.R.I.B.A.

illustrated was adopted. By placing the drawing and dining room wings at an angle with the centre of the house, not only were these conditions fulfilled, but the plan both of the house and garden gained in interest and variety. The second terrace shown at the foot of the drawing divides the more formal portion of the design from the wild garden on the slope of a steep hill, which is in reality a portion of an old wood at the foot of the hill below and which has been included in the general garden scheme because of its unusual beauty in the possession of a wealth of wild flowers.

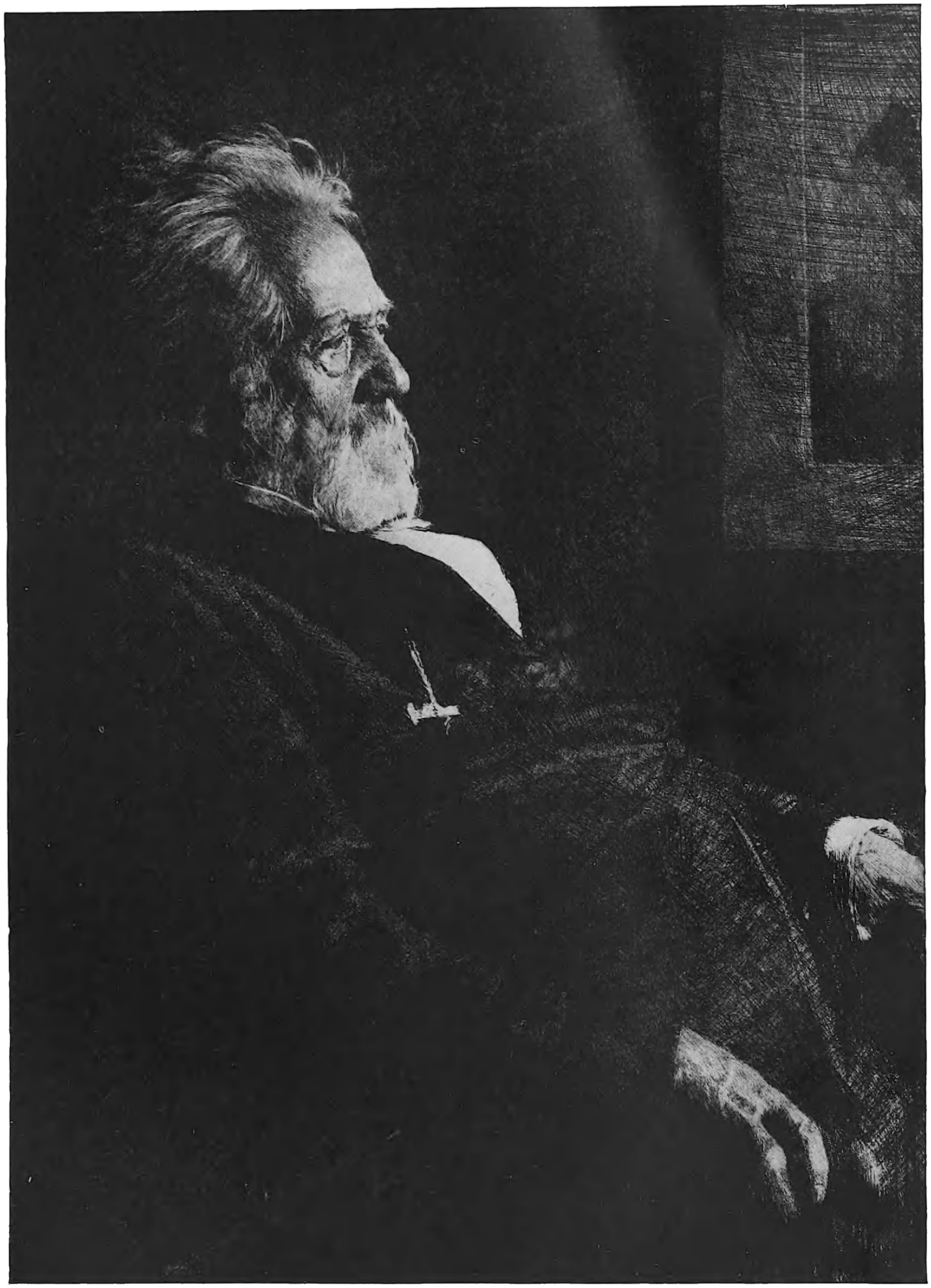
In planning a bowling green the essential points to consider are its size, position in relation to the house and garden generally, its level, and, above all, its shade. The direction of its length should, of course, like a tennis lawn, be north and south, and never, unless complete shade can be obtained, east and west. If it is possible to so manage the green between trees in a glade as indicated in the sketch design reproduced on this page, scarcely a better position can be obtained; but of course great care would be necessary so that the requisite amount of sunlight and air can be obtained, otherwise difficulties would arise in keeping the turf in good condition.

AN AUSTRIAN PORTRAIT-ETCHER: FERDINAND SCHMUTZER.

A QUARTER of a century ago there could scarcely be said to be a school of etching in Austria. Comparatively few artists practised it, and most of those who did used it as a means of reproducing the ideas of others. Of the small band of original etchers who flourished in those days, it would be difficult to name more than one or two whose reputations have travelled far beyond the boundaries of their native country. But in the seventies came a revival, and much of the credit for bringing this about is due to Wilhelm Unger, who came to Vienna from Germany



"TURNIP GATHERRRS AT SKRIVAN IN BOHEMIA" BY FERDINAND SCHMUTZER



PORTRAIT OF RUDOLF VON ALT, ÆTAT 85
FROM AN ETCHING BY FERDINAND SCHMUTZER

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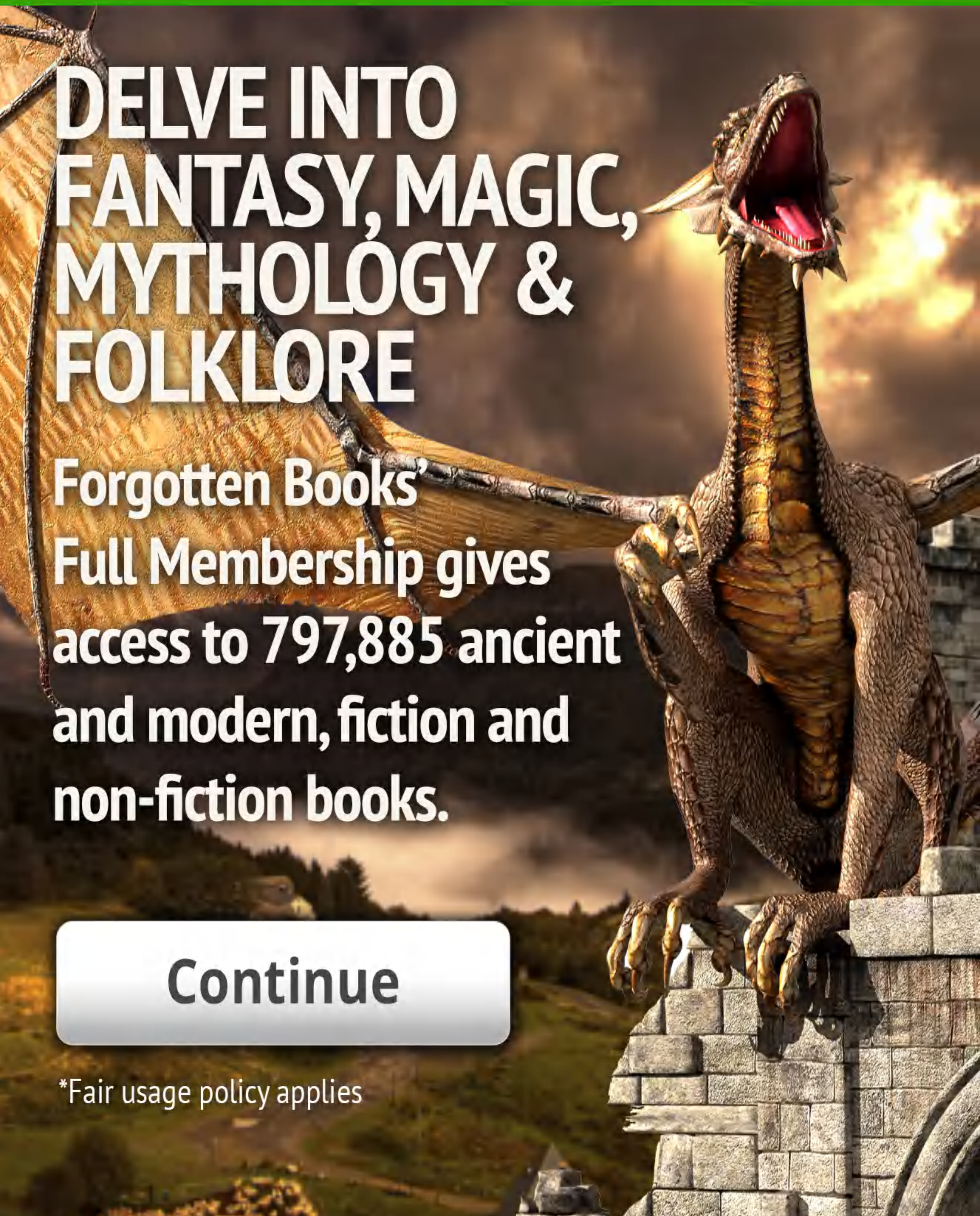


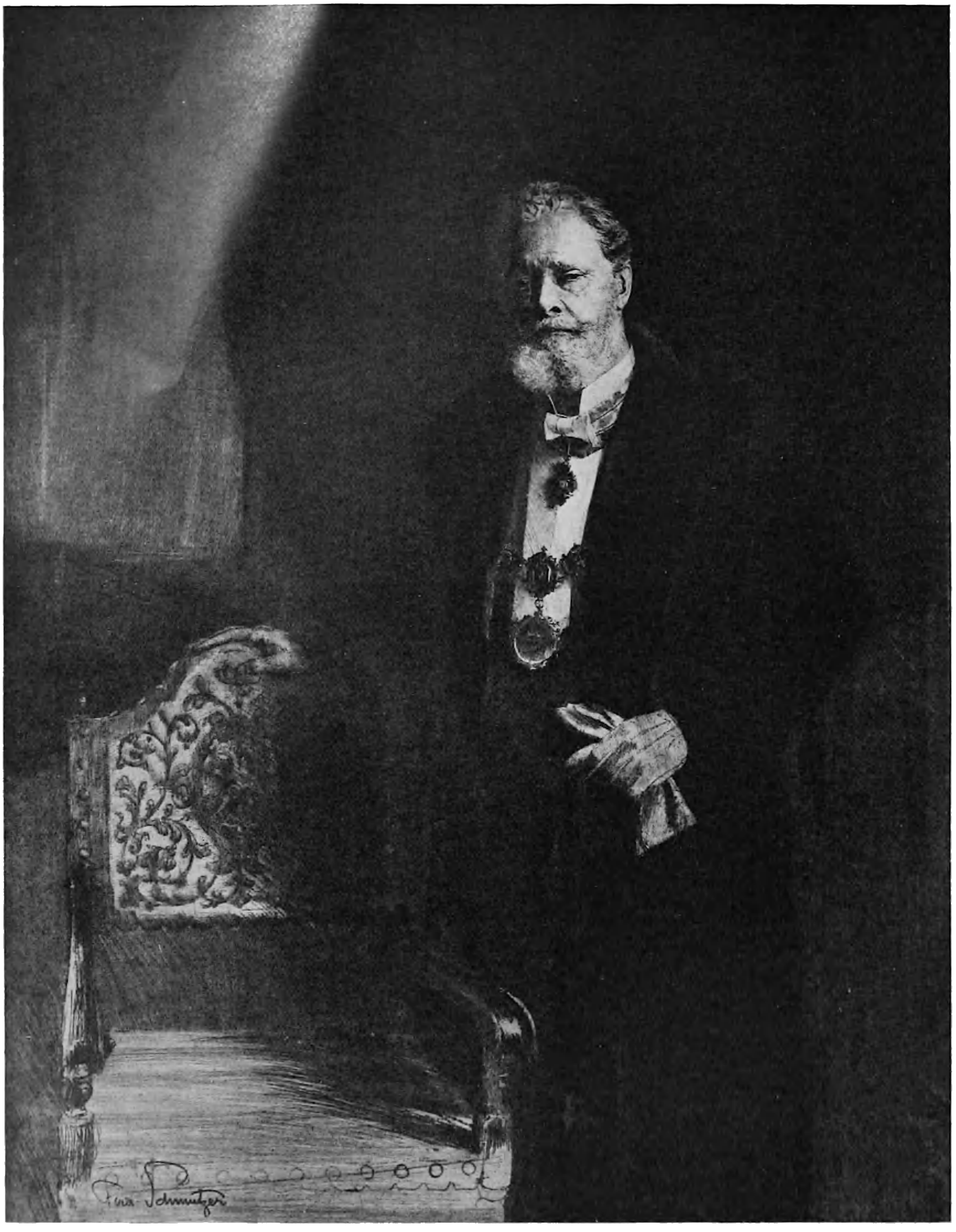
at a later one in 1897 he received the large gold medal awarded by the State. The year was that in which a group of young men seceded from the Künstlerhaus and founded the "Secession." Schmutzer himself seceded later on, and he is still a prominent member of the organisation.

The visit to Holland was decisive for the artist in another direction. It made him dissatisfied with painting. He failed to find in it the means of giving complete expression to his feelings and impulses. Already in 1896, a year before he had won recognition as a painter, he began to haunt the Albertina, where, among her rich treasures, he again found his highest ideals in the glorious Rembrandt drawings and etchings he found there. He determined to forsake painting for etching, just as he had abandoned sculpture for painting, and one day in the same winter he presented himself at Professor Unger's studio and asked to be accepted as a student. His wishes were gratified. To-day the pupil now occupies the post then filled by his teacher.

Quickly acquiring the technique of etching, Schmutzer was not long in winning success as an etcher of landscapes, bridges, interiors, and *genre* subjects. At the outset his preference was for very small plates, but little by little, as his confidence and power of expression grew, his plates became correspondingly larger, until at length they reached the unprecedented dimensions of the *Joachim Quartet* (page 191) and *The Equestrian* (reproduced in "The Art-Revival in Austria"). Of these two, the former measures over four feet in width and about a yard high, while the latter, an upright, covers nearly the same space. What would Whistler have said to such dimensions as these? "The huge plate," he said in one of the "Propositions" he addressed to the Hoboken Etching Club, "is an offence—its undertaking an unbecoming display of determination and ignorance—its accomplishment a triumph of unthinking earnestness and uncontrolled energy." In spite of this forcible and characteristic expression of opinion, however, it may be urged with a good show of reason that in a case of this kind it is the end that justifies the means. These large etched portraits are deliberately intended for exhibition on walls, and are not of course meant to be preserved in portfolios, and how admirably they answer the purpose intended was shown two years ago at the Milan exhibition, where some of these large etchings of Schmutzer's figured on the walls of the Viennese Room and made a great impression.

Portrait etching has proved to be Schmutzer's true *forte*. Commencing in 1897 with his plate of *Count Latour*, at that time Minister of Education in Vienna—a plate from which only six impressions were taken and which proved a veritable revelation to those who were watching the artist's career—he followed this up, in the same year, with his masterly plate of *Rudolf von Alt*, the veteran pioneer of the modern school of Art in Vienna, who, when well past his fourscore years, joined hands with the young men who unfurled the banner of progress, becoming the first honorary president of their organization, called "The Secession," and con-

JOSEF KAINZ AS "HAMLET" FROM AN ETCHING BY FERDINAND SCHMUTZER



PORTRAIT OF DR. KARL LUEGER BURGOMASTER OF VIENNA. FROM AN ETCHING BY FERDINAND SCHMUTZER

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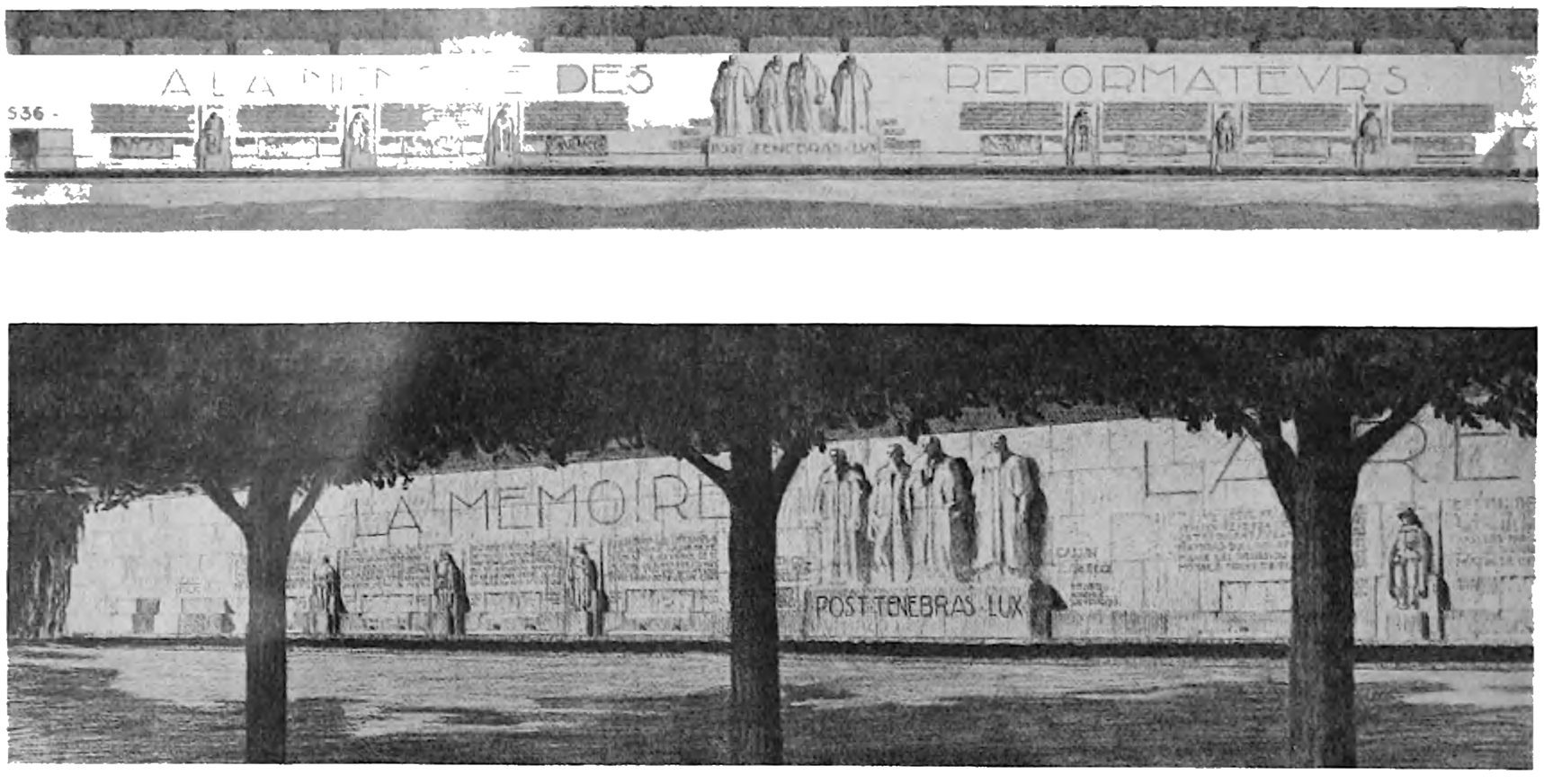
Prize Designs for Reformation Monument, Geneva



FIRST PRIZE ("LE MUR") — MM. MONOD & LAVERRIÈRE, TAILLENS & DUBOIS, ARCHITECTS; M. REYMOND, SCULPTOR

mark that event by the erection, in honour of the Reformer's work, of a monument planned on broad historical lines, recalling to the public mind, in a manner at once popular and durable, the names and influence of the Reformers in all parts of the world.

"The monument should be in celebration less of a man than of *an idea*, but at the same time an *historical* monument, the commemorative value of which should be drawn from history—represent, that is to say, figures and facts, both precise and concrete, as expressive as possible of the reality.

"It should be a *popular* monument which all can easily understand, and in keeping with the general instruction on the subject given in schools, the main idea of the Committee being that of a monument which shall serve as an object-lesson alike to the Genevese and to foreign visitors. This double character necessitates a monument in which sculpture plays the principal part and allegory almost none, and the essential feature of which should be historical figures. As to these, the statue of Calvin should, of course, be amongst them; but as the monument is not to be, in the strict sense of the word, erected to him, it is necessary that the figure of the Reformer should be surrounded by the figures of his most influential co-workers and followers in Geneva and throughout the whole Protestant world.

"This group should only evoke the individuals as dominated by the idea, and the more comprehensive and representative it is the more will it contribute to the commemoration of the work of the Reformers.

"This leads to another and fundamental character of such a monument; it should be *international.* Around or by the side of the Reformers should be devised a memorial of those statesmen and

DETAIL OF THE ABOVE DESIGN

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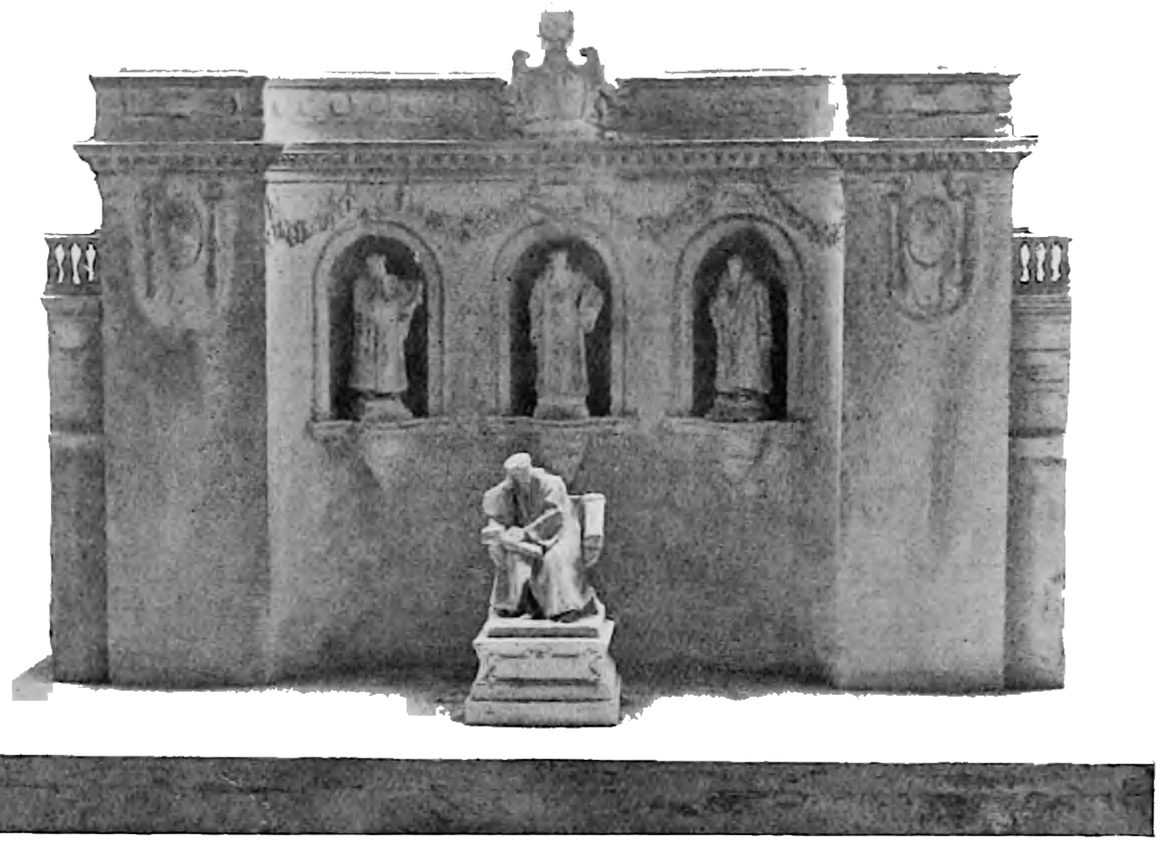
THIRD PRIZE, EX

soldiers, from far and near, who have been the great pioneers of the Reformed Faith, thus recalling in the most striking manner possible that important fact of modern history—the unity of inspiration and of social and political development of the communities that have come under the influence of the Calvinistic Reformation."

As to the site of the monument the programme states that "in accordance with the resolution adopted by the Geneva Town Council in 1907, it should be that section of the Promenade des Bastions which lies between the main avenue of the Bastion Gardens and the rue de la Croix-Rouge. The choice of this site, at the foot of the ancient ramparts, which were constructed at the time of the Reformation for the defence of the liberty and independence of the city (and known as the Reformers' Wall), emphasises the importance of the historical character of the work. The monument may be grouped or distributed on the allotted ground, but it must be so conceived as to harmonise,



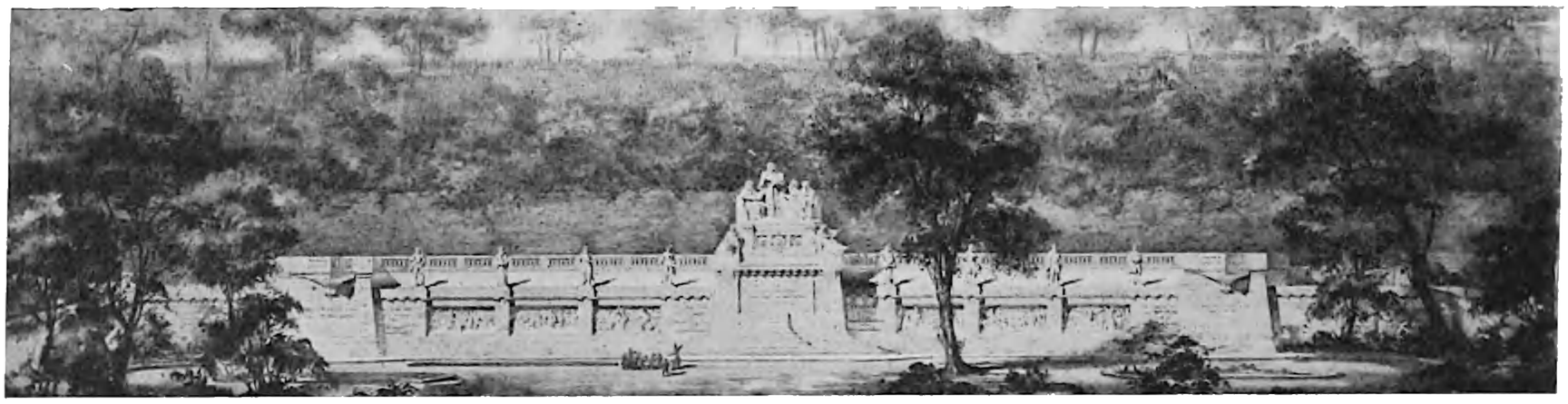
SECOND PRIZE ("LE MUR DES RÉFORMATEURS")
H. F. NÉNOT, ARCHITECT; P. LANDOWSKI AND H. BOUCHARD, SCULPTORS

THIRD PRIZE, EX ÆQUO ("ALMA MATER") GUIDO BIANCONI, SCULPTOR

as a whole, with the picturesque, and historical aspects of the gardens."

Such are the broad outlines of the programme, and these are followed by a detailed account of the figures which should be included in the monument.

It is no matter for surprise that independent artists should have taken exception to these hard-and-fast conditions, clipping as they do the wings of free, individual imagination. And yet, on due reflection, and after having taken into consideration the event to be celebrated, the site clearly indicated by history, and the delicacy of the task the Committee had to accomplish, one cannot but conclude that the course taken was for the best. Had the Committee thrown the reins on to the back of that restive Pegasus, artistic caprice, it would doubtless have borne them far into art's wonderland, and they would have returned laden with rich, symbolic spoil, beautiful in itself, but which would have called forth endless controversy, and might have been utterly out of keeping with certain fundamental conditions of such a competition. In voting for a monument planned on broad historical lines rather than a symbolic creation, they were guided by the actual requirements of the event to be celebrated, and the site offered. Besides, the programme was obviously a feeler, so to speak, thrown out for the purpose of bringing together a number of adaptable designs which should form the *basis* of a serious inquiry and a definite decision. The response was in every way satisfactory. No fewer than seventy-one designs were sent in, some of them of great merit, and forming as a whole a remarkable representative exhibition. An international jury was then elected, consisting of such eminent sculptors and architects as MM. A. Bartholomé and C. Girault of Paris, Professors Tuaillon and Bruno-Schmitz of Berlin, Mr. (now Sir) G. Frampton, R.A., of London, and M. Gull of Zurich. These were joined by Professor Lucien Gautier, President of the Association for the Monument of the Reformation; and MM. Alfred Cartier, Horace de Saussure (painter), Professor Charles



THIRD PRIZE, EX ÆQUO ("JUBILÉ")

P. HEURTIER, ARCHITECT; F. SICARD, SCULPTOR

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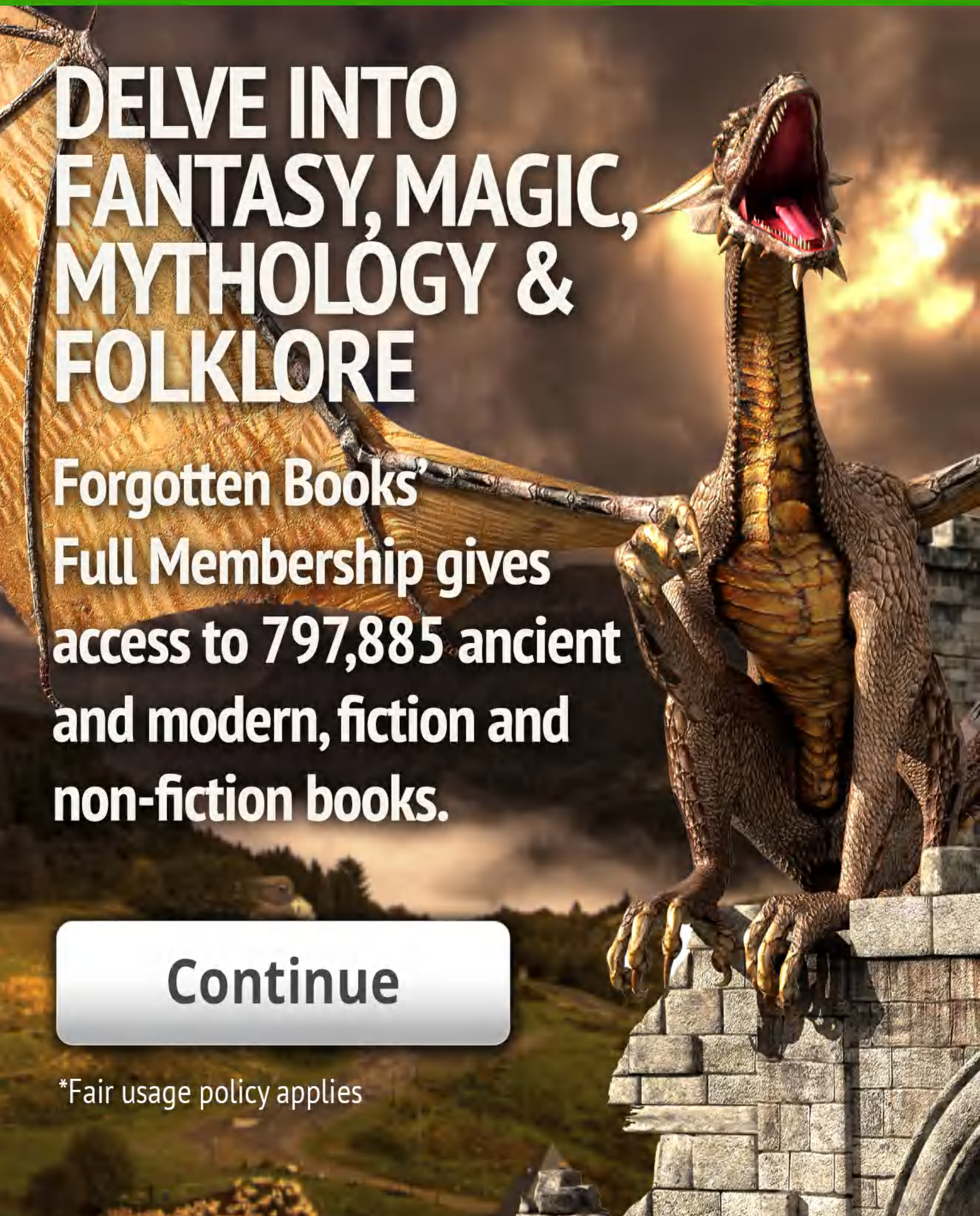

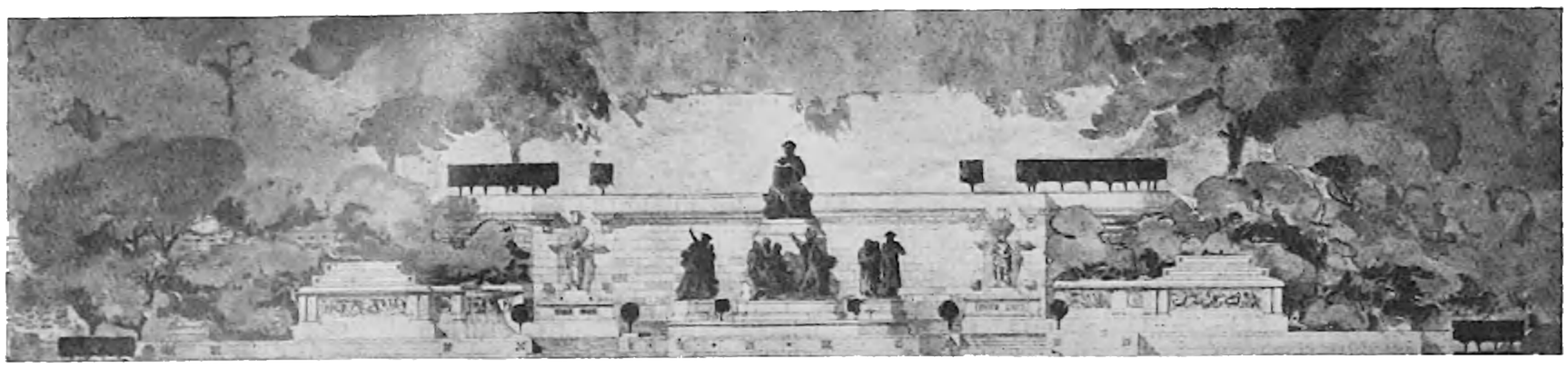

THIRD PRIZE, EX ÆQUO ("POST TENEBRAS LUX")
EDMOND FATIO, WITH ADOLPHE THIERS, ARCHITECTS, AND A. SEYSSES, SCULPTOR

possibilities. And this was all the more evident when one turned to the superb plastic beauty of M. Horvai's *Jesus*, the fine sculptural qualities of the contributions of MM. Bianconi, Becher, Landowski, and Bouchard, or the real merit of M. de Niederhausen's curious design, not to mention others. It is to be regretted that the sculptor of the first prize was not equal to himself on this occasion, the more so that the ineffectiveness of his effort diverted the attention of a portion of the public from the genuine architectural and monumental value of the plan of MM. Monod and Leverrière. It is to be hoped that M. Reymond will have the chance of rectifying his hasty work, for, if we mistake not, he is quite capable of doing so. In any case the more one studies the plan of MM. Monod and Leverrière, the more one becomes convinced that, taking for granted the conditions of the competition, it is the one which responds the best to the architectural requirements of the monument. It doubtless calls for certain modifications and awaits the sculptor who shall give to it the sculptural value of which it is worthy. When this is accomplished it will perhaps be disconcerting to those whose conception of a monument is conventional, but in its very simplicity and monumental utilization of the Reformers' Wall, it will be seen to be impressively in keeping with the event it celebrates. Much now depends upon the sculptor.

Space will not allow me to deal at length with the other admirable prize contributions to the

THIRD PRIZE, EX ÆQUO ("AURORA")
CHARLES PLUMET, ARCHITECT; DE NIEDERHAUSEN-RODO, SCULPTOR

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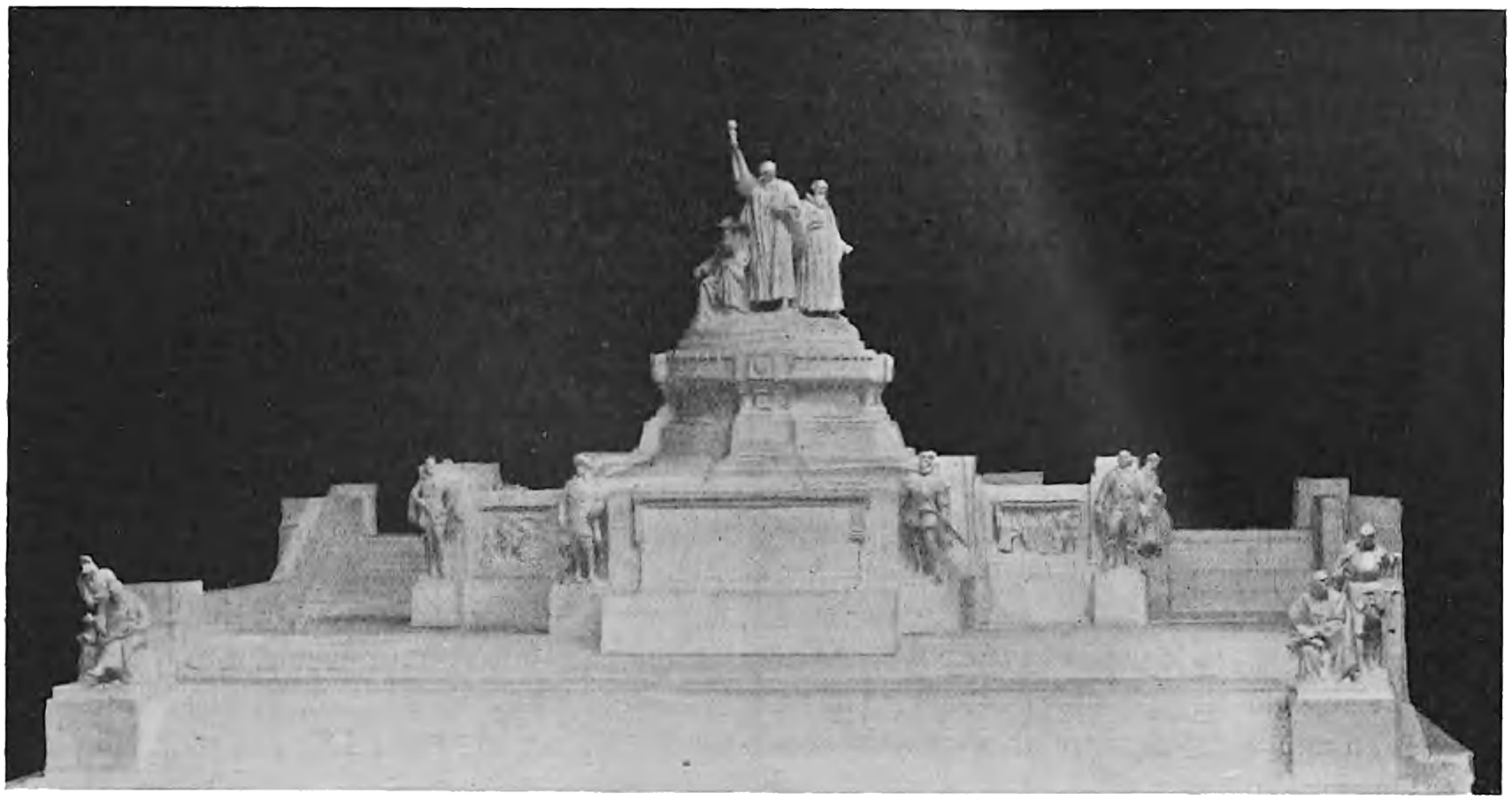
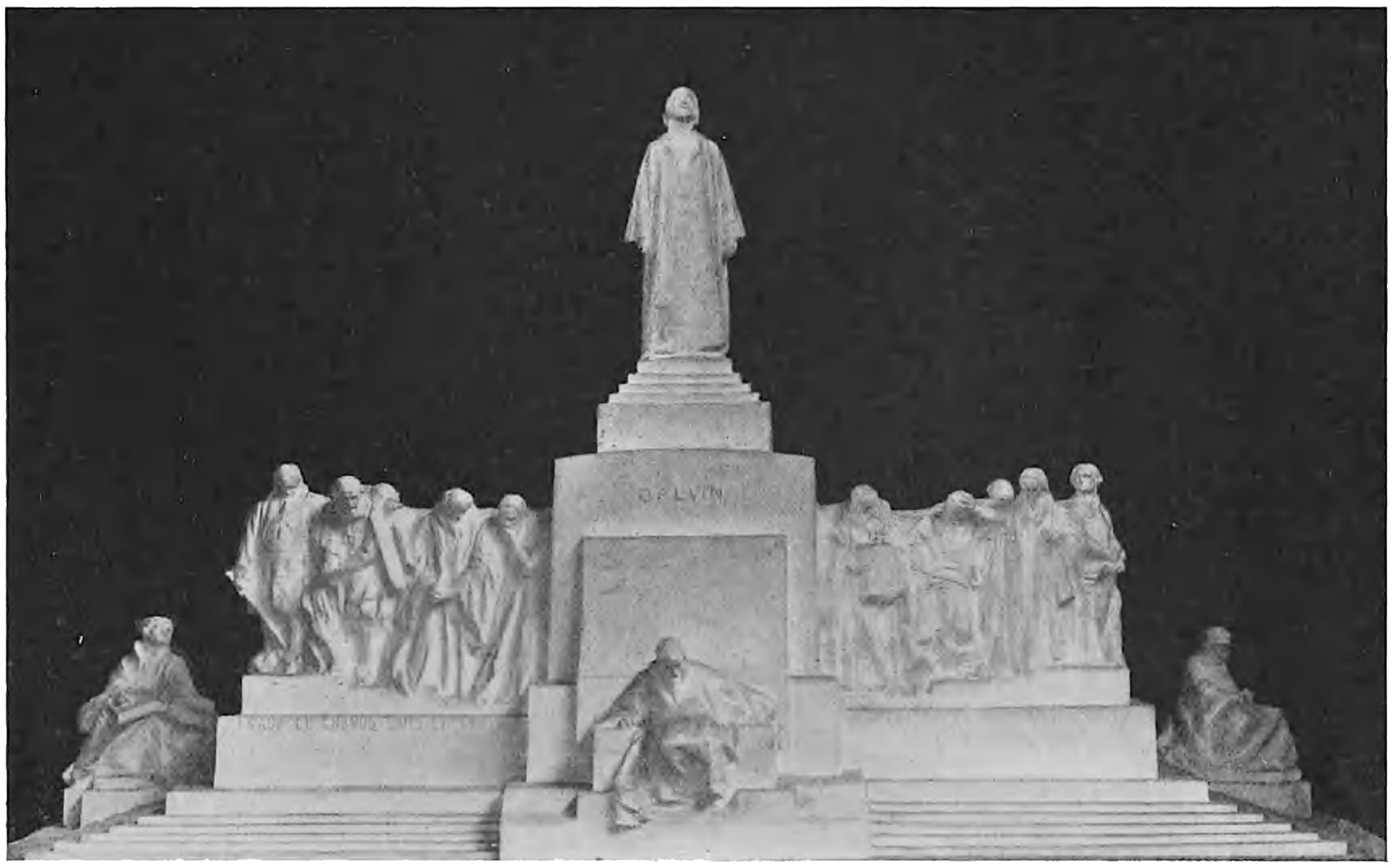


THIRD PRIZE, EX ÆQUO ("CITADELLE DE LA RÉFORMATION") PAUL BECHER, SCULPTOR

competition. The *Jesus* of M. Janos Horvai, however, is a thing apart, a thing of pure beauty, a poem in stone, which once having studied one can never forget, a thing fit for a cathedral, and expressive of the great Christian and democratic conception of equality. We may be thankful that we have such promising artists as M. Horvai. Neither can one speak too highly of the really fine sculptural designs of MM. Bianconi, Landowski, Bouchard and Becher. The architectural value of M. Fatio's plan is also unmistakable. As to the numerous designs which did not receive a prize, some were of a highly interesting and elaborate character, but conceived in the spirit of the seventeenth or eighteenth centuries,



THIRD PRIZE, EX ÆQUO ("JÉSUS") JANOS HORVAI, SCULPTOR

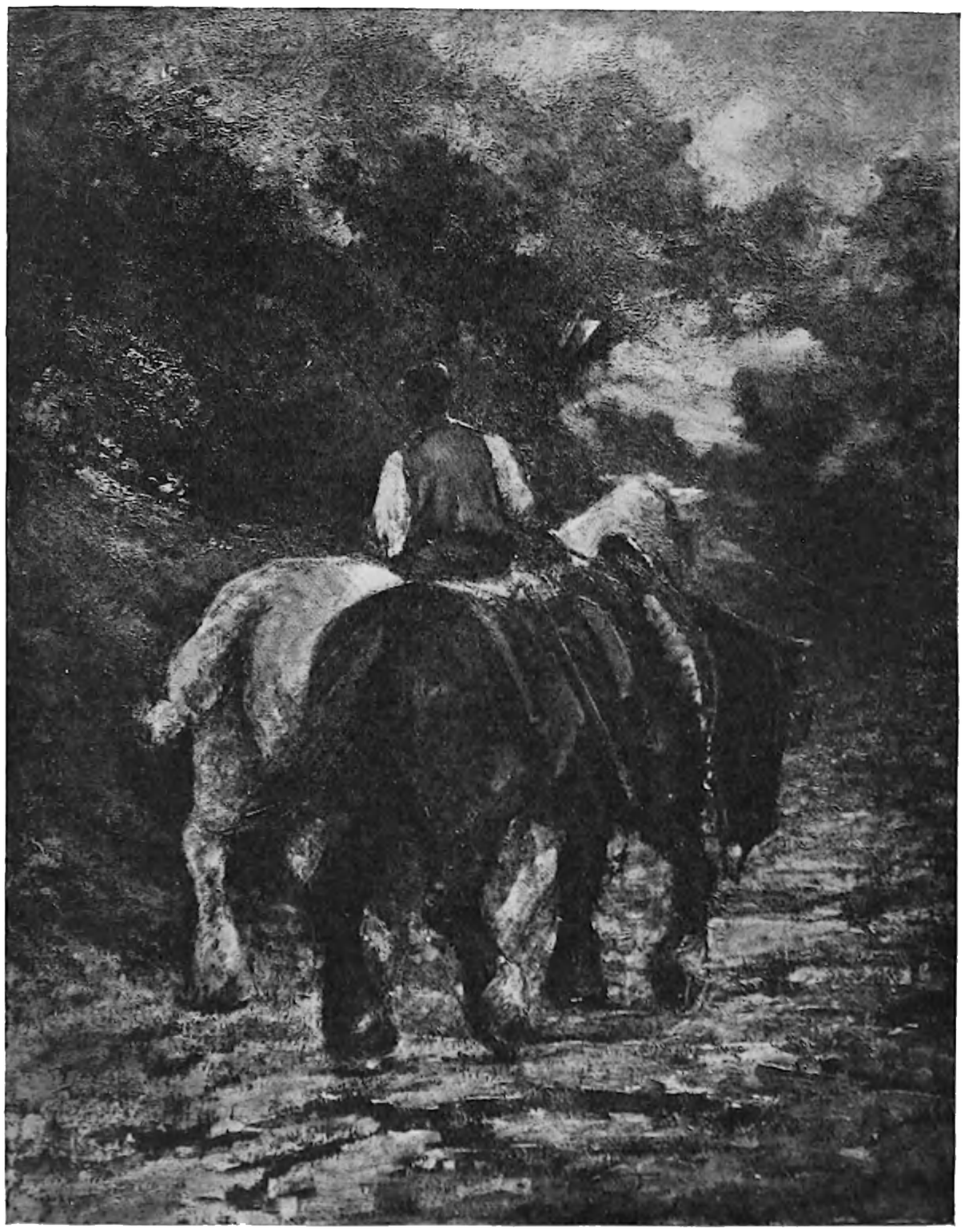
instead of that of the sixteenth, of the Reformation epoch ; others were strange, tentative, eclectic efforts indicative of that straining after effect characteristic of some of the art of our time. The contributions as a whole, however, were fairly representative of the modern tendencies of plastic art in Europe, and as such were of real interest. R. MOBBS.

FREDERIC YATES: ROMANTICIST.

IN the small band of painters who are striving at the present time to express in their work the true poetic sentiment of nature Mr. Frederic Yates occupies a position of unquestionable importance. During the last few years he has proved in the clearest possible manner that he possesses an unusual measure of that sensitiveness to romantic influences which is the mark of the really sympathetic student. His work has qualities which are found only in the productions of men who have learned to draw the right distinctions between the matters which are vitally essential in art and those which are actually of little moment though apparently worth attention. He never concerns himself with superficialities ; it is in the larger aspects of Nature, her dramatic significance and her poetic grandeur, that he is chiefly interested.

Yet in his pictures there is no hint of bombast, and there is certainly no trace of straining after effects which are not strictly legitimate. He has based himself too surely upon a sound tradition to lapse into errors of taste or to commit the rudimentary mistakes of the seeker after popularity ; and his conviction is too sincere to allow of his departing from the right æsthetic principles. His art is neither theatrical nor prettily conventional, neither blankly realistic nor elaborately artificial, it depends not at all for its success upon tricks of expression, and it is not designed to appeal to the careless passer-by. It is too reticent, too earnest, and too personal in aim to achieve that sudden but by no means permanent popularity by which the labours of the man who lays himself out to please the public are commonly rewarded.

It is, perhaps, permissible to count Mr. Yates as a follower of the Barbizon tradition, not because he is a deliberate imitator of any of the painters who were members of that school, but because he has set himself to work out in his own way much the same problems as they were accustomed to study. He is occupied, as they were, with the decorative rhythm of nature's arrangements, with the beauty of her colour harmonies, and the subtlety of her atmospheric effects, and he seeks, as they did, to convey



"THE DAY'S WORK IS DONE" BY FREDERIC YATES
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the impression of her romantic sentiment without laying undue stress upon the unnecessary actualities by which the clearness of this impression might be obscured. His method is primarily one of elimination, which excludes from the pictures he paints everything that does not help to strengthen the idea formed in his mind as a result of close observation; and with a view to this elimination he subjects the material that he proposes to treat to a process of careful analysis, disregarding unessentials and dwelling only on the vital matters which give to the pictorial design its proper coherence.

That this analytical habit does not lead Mr. Yates into conventionality is a point that must be insisted upon. He refers everything so scrupulously to nature that he escapes entirely the risk of formalising his convictions, and does not sacrifice his spontaneity for the sake of conformity to a rule of practice. Just as his study of the Barbizon masters has not diminished his capacity for individual expression, so his love of investigation has not made him any less responsive to natural influences. He can seize with certainty upon the right aspect of a landscape and can realise it upon his canvas with a breadth and dignity of statement which can be welcomed as wholly satisfying. He plays charmingly with subtleties of colour and with graces of design, and the way in which he treats relations of open-air tone is always to be commended for its delicacy and sympathetic understanding.

Best of all, he shows by the firm construction of his pictures that he has fully that instinct for decoration without which no fine pictorial achievement is possible. He balances judiciously the masses of his compositions, and he spaces his design with a perfectly correct sense of proportion, neither over-insisting upon the dominant lines nor weakening them in a mistaken belief that strength is of less importance than elegance. This feeling for construction he tests very severely in one particular branch of his landscape work—in his snow scenes, which by their inevitable vehemence of tone contrast are calculated to show up mercilessly any defects there might be in his scheme of construction. But in these his pattern is as well adjusted and as rightly related as in any of the less exacting motives with which he concerns himself, and they show no lessening of his control over the mechanism of his craft.

Some idea of the determination with which he

"SNOW AT RYDAL" *(The Property of E. Howell, Esq.)* BY FREDERIC YATES

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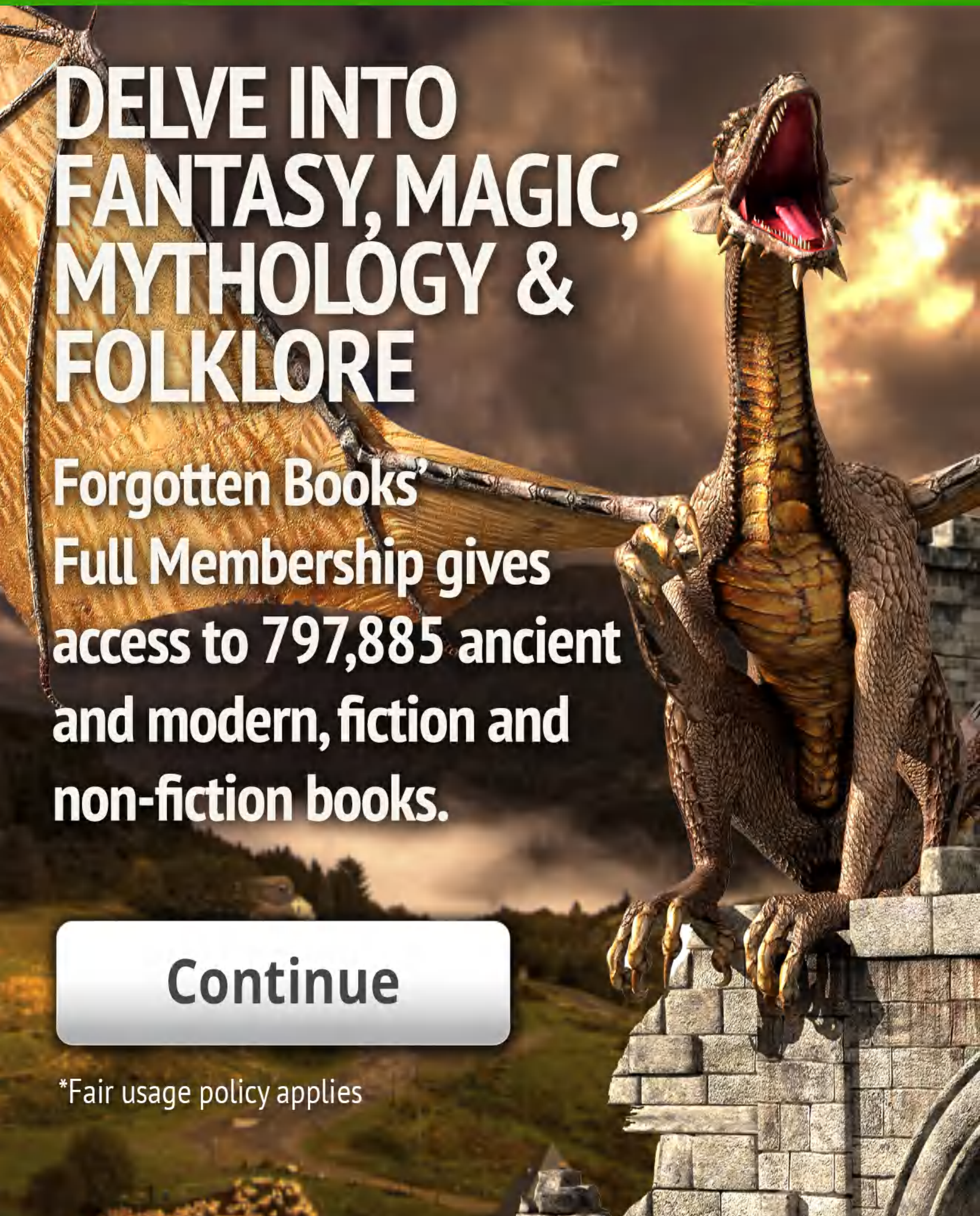

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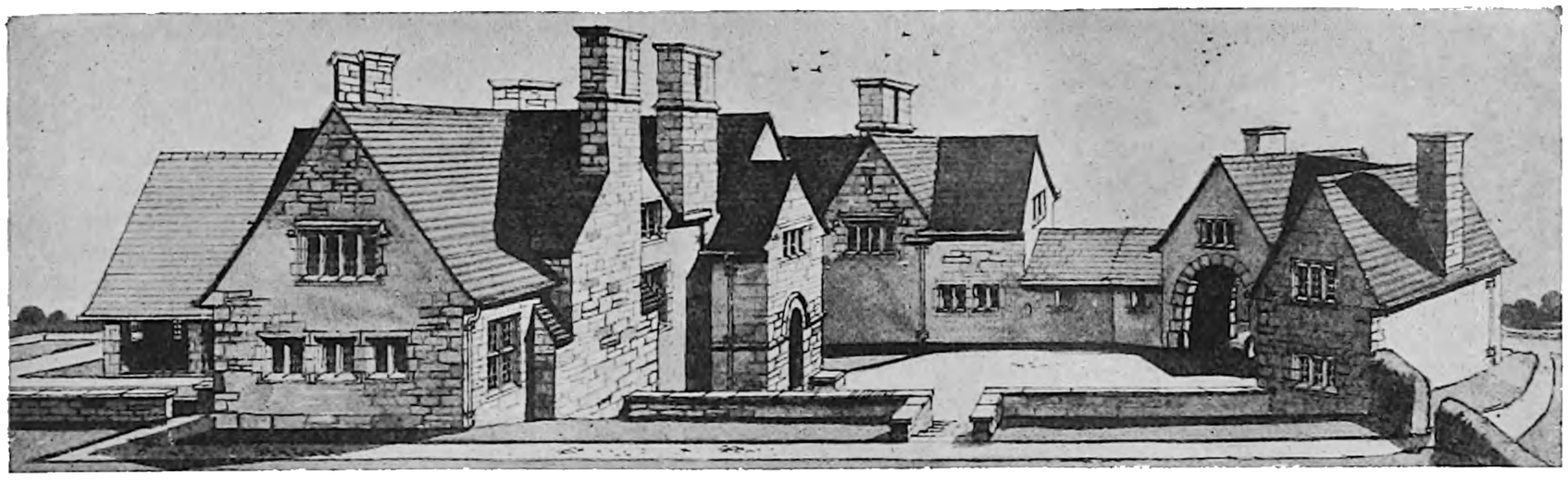
"MARY." FROM A PASTEL DRAWING
BY FREDERIC YATES



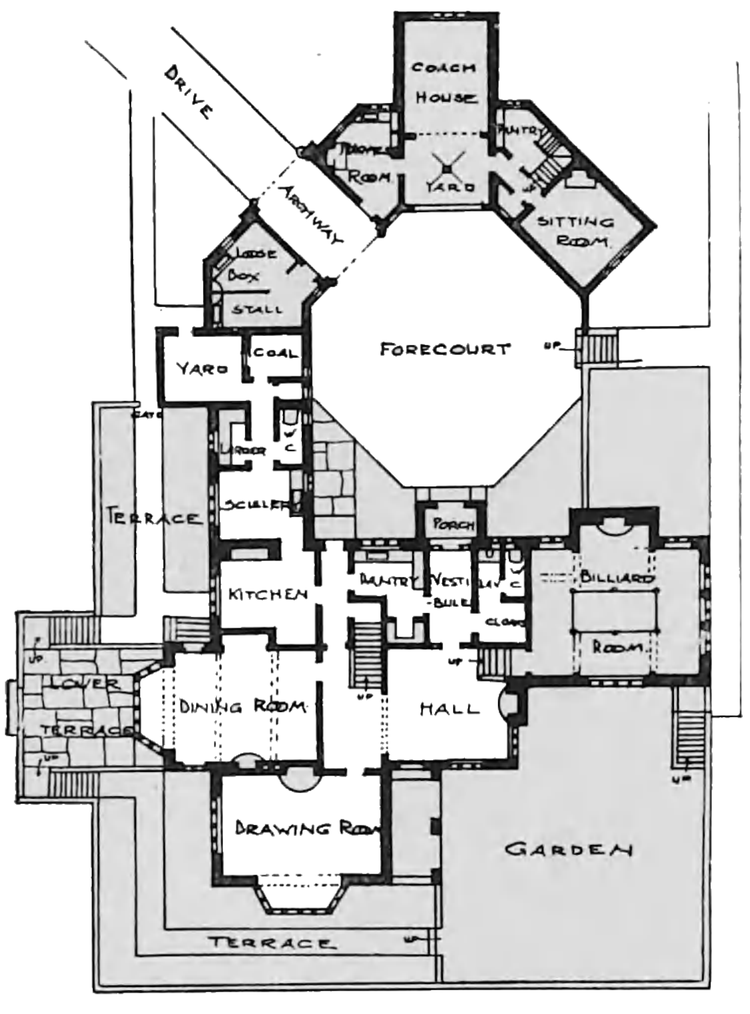
HOUSE AT HAWES, YORKSHIRE — P. MORLEY-HORDER, ARCHITECT

never obvious in pose or manner. Indeed, affectation is impossible to him because in his nature there is that valuable strain of simplicity which helps so much to make an artist great. Only the man with a simple faith can be really sincere, and only the man who is really sincere can achieve great things—and Mr. Yates has done many things for which greatness can be claimed.

A. L. B.

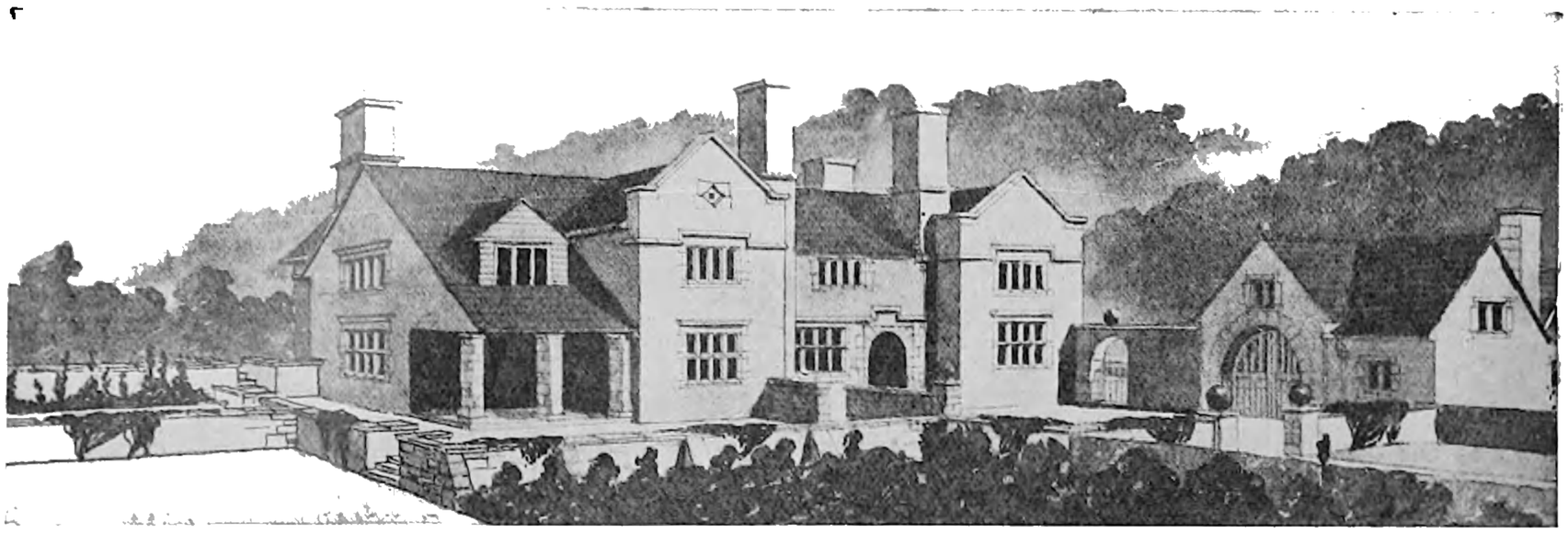
RECENT DESIGNS IN DOMESTIC ARCHITECTURE

THREE houses designed by Mr. P. Morley-Horder, F.R.I.B.A., of New Bond Street, are among our illustrations this month. The first is at Hawes, in Yorkshire, and has been completed within the last few months. It stands high above Hawes Station on a south slope of the moors looking away over Wensleydale, the site on which it is built being one of much beauty though very exposed. For the walling the local rough stone has been employed and West Yorkshire stone dressings for the doors and windows. The roof is covered with the local Yorkshire slates. The rather unusual south entrance was necessitated by the slope of the ground and the arrangement of the kitchen wing. The little walled forecourt helps to cut off the public entry from the private south garden, but in isolated sites like this, these formalities are of not so much moment. To keep the house perfectly dry the external walls have an inner lining of "Frazzi"—a terra-cotta material made in Cremona—whilst the whole of the partitions are built in this strong fire-proof material. The garden has been laid out in a simple way to accord with the house.



PLAN OF HOUSE AT HAWES, ILLUSTRATED ABOVE

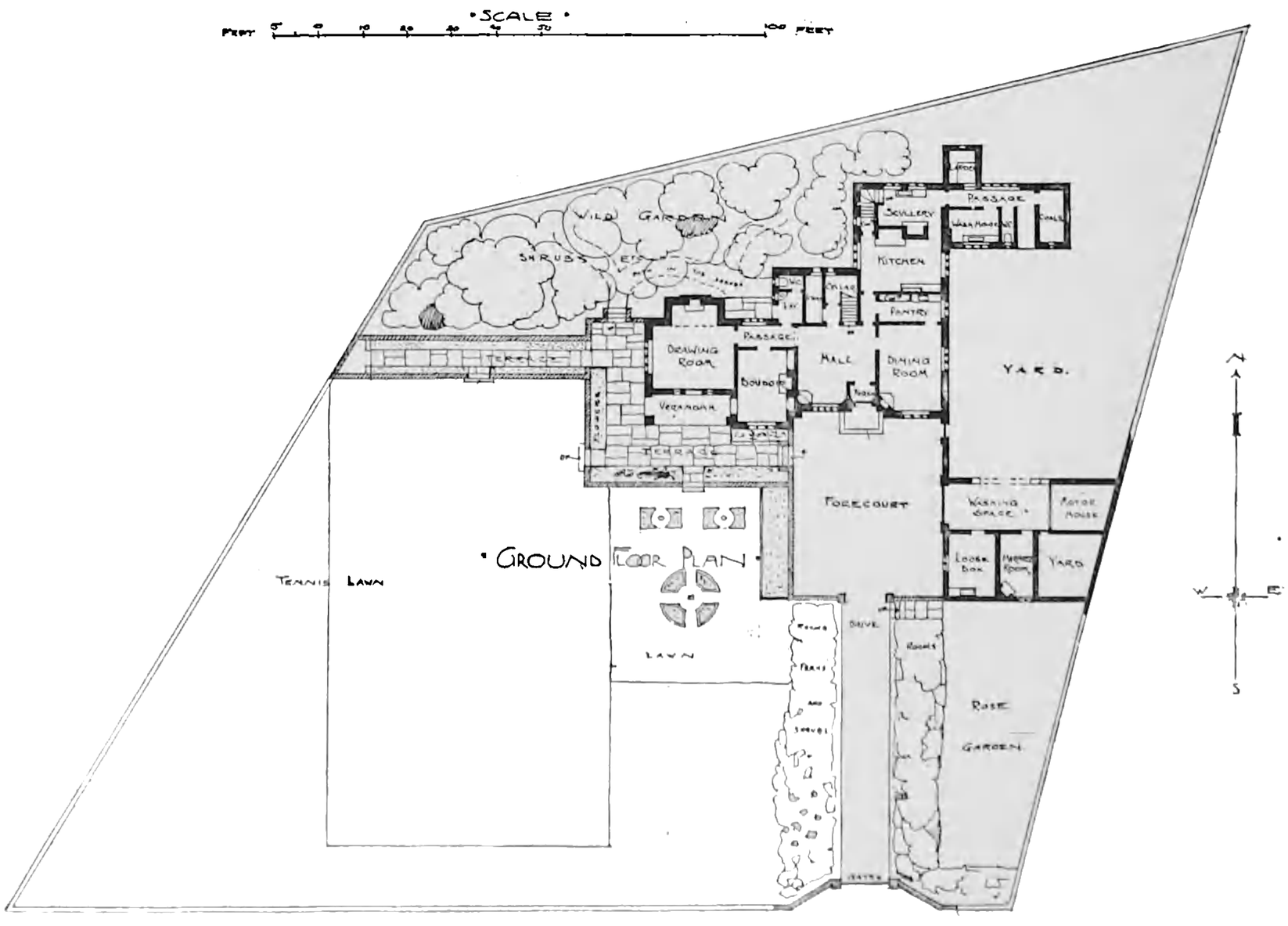
The next of Mr. Morley-Horder's houses is at Dursley, in Gloucestershire. It is built on the northern slope of Stinchcombe Hill, whence a fine view of the Severn valley is obtained. A portion of the house had been started in brick when the scheme as now completed was undertaken. The site was therefore already determined and the long approach road from the north boundary made when Mr. Morley-Horder was called in. No one would build in this beautiful Cotswold district without attempting to carry on the traditional stone building so characteristic of all its villages The near quarries are not productive of a reliable building stone, but fortunately some old buildings in process of demolition were secured, and sufficient nicely weathered stone obtained from these for the walling. Old stone tiles have also been secured for the roofing, while for the door and window dressings the beautiful Minchinhampton stone has been used. The win-



HOUSE AT DURSLEY, GLOUCESTERSHIRE — P. MORLEY-HORDER, ARCHITECT

dows are fitted with iron casements and lead lights. The little gatehouse at the entrance to the forecourt adds to the picturesqueness of the house considerably. The garden is being laid out in terraces, and the forecourt and retaining walls to the sunk-garden, near the billiard-room, will be carried out in the old walling stone used for the house.

The third of Mr. Morley-Horder's houses shown here is a commodious house situated on a fine site at Bexhill-on-Sea, with a splendid view of the sea. The house, unusually long in plan, is arranged so that all the rooms face south, with a long corridor on the north. The rooms are large, and the house was built with a view of entertaining guests during the summer, especially during the cricket week. The long play room (46 feet by 19 feet) at the western end of the house, which opens on to the verandah, is an unusual adjunct to a house of this type. This room is used for small dramatic performances, and it will be noted that there is an outside approach with lavatories and small retiring room in connection with it. There was a small weather-boarded farmhouse on the site, and this has been retained and connected up to the house as a servants' wing, the little enclosed garden of this being retained for the servants' use also. The



PLAN OF HOUSE AT DURSLEY, GLOS. — P. MORLEY-HORDER, ARCHITECT

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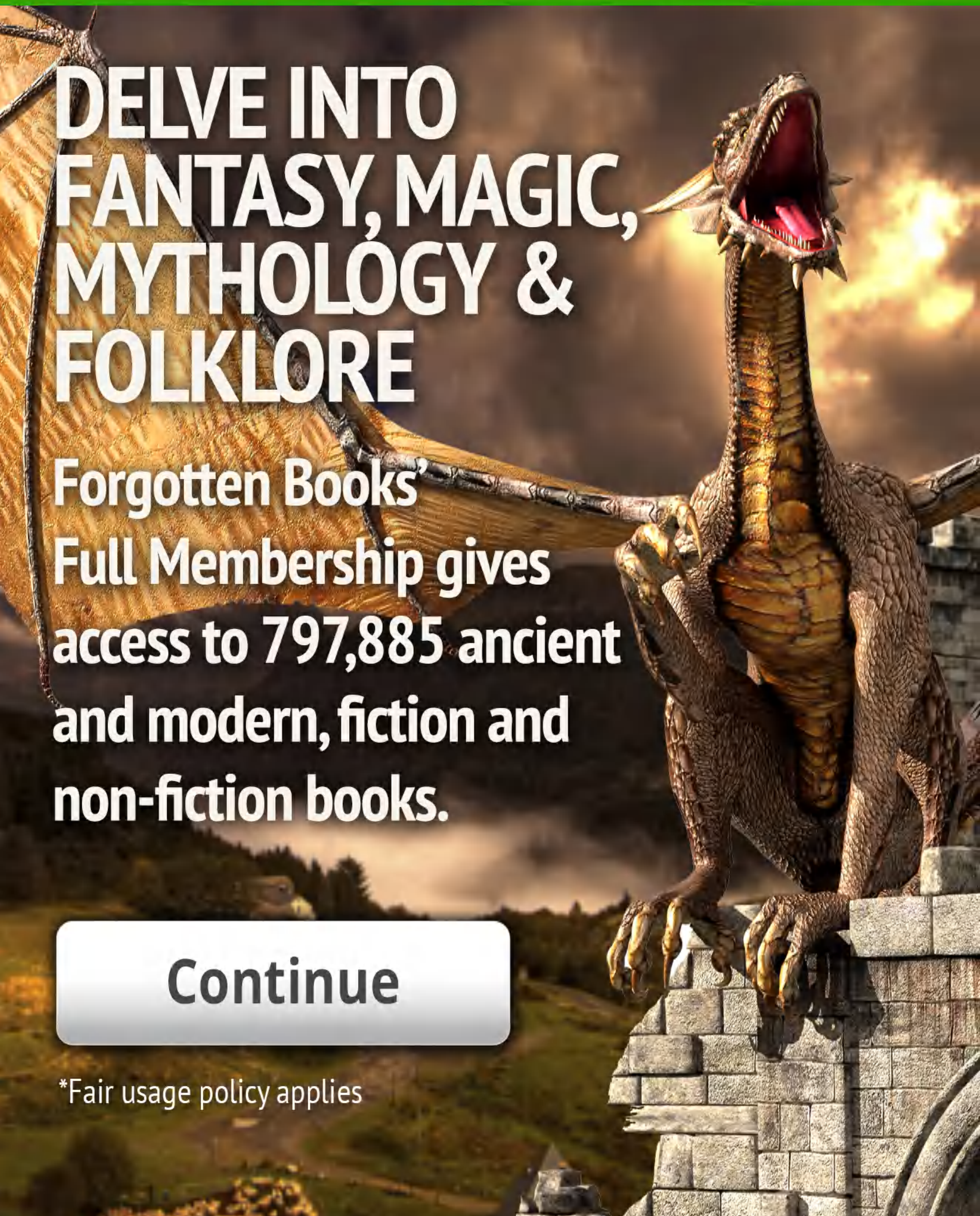
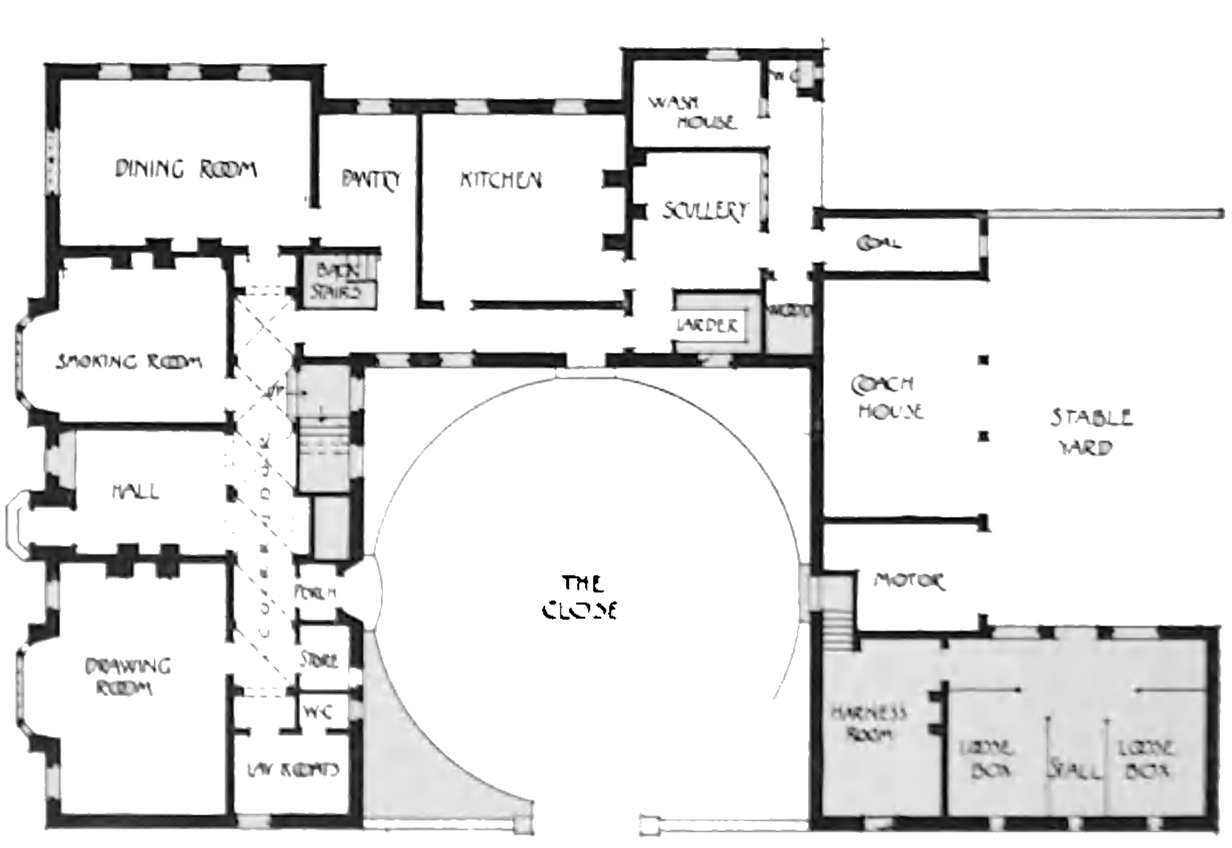


HOUSE AND STABLING AT JOHANNESBURG, TRANSVAAL — H. SETON MORRIS, ARCHITECT

architect, shows the garden front facing due north. In South Africa this is the sunny aspect and needs most protection from the heat. The windows, where a stoep is not employed, are therefore protected by shutters and hoods of wide projection. The brick walls are faced with lime-whitened plaster, except the inner walls of the stoep, which are of red facing bricks, these being used to obtain colour to relieve the prevailing whiteness of the exterior. The roof is covered with shingles. Owing to the fall of the ground it has been possible to build a surgery, consulting-rooms, and motor garage under, the garden thus becoming a roof garden; it has not, however, been possible to show this in the elevation here illustrated. Architects in South Africa, and more particularly the Transvaal, have many restrictions to overcome in their buildings: the cost of labour and materials generally hinder and hamper in a manner which is happily unknown in England. Dressed stonework is so costly as to be practically prohibitive for domestic work; kopje stone, however, which is of a beautiful variegated colour, is used with very charming effect in some houses, and is infinitely preferable to brick, which, unless coated with plaster or rough-cast, is difficult to make weather-proof during the rainy season. Timber is all imported, and unfortunately a vast quantity of ready-made joinery is sent to South Africa, stock windows and doors of peculiarly commonplace design finding a ready market. The drawing reproduced was exhibited in this year's Royal Academy exhibition.

"Barn Close," Carlisle, is constructed with rough cast, hollow brick walls on a red local sandstone plinth at the level of the window sills. The house and garden (the terraces of which are of red sandstone) are on the slope and overlook the river Eden. The house has been planned to form an



PLAN OF "BARN CLOSE," CARLISLE — NORMAN EVILL, ARCHITECT

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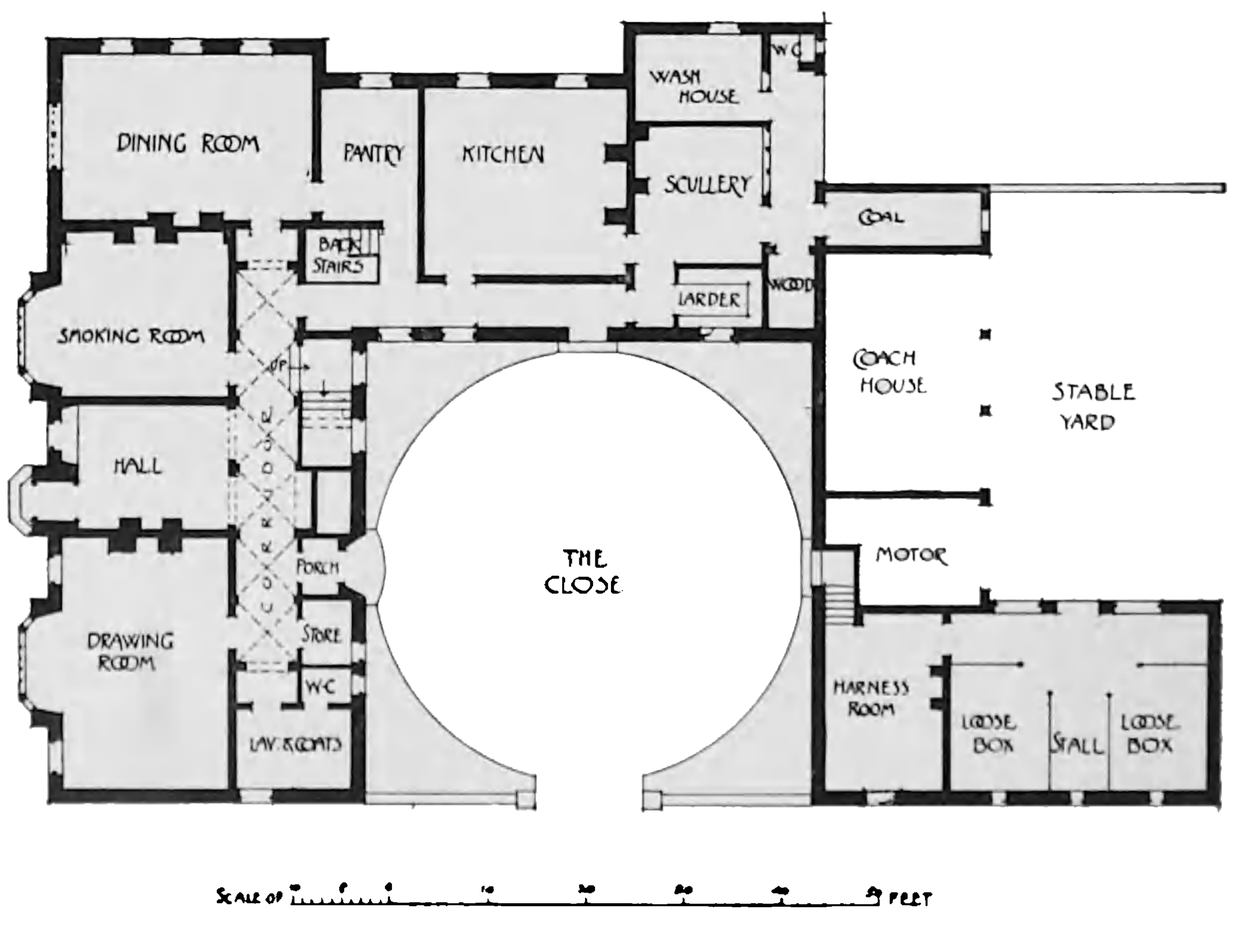

PLAN OF "BARN CLOSE," CARLISLE — NORMAN EVILL, ARCHITECT

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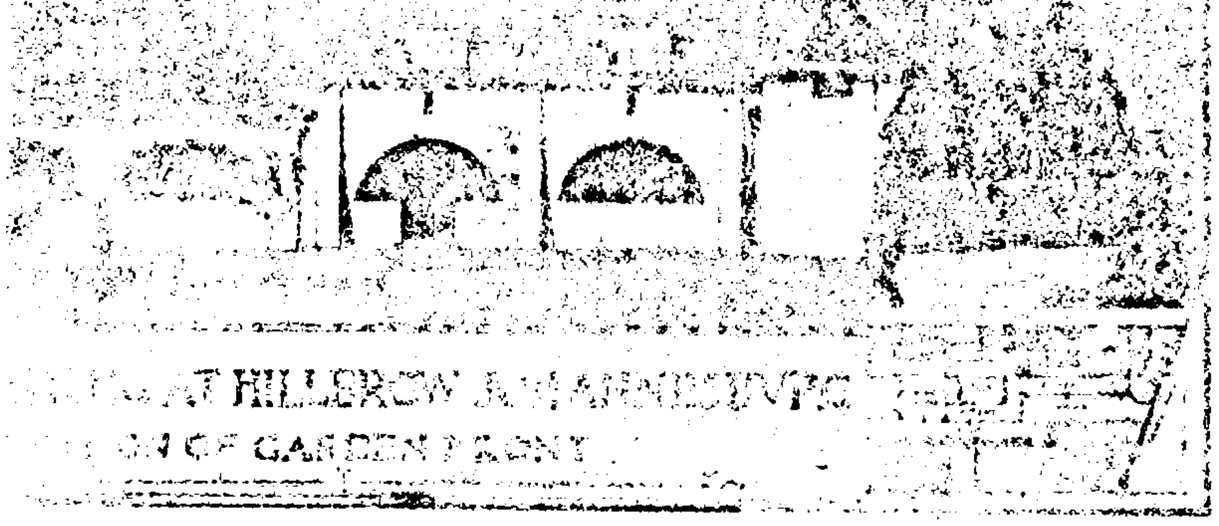

...AT HILLBROW, JOHANNESBURG, AND OF GARDEN FRONT

...BG, TRANSVAAL — H. SETON MORRIS, ARCHITECT

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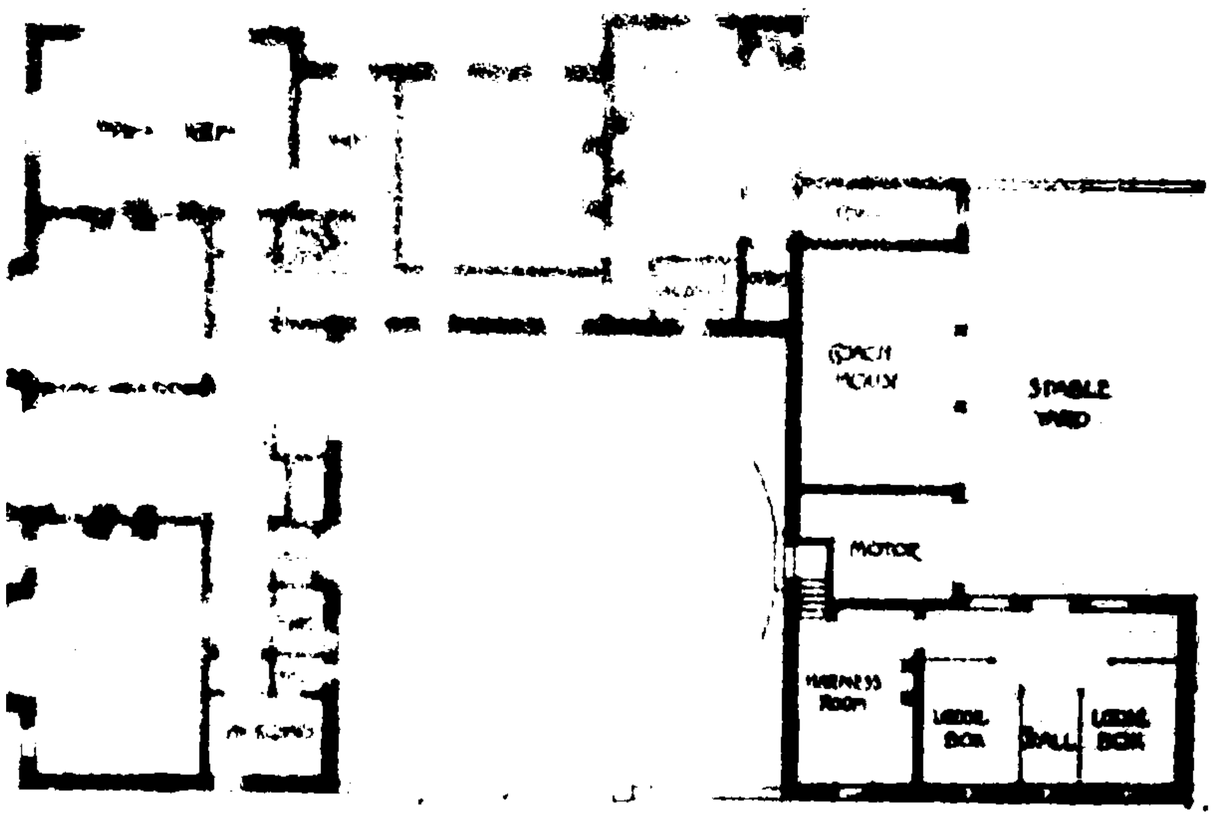
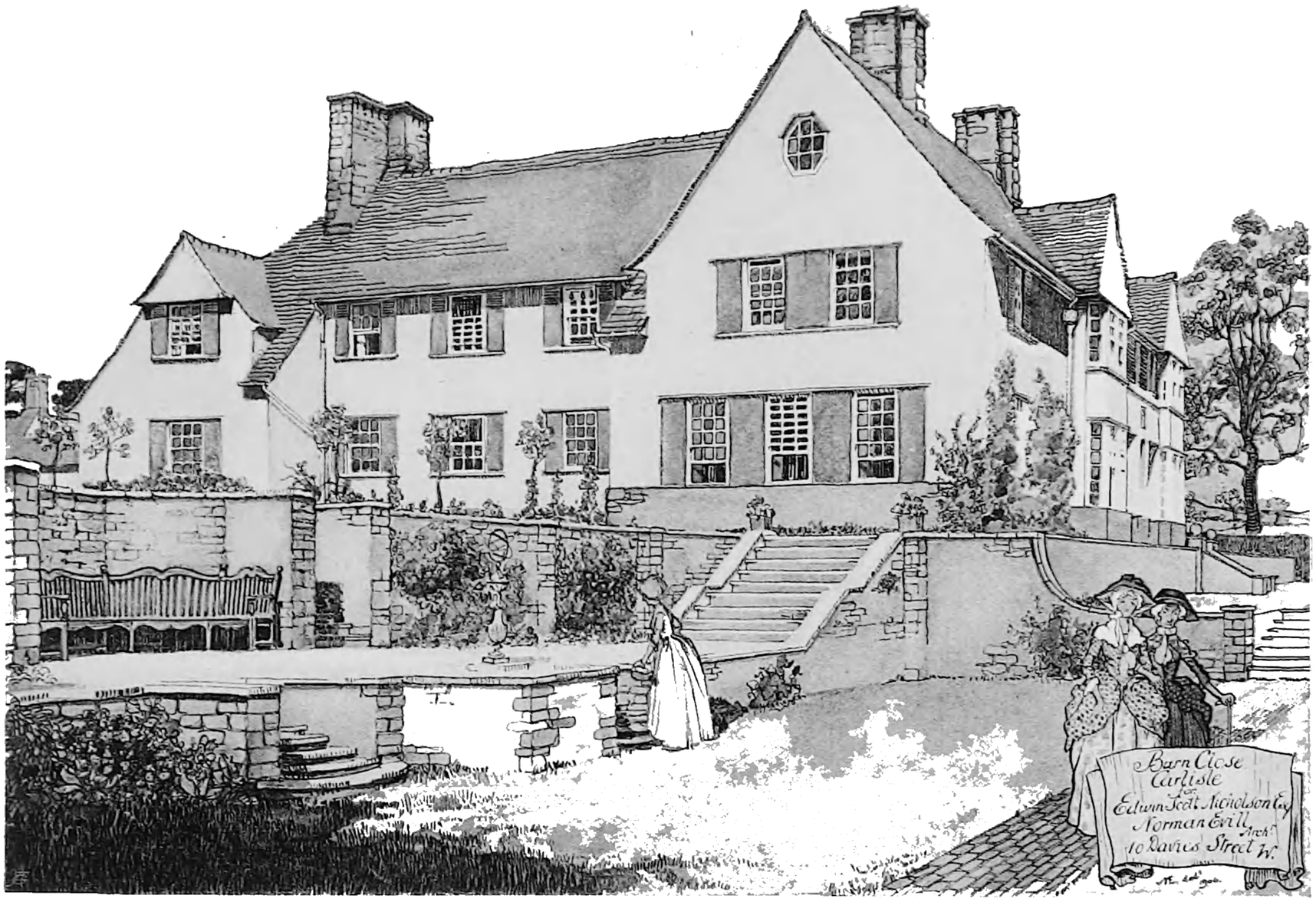


...AN OF "BARN CLOSE," CARLISLE — NORMAN EVILL, ARCHITECT



"BARN CLOSE, CARLISLE."
NORMAN EVILL, ARCHITECT.

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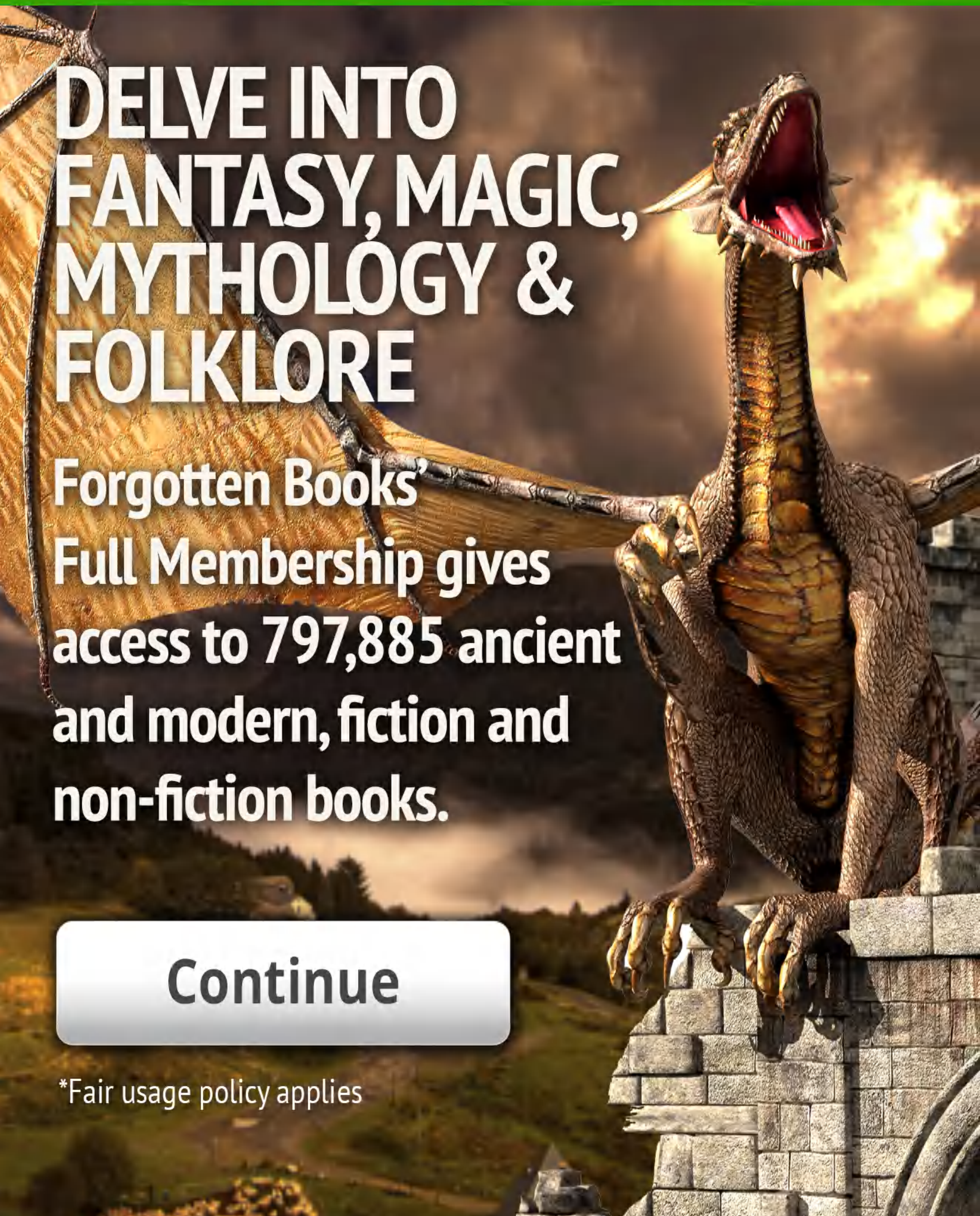
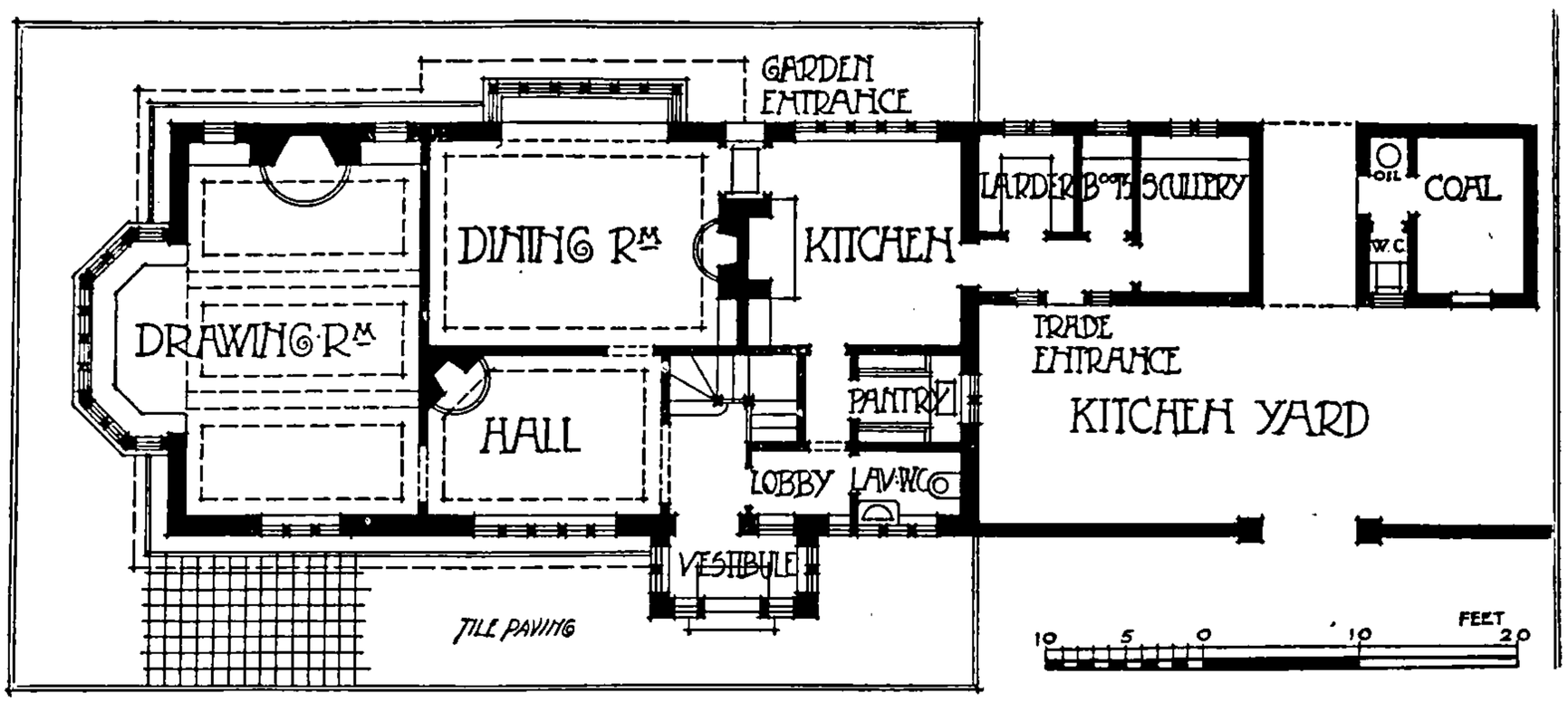




PLAN OF GATE HOUSE, SHACKLEFORD COMMON HUBBARD & MOORE, ARCHITECTS

not exclude the sun, but form a fine background in the summer and an effective screen during the winter. As the plan on this page shows, the reception rooms are separated from the kitchen and offices by the main staircase. The requisite area for the bedrooms is obtained by projecting the first floor beyond the ground floor walls in the characteristic manner of old country houses. The architects, Messrs. Hubbard and Moore, were guided in their design by the broad and simple style of the traditional Surrey residence, and by using suitable local building materials the general colour of the building harmonises with its surroundings. Some of the materials used were dark hand-made sand-faced roofing tiles, dark brown Bargate stone, well-oiled oak timber framing filled in with plaster and coated with local pebbles. The contractors were Messrs. Heal & Jackson, of Godalming.

JAPANESE COLOUR PRINTS.—IV. "PREPARING FOR DOLL FESTIVAL," BY HOKUSAI.

SURIMONO were employed in Japan as New Year Cards are used in the West, to be forwarded to friends upon the first of January and other especial occasions. They are remarkable for the daintiness of finish bestowed upon them by artist and printer, and as examples of chromo-xylography they are without parallel in the history of printing. Not the least interesting of the works of Hokusai are the charming little prints of this nature designed by him for his patrons.

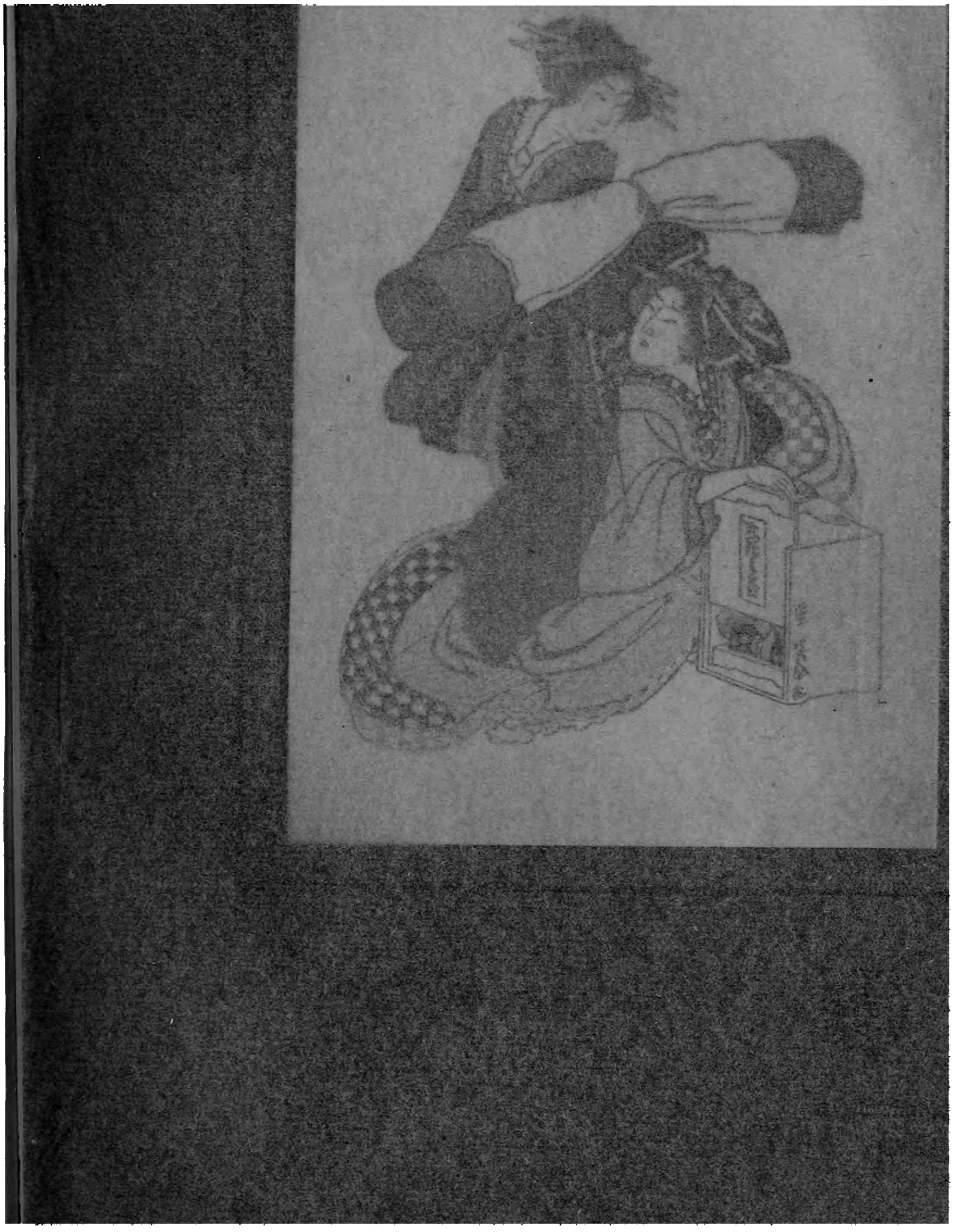
The example which we now reproduce is particularly characteristic of the decorative charm of his drawing and of his nervous and sympathetic outline. It represents the preparations to celebrate the *Hina-matsuri*, or Fête of the Royal Doll, which takes place yearly on the 3rd of March. The inscription on the lid of the box reads, "*On-hina-no bako*," or "Box of Royal Dolls," and the kneeling figure is in the act of opening the box to take out the doll which will be exhibited on the "*Mo-sen*," or sumptuous carpet carried by the other figure.

This example is produced by printing from various wood blocks in the same manner, and is of the same size, as the original.

STUDIO-TALK.

(From Our Own Correspondents.)

LONDON.—The most interesting exhibition of the season is perhaps that of the Goupil Gallery Salon, which remains open till Christmas. Scarcely a younger painter of promise is omitted, and it provides an excellent opportunity for studying future tendencies. Besides the younger element, such renowned painters as Messrs. J. Lavery, Wilson Steer, Blanche, and others contribute. M. Blanche's interiors show the best of his genius, that mastery of accessory effects which sometimes comes to the rescue in the least satisfactory of his portraits. Mr. Wilson Steer's *Poole Harbour* must rank with his finest landscapes; the disturbed effect of the light as the heavy rain-clouds pass over the country is wonderfully interpreted. Mr. Orpen most distinguishes himself of the younger men in *A Colleen*, with its consummate draughtsmanship, especially to be noted in the girl's wrist and hand; the picture, too, has



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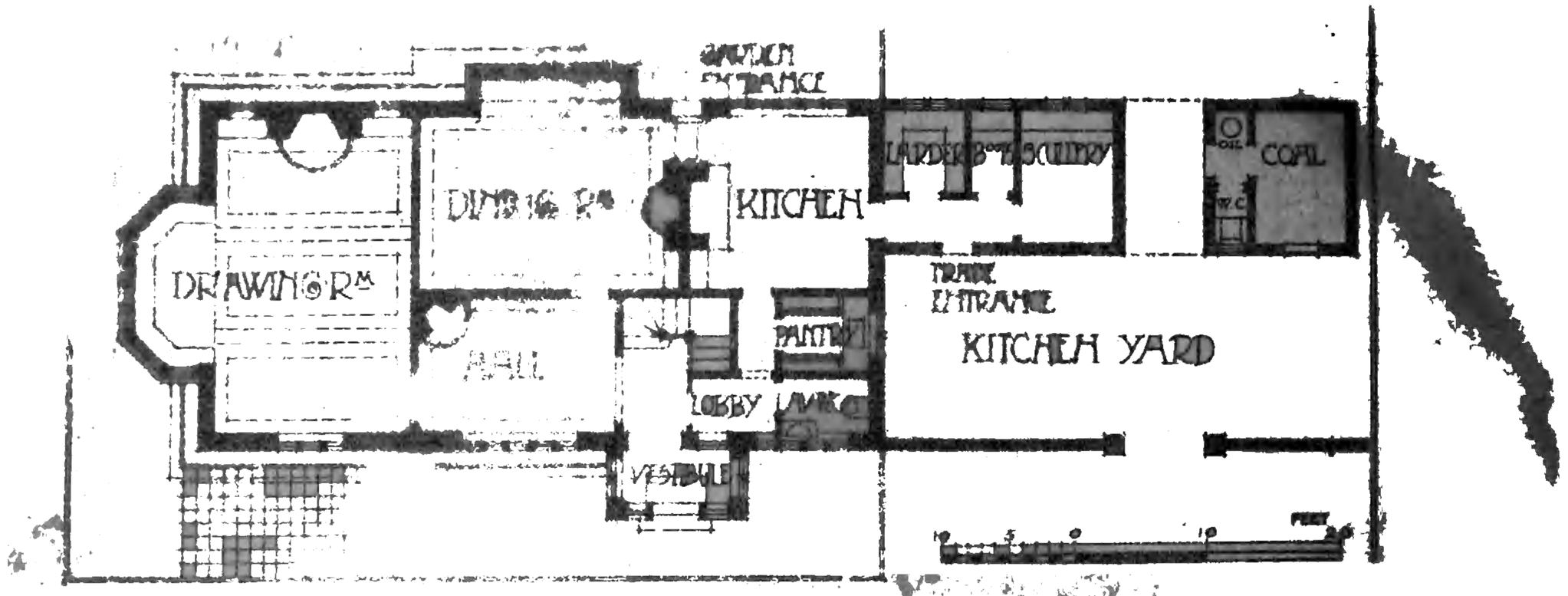

...MOORE, ARCHITECTS

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IV. "[illegible] DOLL FESTIVAL," BY [illegible]

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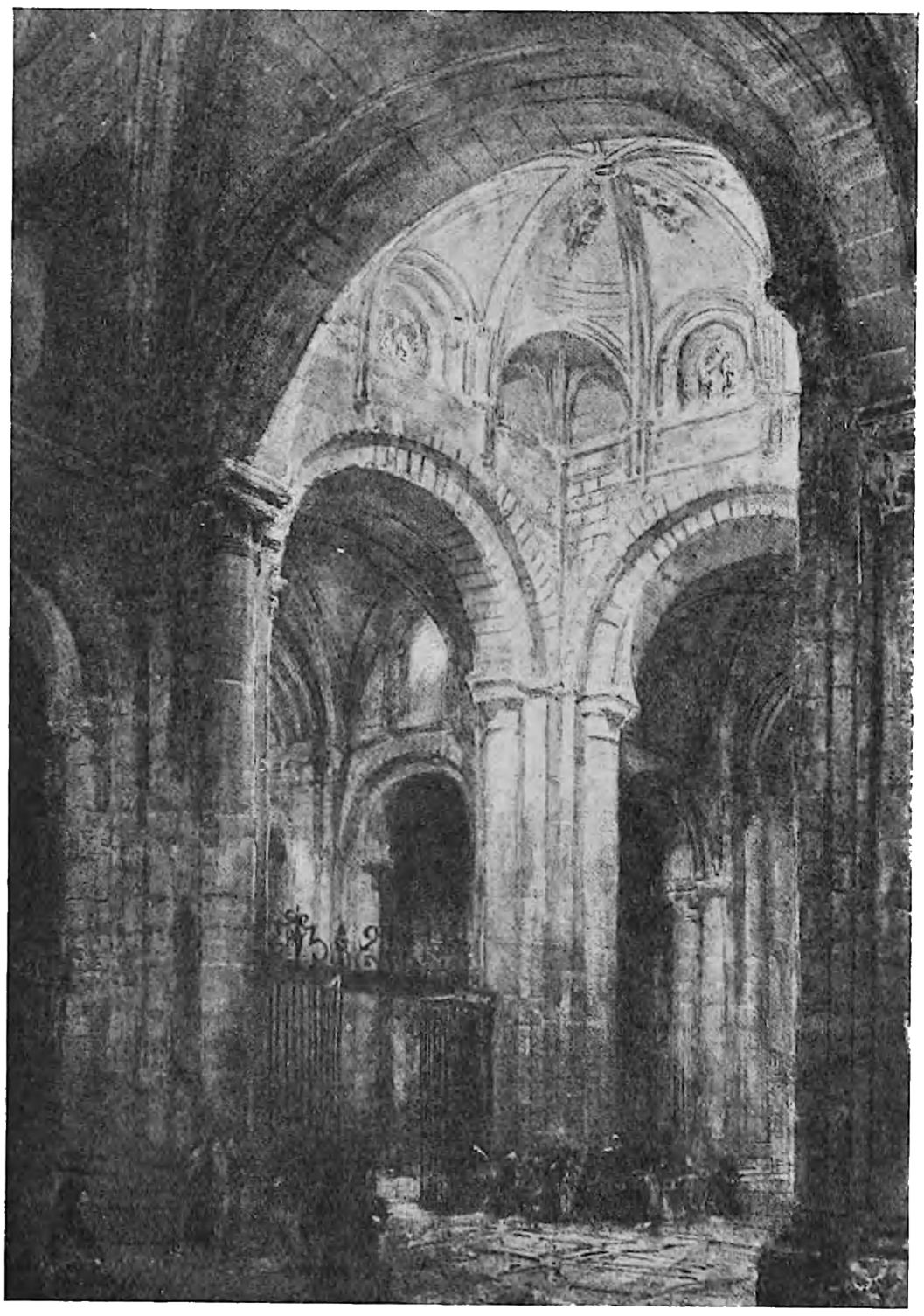
colour absent altogether in his other large work, *Digby Cave*, which almost decides us that Mr. Orpen is not a colourist. In extreme contrast to the cold blacks and silver greys of Mr. Orpen and Mr. Nicholson is Mr. W. Shackleton's display of colour. This artist seems very anxious to impress upon us his gift of colour, but subjects of such simple dignity as the return of labourers in their corduroys lose their significance and character altogether when the colour is excited and unduly sweet. Mr. W. W. Russell in his *Morning on the Beach* translates with charm a complicated scene. *The Cinder* of Mr. James Pryde has that artist's theatricality, but is one of the most impressive of his works. Mr. W. Rothenstein is represented by *The Abbey Church of St. Seine, Evening*. The children's figures in Mr. G. W. Lambert's *The Pond* are very beautiful, but their background does not define the nature of their environment. Mr. Alfred East, A.R.A., contributes his dignified *The Farm Bridge*. Mr. Joseph Oppenheimer is better, we think, in *Back from the Morning Ride*, with its fine sense of atmosphere, than in *The Verandah*, which seems undecided in character. In *The Rompers* of Mr. Henry Tonks there is realism of sunlight and movement, but when this realism reaches a certain point the harmony seems to fail. M. Henri Le Sidaner's *Le Lac, Automne* was one of his interesting works. Mr. Gerard Chowne's *Zinnias and Stocks* is a very beautiful picture, and a work of noble conception is Mr. Alexander Jamieson's *Fontainebleau*. Mr. W. Strang, A.R.A., has a characteristic canvas in the exhibition and Mr. Arnesby Brown some noticeable works. The wealth of interesting work by contemporaries makes further selection in a small space impossible. There are pieces of statuary of much interest—Mr. Gilbert Bayes' *Standing Mirror* and *The Scales of Time*, Mr. Tweed's *Duke of Cambridge* and *Jenny*, Mr. Alfred Drury's *Spring*, Miss Melicent Stone's lively statuette of Miss Lillah McCarthy as *Dona Anna*. The water-colours include characteristic work by Messrs. J. Pennell, D. S. MacColl, Roger Fry, A. Ludovici, Francis James, and many others.

The exhibition which Mr. H. C. Brewer lately held at the Fine Art Society's consisted very largely of cathedral scenes in water colours, a medium in which the artist has attained some considerable mastery. Ability to render effect and a learned precision in elaborating architectural detail are not often united in one painter, at any rate to the extent of producing work so eloquent of the impressive scenes he chooses as that of Mr. Brewer.

The winter exhibition of the Old Water Colour Society is as interesting as ever, and especially interesting this season because of the Sargents, which are not always to be seen. His work always stands exemplary of a certain method which does not seem to interest the majority of those who are exhibiting around him. Mr. Walter West's *Fine Feathers make Fine Birds*, for instance, will, perhaps, show the extremely opposite use of the medium. Here various expedients are resorted to to obtain a



"THE CROSSING, ST. PEDRA AVILA" BY HENRY C. BREWER

"THE TRANSEPTS, TOLEDO CATHEDRAL"
BY HENRY C. BREWER

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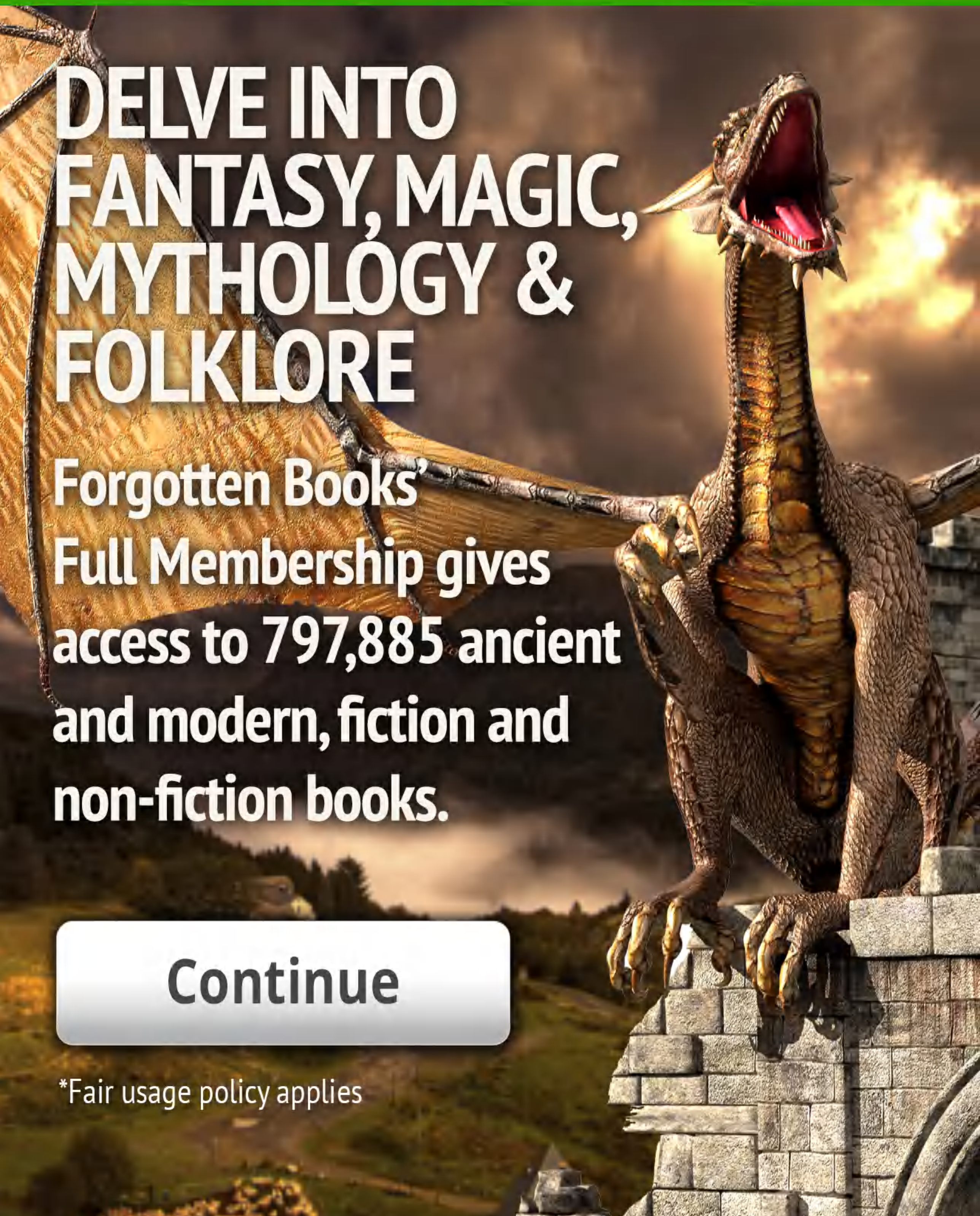


A PORTRAIT BY ETHEL KARUTH

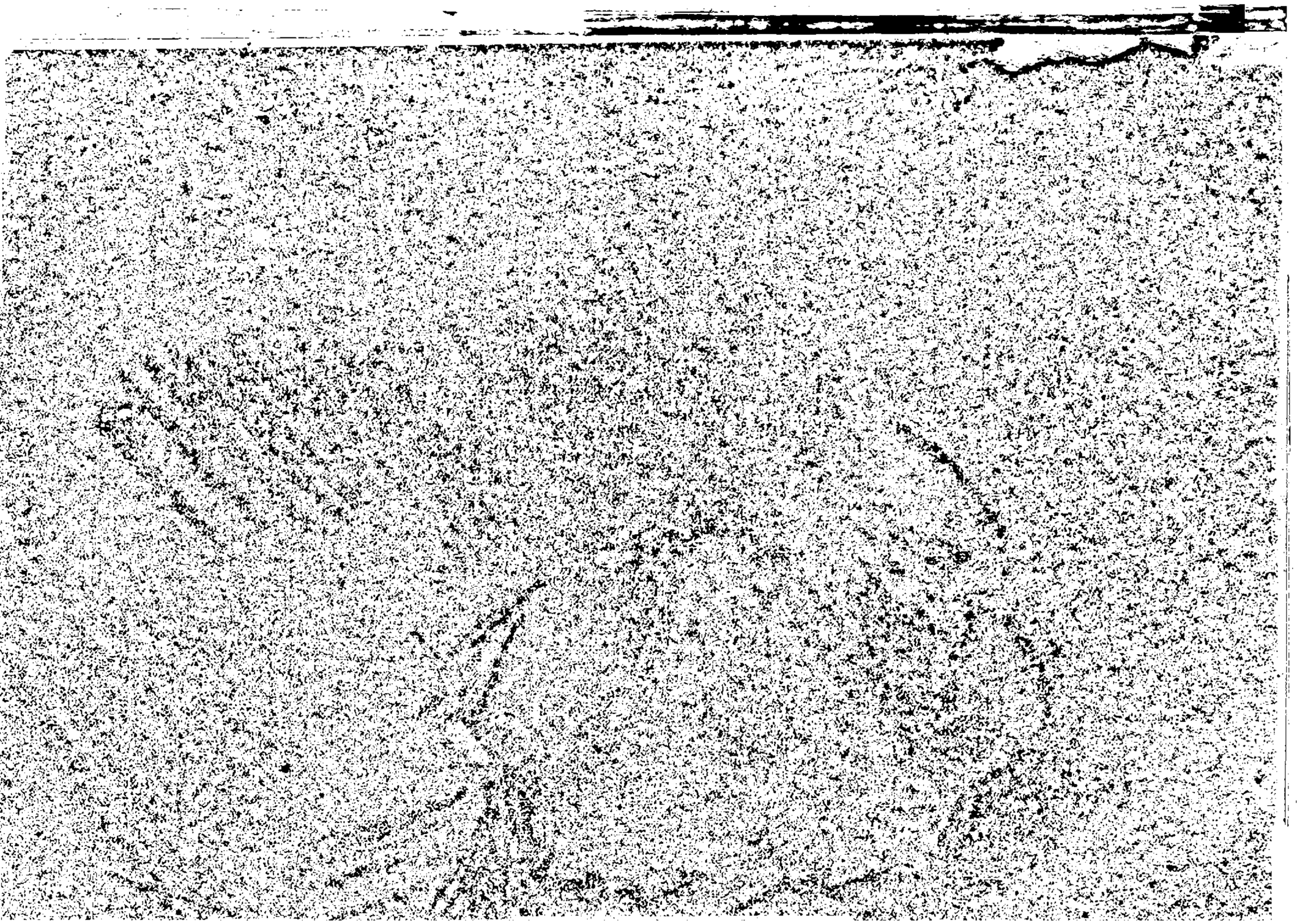
its expressiveness. She has also painted successfully Madame Sarah Bernhardt, Herr Ferencz Hegedüs, the Hungarian violinist, and others. Miss Karuth considers that the frame of a miniature has a good deal to do with its expressiveness, and therefore designs frames for her own portraits which carry out the ideas suggested by them.

That appreciation of the profile which marked many of Whistler's most important canvases can be noted again in the pencil sketch we reproduce. Whistler, who was essentially the master in rendering a certain refinement of type, has been happy in expressing it here in the very simplest terms.

The lithographs which we reproduce by Mr. E. Borough Johnson show us the work of this energetic draughtsman in a fresh medium; one which lends itself peculiarly to an artist so accustomed to adapting his subjects to the characteristics of the pencil or the chalk line.

At the Portrait Painters' exhibition this year there are some very interesting interior paintings, nominally portraits, but also interior paintings because of the obvious pains lavished on the accessories, the figure itself receiving no more conscientious treatment. Mr. Russell's portrait, *Mrs. Richard Davis*, without an interior is, for him, a poor affair; the inspiration which bric-à-brac gives him seems to have lifted his art to its best in *Charles H. Moore, Esq.* Mr. Orpen's portraits all distinguish him; there is a tendency perhaps in some of them to a certain smallness of view, as of one accustomed to a small scale of painting. It is obvious that he is not so happy with a child's face in *Miss Sardinia St. George* as with the faces of men. In the portraiture of men his art does rise to a height which excuses any length of paragraph over the subject of his pictures in the present exhibitions. Academic, but with a fine expression of all that is feminine, is Mr. G. Spencer Watson's *Miss Molly Verrall*, and Miss Grace Joel's

"THE HOMEWARD JOURNEY" (LITHOGRAPH) BY E. BOROUGH JOHNSON, R.I.



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THE "LACEMAKERS" (LITHOGRAPH) BY E. BOROUGH JOHNSON, R.I.

Mdlle. la Comtesse de M. is interestingly original, and not without evidence of a good sense of colour. Mr. Charles Shannon's *The Flower Bowl* has not that vitality which we look for, nor is atmosphere so completely suggested as usual in his work. Sir W. Q. Orchardson's *The Late Earl of Derby* shows in the head his triumphant brush; but the long body curiously stretched across an uninteresting canvas, despite the beauty of the red cloak, seems out of harmony with the head altogether. Mr. Lavery's *Mrs. Von Meister* is referred to elsewhere in this number (see pp. 171, 176). A good quiet official sort of portrait is Mr. Harris Brown's *Francis Nichols, Esq.;* and an interesting work of the same nature is Mr. James Clark's *Miss Iris Glyn.* Mr. Mouat Loudan's *Mrs. Stirling*, distinguished in colour, is in treatment an uncomfortable work to look at. M. Jacques Blanche's portrait of *Henry James* shows more deliberation and power than is general with this painter, whose art is so slight and gracious; but the colour arrangement with the peculiar green scheme and the head not atmospherically treated, scarcely make it an interesting example of his art. Mr. Ellis Roberts' picture of *Lady Beatrice Pole-Carew* is notable for a very happy translation of the expressive eyes, though Mr. Roberts's method is not impressive. Mr. Walter Donne's *Portrait of a Lady* is with its exceptionally pleasant colour an attractive work. There is no distinction in Mr. Hugh G. Rivière's *Portrait of Lord Winterstoke*, the whole has a commonplace aspect sadly to be regretted since we note it is a presentation portrait. The Hon. John Collier and Mr. Nevin du Mont have two pictures not dissimilar in colour scheme, if in size, hanging together. Mr. Collier's work has soundness of draughtsmanship, Mr. Nevin du Mont's has not, but his little picture has vibration and interest of colour in a scheme where the work of Mr. Collier is unimpressive and dull. A deftly drawn face by A. Mancini is a notable feature of the south room, where there is also a portrait of Swinburne by Rossetti, lent by Mrs. Fairfax Murray. Here also Mr. Mouat Loudan's *Hermione*, Mr. Wm. Nicholson's portrait, and the *Rt. Hon. Justice Madden*, by A. Wolmark, are noticeable features.

The Royal Society of British Artists in its

Autumn exhibition does not fulfil all that its recent shows have promised, and that advance towards the forefront of art societies which seemed possible after Mr. East's election seems checked—we hope only temporarily. This season many members who contributed to the improvement of recent exhibitions have abstained from sending. One misses such virile work as Mr. J. D. Fergusson's from the walls; but Messrs. John Muirhead, F. F. Foottet, Murray Smith, Philip Laszlo, F. O. Salisbury, Graham Robertson, and Walter Fowler were among the members who supported Mr. East by giving of their best on this occasion.

MARTIN HARVEY IN "THE ONLY WAY" (LITHOGRAPH)
BY E. BOROUGH JOHNSON, R.I.

At the Institute of Oil Painters there is a surprise in finding there the pictures of Mr. C. Ricketts (*Don Juan* and *The Statue*) and Mr. Charles Shannon (*The Sapphire Bay*). Theirs is not the character of subject and treatment associated with the Institute in the past (perhaps it will be some day), but it certainly adds to a comprehensive note which has not always characterised this gallery. Other works, too, help to make this Autumn exhibition more interesting than usual, such as Mr. Moffat Lindner's *The Setting Sun*, Mr. A. C. Gould's *In the Orchard*, Mr. James Henry's *Autumn Morning in Wensleydale*, Mr. A. G. Bell's *An Old Water Mill*, Mr. R. Little's *Massa-Carrara*, Mr. F. Cayley Robinson's *Reminiscence*, Mr. A. F. W. Hayward's *Christmas Roses*, Mr. Claude Hayes' *Haymaking near Arundel*, to name only a few.

At the Baillie Gallery last month Mr. Keith Henderson and Mr. Norman Wilkinson combined forces and produced something very novel and beautiful in the way of colour illustration for Chaucer's rendering of *The Romaunt of the Rose*. Here the best has been studied in pre-Raphaelitism in regard for intimate detail, and the curiously unreal colour at times apparent even with the pre-Raphaelite masters as well as their imitators is avoided. The artists have worked in so similar a style that in this place it would be difficult to analyse their qualities separately. Those qualities are such, however, that a more pleasant and fascinating exhibition of imaginative illustration has not been seen for many a day, and the work of both painters promises us something which will take a high place in the future.

At Mr. W. B. Paterson's galleries in Old Bond Street last month, Mr. Orlando Rouland, an American portrait-painter who recently completed his second season in London, exhibited a group of portraits painted during this sojourn. His sitters on this occasion included several celebrities, such as His Excellency the United States Ambassador (Mr.

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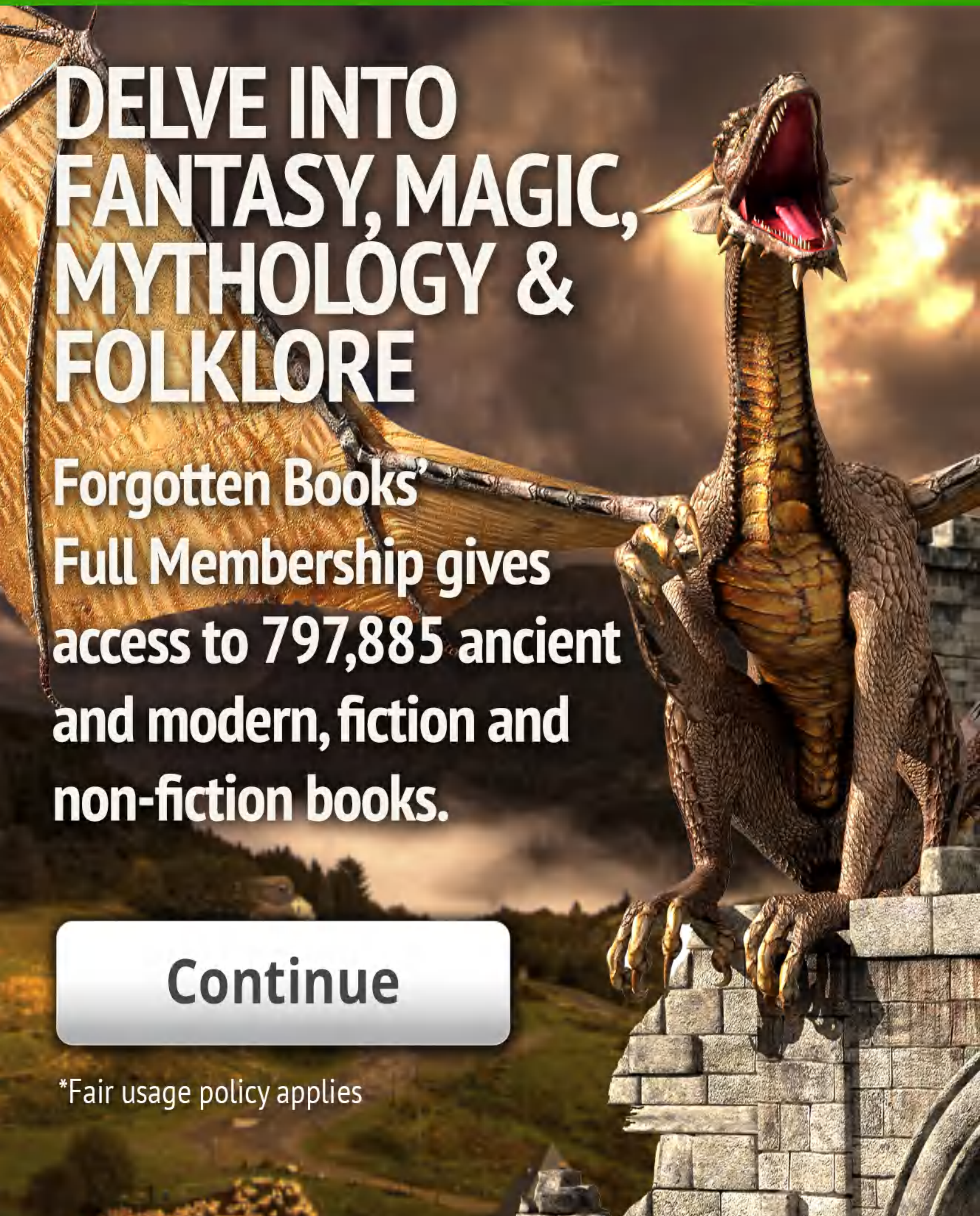

Whitelaw Reid), Professor Henry Jackson, the great classicist of Cambridge, Dr. Louis Waldstein, the Rev. R. J. Campbell, and Mr. Alfred East, A.R.A., and their portraits, with the exception of Mr. East's, were on view, together with those of some ladies and one of Mr. Richard Mansfield, the actor. There is great variety in Mr. Rouland's work; he has no one formula for all, but adapts his technique to the subject. Thus in some his execution is extremely rapid, while in others there is studied elaboration, an instance of the latter being the portrait of Dr. Waldstein. But in none is there the least sign of slovenliness or faulty draughtsmanship. In America Mr. Rouland has painted the portrait of Mr. Roosevelt, the retiring President, in the execution of which he spent many days at the White House; and another notable portrait is that of the world-famed inventor, Thomas Alva Edison, which we reproduce. This is of particular interest, because we believe it is with one exception the only one that has been painted of Mr. Edison.

Our colour reproduction of Mr. Hornel's *Tea-Plucking in Ceylon* is from the picture recently exhibited at the Society of Twenty-five Painters' Exhibition, which we noticed last month. It represents an adaptation of his methods to scenes different in character from those to which he has accustomed us, and the decorative qualities of that method are here peculiarly effective.

At Messrs. Dowdeswell's galleries Miss A. Bauerle exhibited her water-colours of babies, and these recent designs of hers are strengthened by some precise scholarly figure drawing and careful observation of nature in her backgrounds, qualities which should lift her already delightful work into a position of greater importance.

Messrs. Agnew's autumn exhibition of early English paintings contained as usual some works of great importance, notably Gainsborough's *Lady Howe*, Reynolds' *Duke of Rutland* and his *Mrs. Tollemache as Miranda*. There were other important works by Reynolds, who was to be seen to great advantage this year; and many admirable Romneys, notably his *Miss Kershaw*. Both Turner in *Hastings Beach* and Constable in small paintings were beautifully represented.

The Grafton Galleries contained last month many fine specimens of Fritz Thaulow's work in the exhibition organised by M. Georges Petit, of Paris. There were also in the same exhibition the paintings of H. C. Delpy, a follower of the Barbizon traditions, and M. Chabanian, whose oils are more Dutch in character, and who exhibited some pastels of rich but perhaps sometimes insincere effect.

The International Copyright Conference concluded its labours in Berlin last month, and agreed to a Convention of 30 Articles which secures for artists in common with authors and composers a very important extension of the rights at present possessed by them. By the second Article of the Convention the artistic works which the contracting countries bind themselves to protect comprise "works of design, painting, architecture, sculpture,

PORTRAIT OF MRS. ROULAND
BY ORLANDO ROULAND

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engraving and lithography, illustrations, geographical charts, plastic plans, sketches and works relative to geography, topography, architecture, or sciences;" and works of applied art are to be protected so far as permitted by the domestic legislation of the country. The protection afforded by the Convention is independent of any formalities enjoined by the laws of the individual States. On the question of the duration of copyright no definitive solution was reached by the Conference. The French delegates proposed to make it 50 years after death, a period advocated years ago by eminent authors in this country, though the Artistic Copyright Society has been content to ask for a period of 30 years after death in the case of an original work of art. In the end, however, the Conference adopted the 50 years, but the operation of the clause was made subject to existing laws in each country regulating the duration of copyright. The Convention remains to be ratified by the several countries before July, 1910.

Rather more than a year ago we referred in these columns to the grave hardship suffered by members of the United Arts Club, whose works to the number of about 200 were seized by the superior landlords of the club premises for arrears of rent due to them from their tenants, who after these arrears had accrued sub-let part of the premises to Mr. Challoner, acting for the club, this gentleman and others connected with the club being of course unaware of the liability of their landlord to the superior landlords. Litigation instituted by Mr. Challoner with a view to emancipating the members' property proved futile, but subsequently he redeemed all the exhibits and returned them to their owners free of expense. The case was the means of focussing public attention on the injustice of the existing law of distraint, with the result that a Bill has been introduced into the present session of Parliament to amend the law. This Bill passed through all stages in the Commons before the vacation, and at the time of our going to press had reached its final stages in the House of Lords.

The exhibition of Mohammedan Art at Whitechapel has been notable chiefly for its beautiful examples of Persian wall-tiles of the twelfth and thirteenth century, and Rhodian ware and the brasswork of the fourteenth century. The miniatures and illuminated books were also unique. Those western painters, such as Diaz, Arthur Melville, J. Lavery, who have been affected greatly in some period of their art by the East, were shown to advantage.

Other exhibitions occurring during the last month were Mr. Chevallier Tayler's at the Walker Gallery of some sets of dramatic designs in oil for book illustration, and at the same gallery some water-colours of charm by Mrs. Lawrence Smith; the water-colours of Italian architecture by F. Lishman, A.R.I.B.A., at the Ryder Gallery; and *Sussex Gardens*, by Mr. J. Edward Goodall, at Messrs. James Connell and Sons'.

EDINBURGH.—To Miss Mary Cameron falls the distinction of being the first Scottish lady artist to hold a "one man" show. Forty-four of her pictures have recently been on exhibition in the French Gallery, Edinburgh, and when it is stated that the two large rooms which constitute the gallery were so fully occupied as to convey no feeling of emptiness it will be seen that much of the work was on a large and important scale.

Miss Cameron has, during recent years, spent the

"EL CABRITO" (THE KID) BY MARY CAMERON

winter and spring months in the South of France and Spain, and the exhibition was largely the product of her work in these countries. The artist appears to have made a close and patient study of the characteristics of the Spaniard, more particularly in relation to his national sports. She has gone into the bull-ring, the cock-pit, the dancing saloon, and the market place, painted the matador in the thick of the fight, and given a behind-the-scenes peep at his vanity and *affaires de cœur*. In her treatment of these subjects she is frankly realistic. There is no timidity in the handling of details. Her overmastering idea is the presentation of truth —the actualities of life—and she has an Ibsen-like directness in the translation of her ideas. One cannot but recognise the masculinity of grasp with which she approaches her subject and the vigour of handling which it receives. Even in small work her style is bold and striking, her strong colour contrasts are well related, and were her draughtsmanship equal to her powers of observation, assimilation, and composition, she would reach a high standard. A. E.

GLASGOW.—The Committee of the subscribers to the Lord Kelvin Memorial have commissioned Mr. A. M'F. Shannan, A.R.S.A., to execute a statue, to be erected on a prominent site in Glasgow. There is more in this than the mere statement seems to indicate. It is a recognition of local talent, too rare when important commissions are being distributed. Its effect as an encouragement to provincial art will be incalculable. There has been too great a disposition to exclaim "Can any good thing be found outside London?" In local art schools it is becoming a difficult matter to induce students to compete for and accept bursaries, since the holding of such entails continued temporary residence in provincial centres. But apart from all this, the Committee are peculiarly fortunate in the choice of a sculptor. The scientist and artist have had close intimacy in time past, and one of the finest busts the sculptor has produced was the result. Mr. Shannan's method is peculiarly suited for such a work as that entrusted to him. He begins to model a type, apart from

"VILLEFRANCHE" (WATER-COLOUR) BY MARY CAMERON

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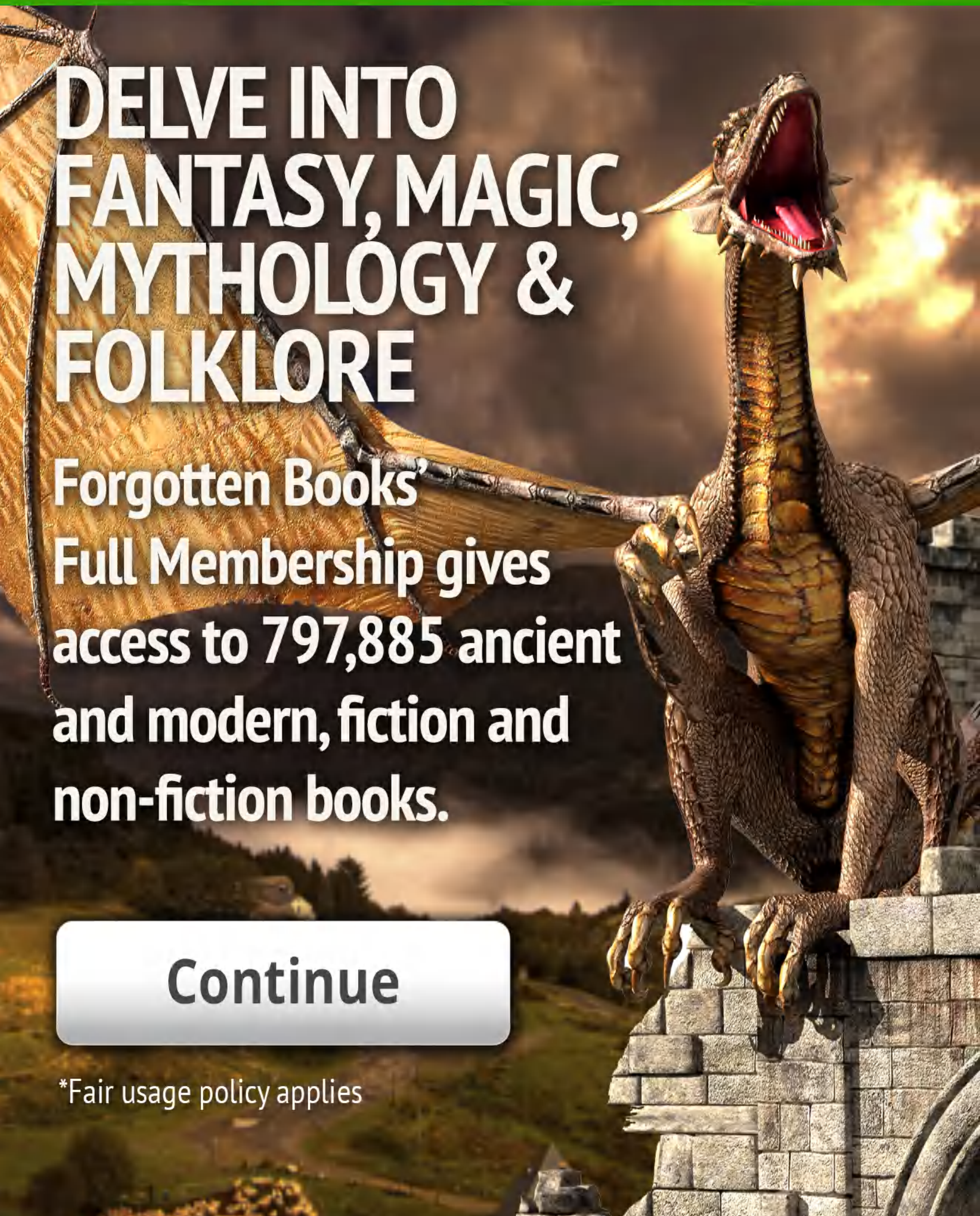
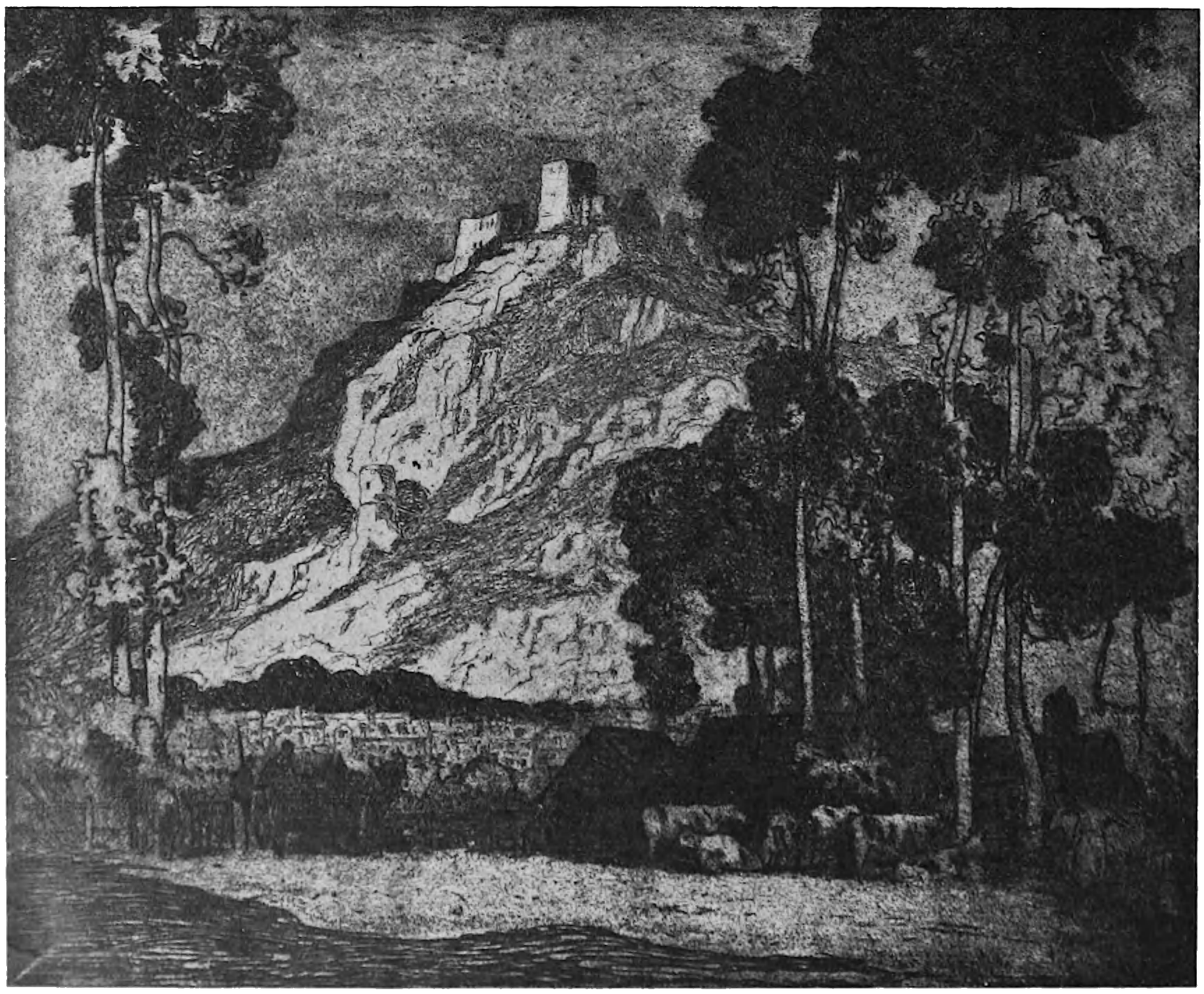


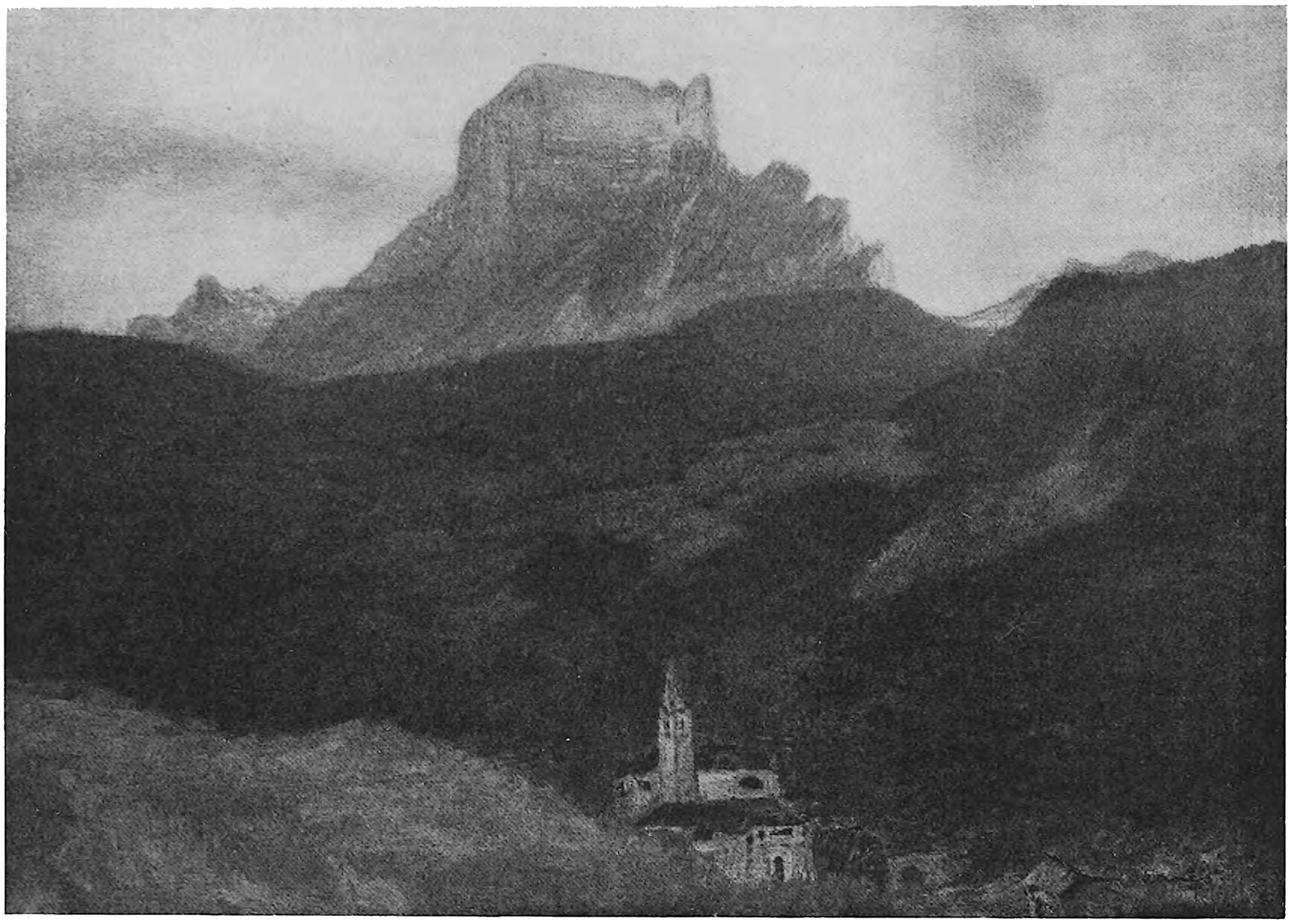
which there were no less than three; and this again was rather too much, especially as the collection of works by El Greco was commonplace and of doubtful authenticity. By the side of El Greco there were hung a number of engravings and water-colours by Bresdin—an artist of the romantic period, most unjustly forgotten. The great attraction, however, was the Monticelli exhibition. During the past year M. A. Saglio has been engaged in gathering together works by this artist, which were lent by the collectors in France and England, and I have no hesitation in asserting that Monticelli came out of this exhibition the peer of the greatest painters of his century. We were here able to follow his development step by step (and it was just in this that lay the great interest of such a complete collection), from his earliest copies after the Primitives to his most spirited sketches. Monticelli was equally great in imaginative power and in the splendour of his colouring. In many ways, however, he cannot be said to be isolated. He is allied to Turner in his *Yellow Sails*, to Ricard in the *Portrait of a Lady*, which was shown in London at the last "Fair Women" exhibition, and also to Courbet, Decamps, and Diaz.

To return to the modern painters. I must make mention of two important decorative schemes, the *History of Psyche*, five large panels by M. Maurice Denis, of great purity of line yet somewhat cold in colouring, and the decorations for a mausoleum by M. René Piot, which are nobly conceived and beautifully harmonious. M. René Piot is one of the few isolated ones among our contemporaries who understand to perfection all the secrets of fresco, which he has studied during his long sojourns in Italy and in his patient copying of the Primitives.

In the hall of the Grand Palais were shown twenty pieces of sculpture by Bugatti, recently cast in bronze by Hébrard, who has here done some of



"CHÂTEAU GAILLARD" (ETCHING) *(Salon d'Automne, Paris)* BY ANTHONY R. BARKER



"THE DOLOMITES." FROM A WATER-COLOUR BY JEANÈS

(Salon d'Automne, Paris)

his most successful work. M. Bugatti has just concluded a year's study at the Zoological Gardens in Antwerp, and of the pieces he had on view I was particularly pleased with his *Elephant*, reproduced on page 239, his *Giraffe*, and his *Yaks*.

In going through the picture galleries I was struck by the excellent works of Chigot (scenes in the parks), delicate impressions of autumn viewed by the painter's infinitely sensitive eye; a charming portrait by Belleroche, who is making for himself quite a reputation as a painter of women; a large portrait by Simon Bussy; some dazzling pastels of Chéret; landscapes by Chénard-Huché (of the two reproduced the first has been bought for the Luxembourg); Dagnac Rivière, Dezaunay, Diriks, Dufrénoy (Venetian scenes), Gropéano; a female portrait by Ch. Guérin, which was much admired; some vigorous sketches by Hochard, flower pieces by Lopisgich, excellent studies by Morérod, landscapes by Ranft, and water-colours by Drésa. All these formed a charming *ensemble* which made one forget the crowd of mediocre works thronging the walls.

I must not leave the subject of the Salon d'Automne without drawing attention to the admirable drawings by Milcendeau, who has for some years been an absentee from our exhibitions; a masterly etched portrait of the President of the Salon, M. Frantz Jourdain, by Besnard; also to some very powerful landscapes of the Dolomites by M. Jeanès, who has found his favourite sketching ground in this region of strange geological formations. Nor must I omit to mention a young artist of much promise among the foreigners, Mr. Anthony R. Barker, a pupil, I believe, of the gifted English painter-etcher, Mr. Frank Brangwyn. Mr. Barker's contribution to the Salon was the etching reproduced on page 234, *Château Gaillard*, drawn with quite remarkable assurance and a great feeling for light and shade.

M. Bernheim, the younger, has re-opened his gallery on the Boulevard de la Madeleine with a collection of some choice work of the late lamented Toulouse-Lautrec, while M. Druet has inaugurated a new gallery in the Rue Royale with an exhibition of pastels by K. X. Roussel.

A new society has just been formed in Paris under the name of the Société de la Gravure Originale en Noir, of which the first exhibition

ETCHED PORTRAIT OF M. FRANTZ JOURDAIN BY BESNARD
(Salon d'Automne)

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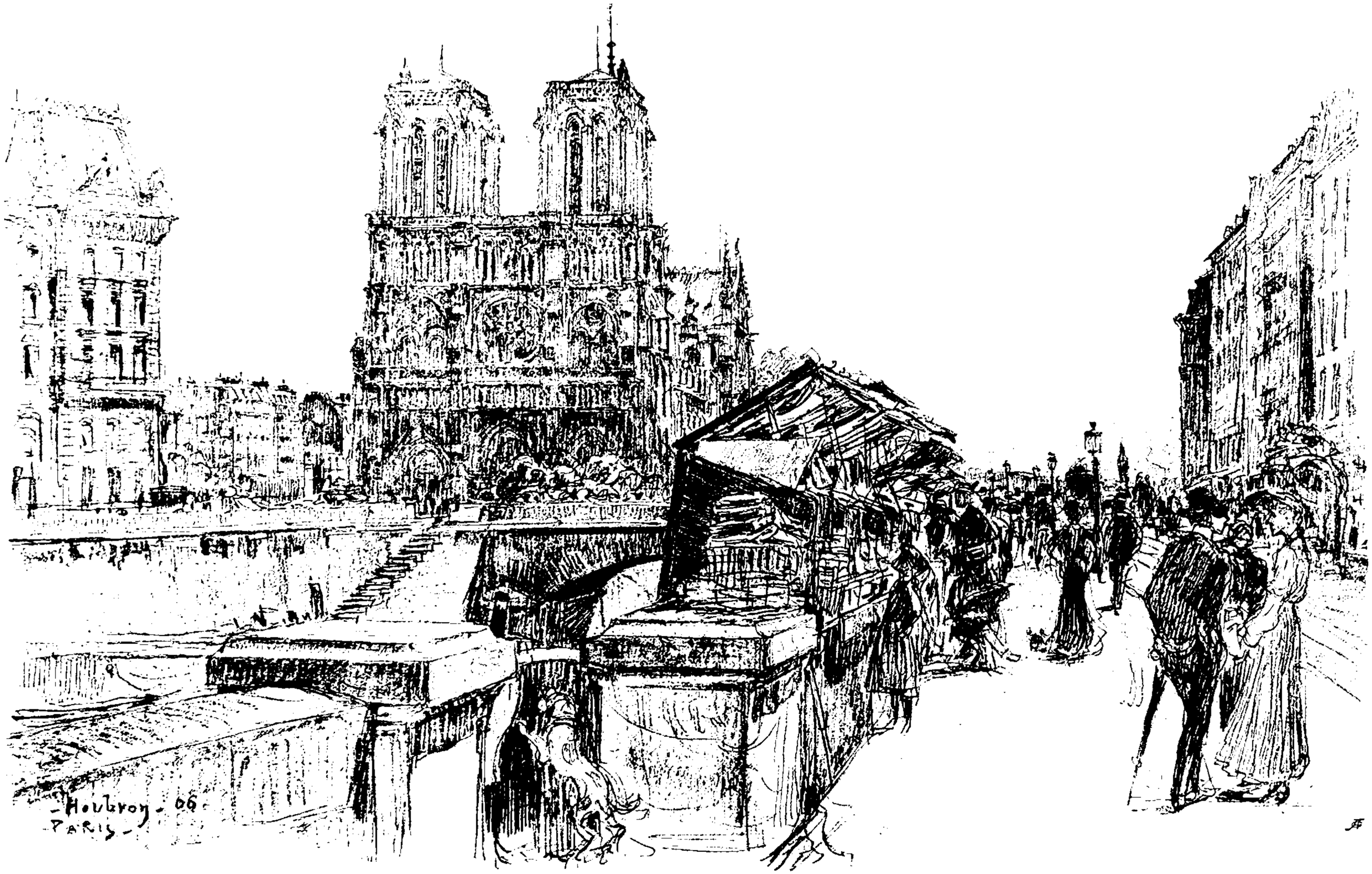

"NOTRE DAME, PARIS." FROM A DRAWING BY FRÉDÉRIC HOUBRON

ELEPHANT IN BRONZE *(Salon d'Automne, Paris)* BY R. BUGATTI

deserted and loved to study at all seasons. He did, however, pay two visits to London, whence he returned with some elaborate and finely-finished water-colours, which are among his best works. These were exhibited in June last. In private life Houbron was simple, unassuming and beloved by all his friends for his uprightness and kindness. He leaves in the minds of all with whom he came in contact the remembrance of a finished artist and an excellent man. H. F.

BERLIN.—The great annual art exhibitions have closed their doors, but the Secession Galleries are again entirely occupied by a Belgian exhibition. Berlin has not seen so important a national collection since the appearance of the English old masters at the Academy last year. Belgian art is presented somewhat retrospectively, the middle of last century being the starting point. Thus we can study the pioneers of modernism side by side with the real modernists. We can trace the influx of Parisian methods. Modern Dutch art seems more home-grown; the Belgians are like brothers of the French, but they are strong and independent brothers. German art can certainly derive nothing but profit from a serious study of such ripe fruits. Even where Belgian artists secede, they seem to respect tradition, and almost every picture or piece of sculpture has claims to high art. In beauty of colour, in decision of handling, in variety of individuality and method, these Belgians are admirable. Whether they work in old master or impressionist style reliability is their dominant quality. Monumental works have been sent by Montald, Frédéric, Delville and Ciamberlani, by Meunier, Lambeaux and Van der Stappen. Subtlety is represented by the two Stevens and Brackeleer, satanism by Rops, symbolism by Khnopff, socialism by Laermans, pleinairism by Claus, Wytsman and Morren. We walk through domains where we must remember Vermeer and Maes, and through others where Manet and Sisley seem present. The two pictures reproduced with these notes—*Salomé*, by Walter Vaes, and *Soap-Bubbles*, by Emil Vloors—formed part of this exhibition.

At Schulte's, an attractive display of Spitzweg's

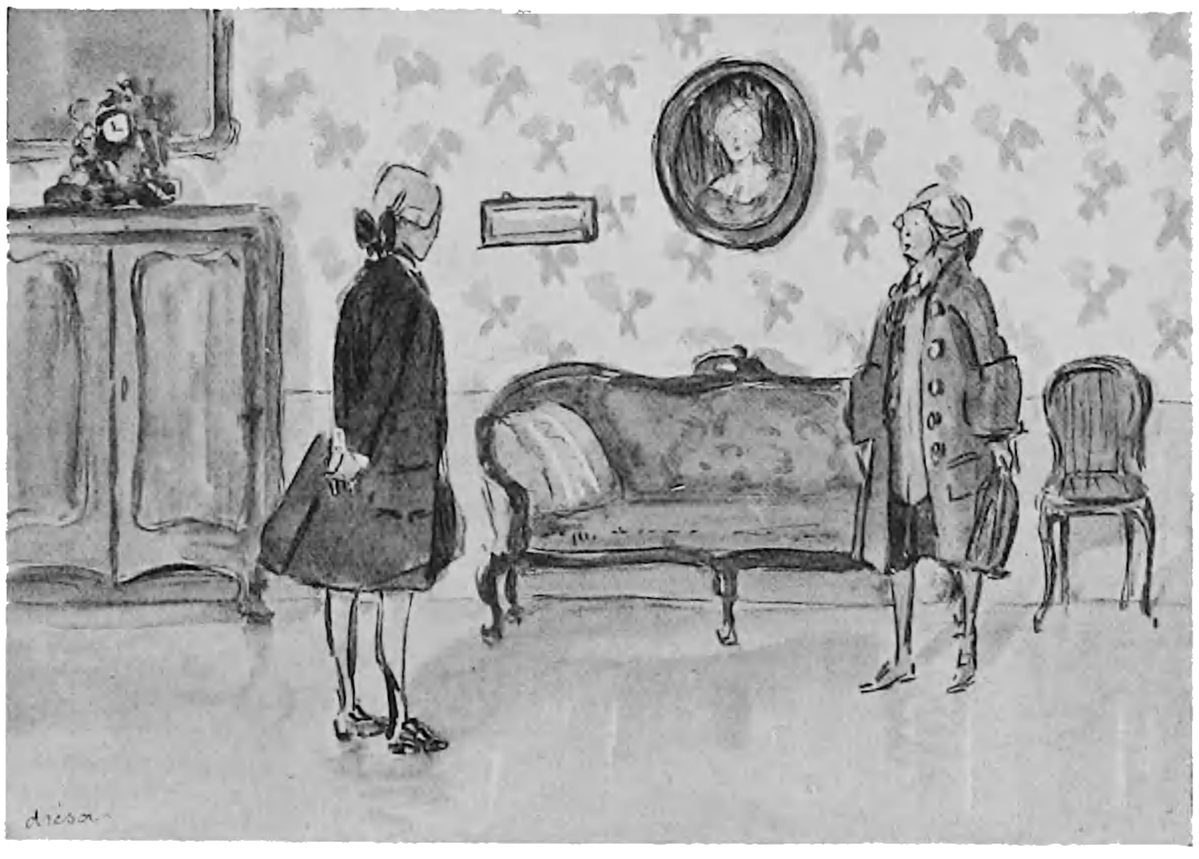

ILLUSTRATION TO STERNE'S "SENTIMENTAL JOURNEY" BY DRÉSA
(Salon d'Automne, Paris)

works provided pleasures for the lovers of quiet nooks, of odd, small-town affairs and unexciting romanticism. Spitzweg, the genial satirist, the recluse Düsseldorf bachelor, the Decamps in colours, has for many years been a favourite of our museums. It is astonishing what a multitude of his small frames have again made their appearance, but their goodness seemed rather to perish in its own plethora. In the same salon we were also treated to the pure and strong art of the Swiss Burnand, the convincing interpreter of nature.

Fritz Gurlitt opened his season with the soft deep music of a true born German master, Wilhelm Steinhausen, from Frankfurt. The touch of his talent is always sympathetic. He is not true German in the sense of Dürer, but rather in that of the old Cologne masters and of Altdorfer. His domain is peaceful nature, the twilights and dawns, in swelling meadows and woodlands, the rainbows, not the storms. He loves to portray unsophisticated souls, and renders them with thin, caressing touches. His ideal is Christ, and all his visions are full of this type of reconciliation; he can conjure up John, but not Judas. It does good in these times of confusion to catch glimpses of the dove with the olive branch.

Keller and Reiner fulfilled the praiseworthy task of settling Berlin opinion on the talent of Peter Janssen, the late President of the Düsseldorf Academy. His great decorative works could not be transported to Berlin, and so a few pictures and numerous studies and sketches had to suffice. The impression was rather one of disappointment. We could recognise a clear eye and a firm hand, the qualities of a grouper and painter of costumes, realistic strength and idealistic aspirations. But we could not discover an art that soars beyond Hübner and Bendemann. A comprehensive collection of Professor Otto Lessing, our prominent sculptor, gave the impression of a master who reveres noblest models, but who is also an untiring student of nature. His decided architectural faculty serves him well for the firm constructions of fountains and monuments, which he adorns—sometimes not quite in due proportion—with the graces of his decorative figures. He is an excellent

"SALOMÉ" BY WALTER VAES

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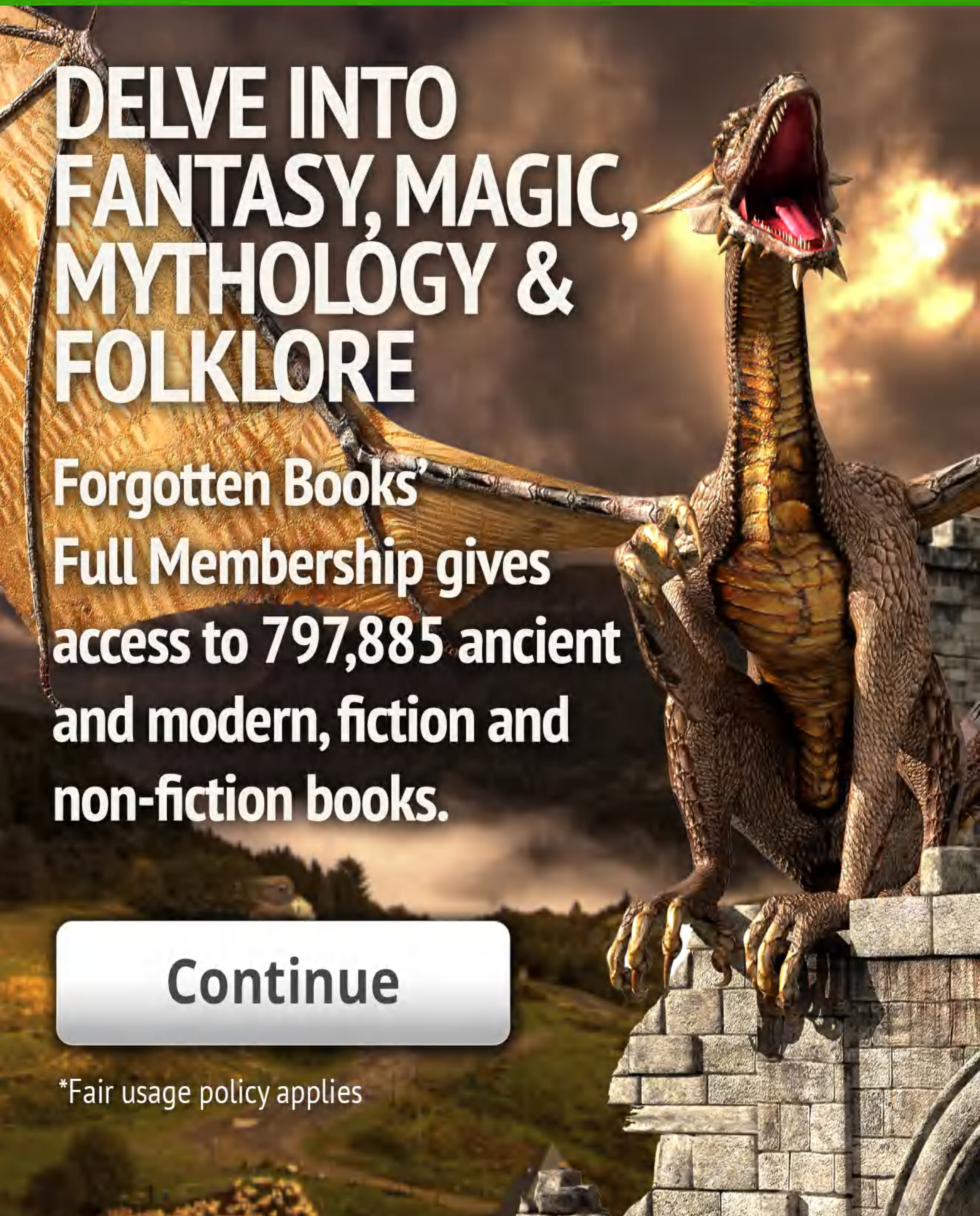

BRONZE FIGURE BY J. VIERTHALER

portrayer of the human body and the human face, and has an eye for beauty as well as character.

In Caspers' select salon, where good English art generally finds particular hospitality, Pissarro's pleinairism was to be studied in all the phases of its development. Although this artist takes a place in modern French art somewhere between Corot and Monet, his *œuvre* shows him touched by many influences. It does not always convince of indisputable merits. True pleasure was here to be derived from a number of drawings by Menzel, Gogh, Slevogt, Corinth, Storm van Gravesende, Orlik, and Liebermann.

Next door, at the galleries of Messrs. Amsler and Ruthardt, the black-and-white work of one of our best etchers, Otto Fischer, was to be seen. He proceeds with greatest simplicity of method, and though he has learned much from English masters, he has attained quite an individual expression. In the same galleries a collection of water-colours and coloured engravings of Thomas Rowlandson was much appreciated among collectors, and was particularly welcome as a mirror of the culture of Georgian days. J. J.

MUNICH.—Sculpture of small dimensions has received a considerable impetus from the new methods of arranging exhibitions in vogue during the last ten years or so. In the large statuary saloons of art exhibitions small bronze figures are apt to be overlooked in the midst of the large-sized works which chiefly attract the attention of visitors. But all that has been changed since the applied arts began to acquire greater prestige, and its productions have come to be exhibited in their proper setting as parts of fully equipped interiors. This transformation has been to the advantage of the

BRONZE FIGURE BY J. VIERTHALER

bronze statuette, which, in this way, came to be seen in its proper *milieu*, and, thanks to the ever-increasing facilities afforded by exhibitions, has succeeded in winning the favour of the collector again.

BRONZE PLAQUE
BY J. VIERTHALER

Here in Munich quite a number of young artists have devoted themselves to "Kleinplastik," one of the most successful of them being Johann Vierthaler, whose bronzes have to-day acquired an assured popularity and are to be found in all the art-salons and exhibition galleries of the applied art workshops, or "Werkstätten." They were also selected for embellishing the interiors exhibited at the Munich Exhibition this year, his most important work, a figure of a dancing girl with a tambourine, being one which served this purpose. The great share of success which has fallen to Vierthaler is by no means the outcome of happy chance; it is the well-earned reward of labour, ever striving to attain perfection. His favourite *motif* is the unclothed human body—and especially the comely female form—and one is always impressed with the extraordinary vitality of his figures, which in pose and expression are at all times free from any trace of artificiality. L. D.

PORCELAIN FIGURE BY HUGO F. KIRSCH

PORCELAIN FIGURE BY HUGO F. KIRSCH

VIENNA.—The making of porcelain is too difficult and elusive to attract many artists, for to obtain the best results every process necessary to bring the work to perfection must be thoroughly understood, and this demands not only a good artist but a good craftsman. Hugo F. Kirsch can lay claim to be both; he not only moulds but controls every manipulation from start to finish. He studied at the Fachschule in Teplitz, at the Kunstgewerbeschule in Munich, and in

PORCELAIN FIGURE BY HUGO F. KIRSCH

Vienna; then, after practising at the Royal Porcelain Works at Nymphenburg, in Bavaria, and passing through various other experiences, he started his own kiln in Vienna, where he is now exclusively concerned with the manufacture of his own models. These he chooses from the rich treasure of types, human and animal, offered to him in the streets or markets of Vienna. With Herr Kirsch, however, the "baking" is as important as the making of the "dishes;" he allows none to help him, and not a little of the artistic quality of his creations is due to this fact and to his even blending of his own colours. The fine tones in grey, blues, and greens are only achieved by very careful personal attention to every detail. He fires his work at the highest possible temperature (1,400°), and in his glazing follows the Copenhagen method, which he considers the best possible, that is, of having an under-glaze at about 800°. The soft blending of the colours, the beautiful, smooth polish, and the artistic form and finish, give distinction to his porcelain.

The medal of the Emperor Francis Joseph here reproduced is a recent work of Prof. R. Marschall, who has achieved a well merited fame in plastic art. A. S. L.

ART SCHOOL NOTES.

LONDON.—Nearly three hundred sketches and studies by London art students were included in the November exhibition at South Kensington of the works submitted for the Gilbert-Garret competition. This competition, long known as the "Gilbert," originated in the sketching club founded in 1870 by Mr. Seymour Lucas, R.A., Mr. A. W. Mason, now headmaster of the Birkbeck School of Art, and other enterprising students of the St. Martin's School, then under the direction of Mr. John Parker, R.W.S. The success of the club, of which Sir John Gilbert, that most facile of sketchers, was president, led to the foundation of similar institutions at other London art schools, and later to competitions between the clubs. For years these were confined to the St. Martin's, South Kensington, West London (a school that has long been extinct), and Lambeth, but early in the eighties the Royal Academy and the Slade Schools joined in, and the annual competitions have since attracted gradually an ever-widening circle. Practically all the students' sketching clubs in the metropolis are now or have been concerned in these annual contests, and most contemporary artists of distinction have since 1870 been included among the judges. Unfortunately no record has been preserved of the prizewinners, but among them have been numbered Mr. Seymour Lucas, R.A., Miss Montalba, Mr. H. G. Glindoni, Mr. Walter Paget, Mr. Byam Shaw, Mr. Charles Shannon, Mr. Charles Ricketts, Mr. Harold Speed, and Mr. Frank Stuart Murray, the able decorative artist whose interviews with emperors and kings

MEDAL BY PROF. R. MARSCHALL

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GILBERT-GARRET COMPETITION, 1908: 1ST PRIZE, ANIMAL STUDY
BY MISS M. E. GREEN (ROYAL ACADEMY SCHOOLS)

prize for figure composition, which was taken easily by Mr. A. Watts with a dignified study of uncommon excellence, in black-and-white, illustrating Kipling's poem, "The Brushwood Boy." Another Polytechnic student, Mr. J. C. Moody, won the second landscape prize with a painting, pleasant in tone, of ruined buildings on a marsh, which admirably illustrated the subject, "Desolation." Miss Busse, of the same school, took the third prize for design ("Poster for a Franco British Exhibition"), with a gay and spirited drawing of English and French knights with outspread banners. In the contributions of the Clapham School, which made its first appearance in the Gilbert-Garret competition, there were evidences of sincere effort that should lead to better things next year, but neither Clapham nor the Crystal Palace, a newcomer last year, carried off any prizes. The Gilbert-Garret club had no better fortune, perhaps because, owing to various reasons, some of its strongest members were unable to contribute, but two of its exhibits were highly commended by the judges—a breezy landscape sketch in oil and a water-colour study of a sunny Eastern street.

One of the second prizes in sculpture (subject, "A Combat") was gained by Mr. George Harland, of the St. Martin's School, with a careful and workmanlike piece of modelling, and Mr. J. Jones, of the Birkbeck School, carried off one of the three third prizes for landscape, with a charcoal study of a country road on a rainy night. The Birkbeck School also gained an honourable mention for a figure sketch. In the group of works shown by the City and Guilds Institute (Kennington) were several good landscapes, and a poster design that the judges marked "highly commended." But it was in the sculpture section that the Kennington School made its mark, securing as it did three out of five prizes; the first, one of the second, and one of the third.

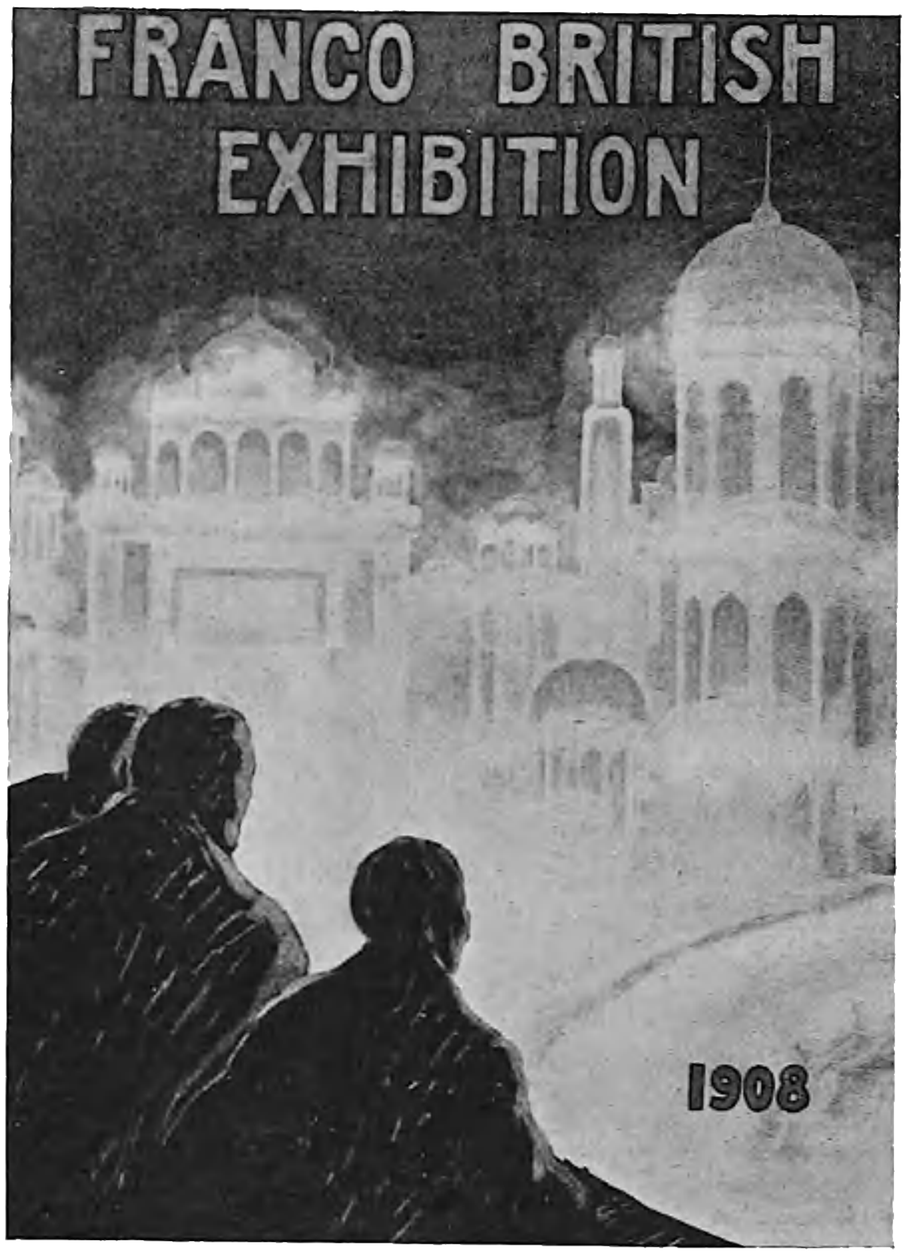
GILBERT-GARRET COMPETITION, 1908: 1ST PRIZE, LANDSCAPE
BY H. A. BUDD (ROYAL COLLEGE OF ART)

GILBERT-GARRET COMPETITION, 1908
PRIZE DESIGN BY JOHN MILLS
(L.C.C. SCHOOL, BOLT COURT)

The model by Mr. H. Oakley of two figures struggling on the ground, that gained the first prize, was a sketch in a literal sense, but full of life and action. The second and third prizes for Kennington were won by Mr. Cameron and Mr. W. R. Dick.

A large and representative collection of sketches was shown by the Heatherley School, which has for many years taken a prominent part in these competitions. Mr. S. W. Stanley took the first prize for the poster design with an effective drawing of a group of figures at night looking down on the brightly lighted "White City," and Mr. J. B. Baldwin the second, with a design that was capital in its arrangement and colour, but not sufficiently indicative of the subject. The Heatherley School gained, too, the third figure prize for a clever pen-and-ink drawing by Miss E. M. Tattersall of a terror-stricken rustic, creeping home along a lane by moonlight, with elves and fairies playing in the trees and hedges. The Grosvenor and Lambeth clubs were also strongly represented in the competition, but in the matter of awards both were unfortunate. Two of the Lambeth exhibits were very highly commended, a capital poster design with classical figures in tones of grey, blue and white, and a figure drawing of men singing in the street. A third prize for landscape was gained for the Grosvenor by Miss Dorothy Weston, and several other drawings and paintings by members of the same club were commended by the judges. Mr. Mills, of the London County Council School in Bolt Court, won the special prize that is offered annually for the best design for the Award of Honour certificate, given to the strongest club in the competition.

In the unavoidable absence of Mr. Walter Crane the prizes were distributed by Mr. E. Cooke on the evening of the second day of the exhibition. Mr. Cooke, who was supported by the competition secretary, Mr. F. Grey and by Mr. G. M.



GILBERT-GARRET COMPETITION, 1908: IST PRIZE
DESIGN FOR POSTER BY S. W. STANLEY (HEATHERLEY'S SCHOOL)

Dodshon and Mr. W. L. Tebby, past-president and vice-president respectively of the Gilbert-Garret Club, referred to the favourable opinion on the competition works expressed by the judges, at whose wish extra prizes had been added to the original list.

The exhibition of the Gilbert-Garret competition works was preceded in the same building at South Kensington by one composed of the vacation studies of the pupils of the Royal College of Art. This exhibition contained nearly four hundred works of various kinds executed by the competitors for the thirty-three vacation prizes offered principally by the teaching staff of the Royal College of Art. Some particulars of these prizes were given in THE STUDIO of August, and it will be unnecessary therefore to refer again to the names of the donors. Taking the work as a whole, the standard was high, especially in landscape and in modelling. But it was weakest where most strength was to be expected, in figure composition. The chief prize for figure composition was gained by Mr. R. W. Stewart for a study in oil of a garden party, the best quality of which was its feeling of diffused light. Mr. Stewart also won the first prize for the best set of sketches in colour, and the first prize for the best oil landscape. Another winner of three prizes was Mr. Peter Brown, who carried off the awards for the best set of figures in action, for the best study of architecture in combination with landscape (the Bayswater end of the Serpentine), and for the best landscape suggested by a passage from Tennyson or Milton. The sculptor students who won first prizes were Miss J. Lawson, Mr. H. Parr, and Mr. Ledward. Miss Lawson's first prize was supplemented by a special additional prize given by the sculptor judge. Mr. J. R. G. Exley and Mr. A. Bentley won the prizes for etching, Mr. J. Smiley that for design for any decorative purpose (in this case for tapestry), and Miss K. Pavey the prize for the best infant's frock designed and embroidered by the worker. Other students who won prizes or showed work of exceptional merit were Mr. H. A. Budd, Mr. L. Preston, Mr. P. H. Jowett, Mr. G. Atkinson, Mr. J. Jennis, Mr. H. Boardman Wright, Mr. Raymond Jones, Mr. W. O. Miller, Mr. R. Gill, Mr. H. G. Day, Mr. O. Senior, Mr. H. Morley, Mr. T. Maidment, Mr. W. O. Bridges, Mr. C. P. Walgate, Mr. A. W. Bellis, Miss G. Atkinson, Mr. W. Macmillan, Mr. C. Wyse, and Mr. W. Washington. The prizes were awarded by Mr. George Henry, A.R.A., Mr. R. Anning Bell, R.W.S., Mr. H. Hughes Stanton, and Mr. David McGill.

At Bedford College for Women, Mr. George Thomson, the Director of the Art School, gave a series of addresses last month on "The Conditions of Permanence in the Colours of Modern Pictures." Mr. George Clausen, R.A., presided at the opening lecture, and among those who listened to Mr. Thomson's remarks on colours and mediums was Professor Church, F.R.S., of the Royal Academy, who is possibly the first living authority on the subject. Mr. Thomson, whose address was illustrated by experiments, criticised severely the neglect by modern painters of this side of the artist's education, and declared that in all his experience he had never met a student in an art school who had been taught to varnish a picture. In a discussion that followed the lecture, Mr. Clausen defended linseed oil as a medium, and said that he had used nothing else in the painting of his picture *The Girl at the Gate*, in the Tate Gallery. Mr. Clausen thinks that the questions of technical methods and materials are perhaps the most important that artists can discuss. He is of opinion that it would be a good thing for the art student to give up drawing and painting for one or two days a week and to devote the time instead to the serious study of these technical matters.

In November the members of the Sir John Cass Arts and Crafts Society held an interesting little exhibition at Walker's Gallery in New Bond Street. Mr. Harold Stabler, who is at the head of the arts and crafts classes at the Sir John Cass Institute, was represented, among other things, by some ecclesiastical work in brass, severe in design and dignified in treatment, and by an elegant sporting cup in silver, enamel, and ivory, executed in conjunction with Miss May Hart Partridge. Cases of jewellery were contributed by Miss Violet Ramsay, Miss Gabrielle Mileham, Miss Ethel P. Agnew, C. M. Kirkman, Miss Dora Brooke-Clarke, I. Hope, S. M. Martineau, Mrs. Keane, J. Lindsay-Black, B. L. Goff, and Miss Rosabella Drummond. Mr. F. Signorelli showed an attractive silver mirror and several pieces of jewellery, Mr. R. F. Wells and Mrs. Stabler small bronzes, and Mr. George E. von Kruger a number of clever designs and drawings in line and colour. W. T. W.

EDINBURGH.—In the Royal Scottish Academy Galleries, Edinburgh, there was recently held an exhibition of work by the students of the applied art section of the school of design, now merged in the College of Art. The students went through a

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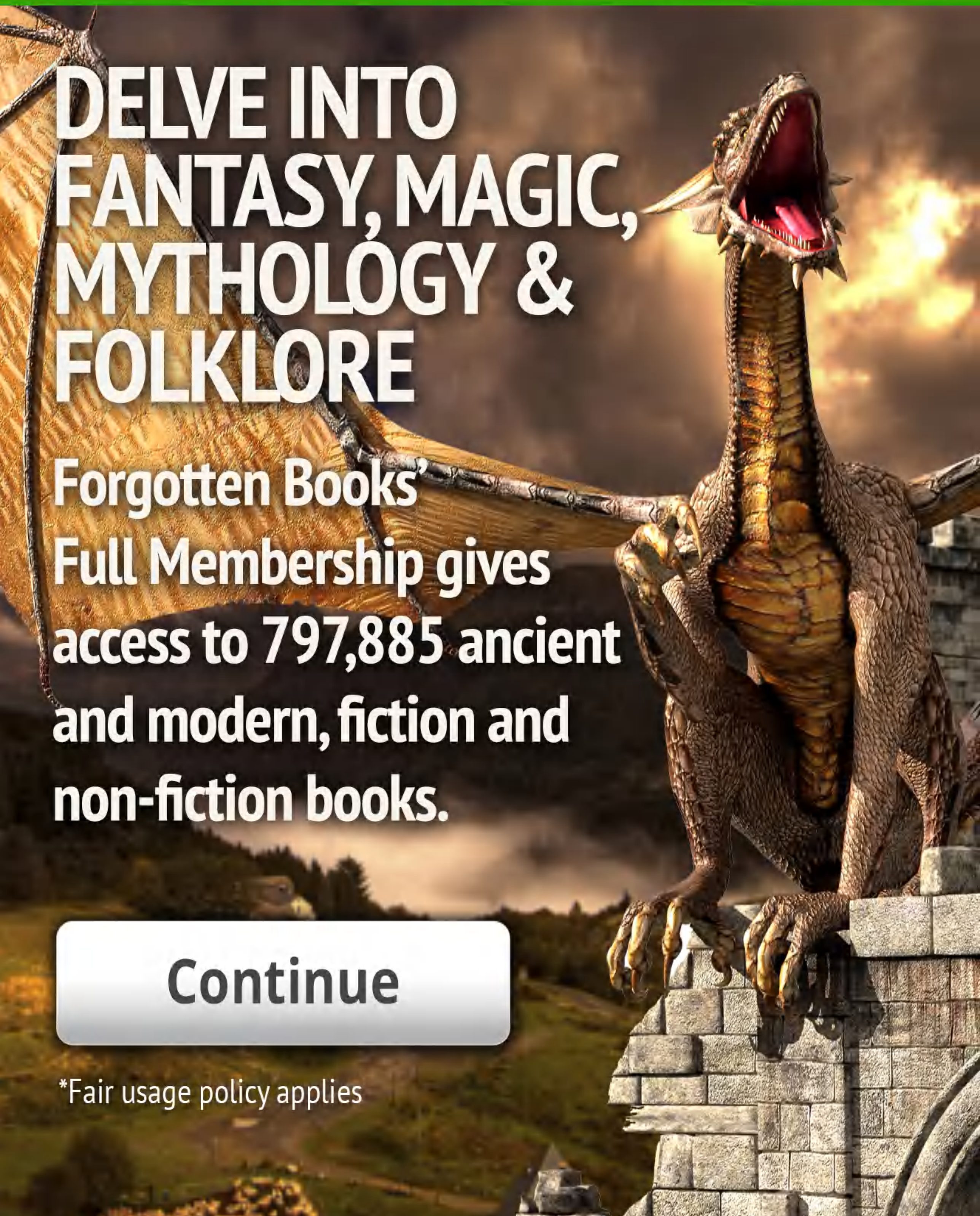

triumphs of his wit, and the occasional but progressive triumph of his art, with its new pictorial ways that contravened all the familiar conventions, and gave in their place the painter's poetry, rich with surprises of mysterious beauty. One cannot help wishing, however, that Mr. and Mrs. Pennell, while recording the doughty combats and splendid artistic victories, had allowed us—and surely themselves—the pleasure of forgetting one or two trivial quarrels, and, above all, the easy breaking of long friendships on the least provocation or misunderstanding. The capacity for this was the inexplicable kink in a nature rich in chivalrous affection, liberal with gracious courtesy, and charming with its appreciation of simple beauty and the joy of life. But Whistler was ever first and foremost the artist, and for him the dignity and the interests of art, as he conceived them, were sacro-sanct; everything must give way to them. There are, nevertheless, many pages in this book that reveal Whistler as man in a much finer and more tenderly sympathetic light than any in which he can have appeared to those who, never having enjoyed the privilege of his companionship, can only quote "The gentle art of making enemies." Those, too, who know him only in his paintings, etchings and lithographs, will learn, through the intimacy of Mr. and Mrs. Pennell's pages, better to understand the deep-souled religion of beauty that inspired all his work. The numerous illustrations, reproducing practically all his important pictures, are beyond praise. Whistler himself would have delighted in this book, and proclaimed it "all beautiful, distinguished, and charming, as it should be." We can hear his joyous vibrant laugh of final triumph.

The Glasgow School of Painters. By Professor G. Baldwin Brown. (Glasgow: R. Maclehose & Co., Ltd.) £5 5*s.* net; ed. de luxe, £10 10*s.* net. —The issue of a work of this description is of more than ordinary consequence, considering the position of "The School" and the standing of the writer. Whether the movement, but a quarter of a century old, and all the leaders, with one notable exception, still active forces, is altogether ripe for the historian is another question. The author at the outset seems to anticipate this query in the claim that while between the earliest and latest achievements of "The School" there is but a short lapse of time, its real work was accomplished a decade ago, and the activity that gave the movement existence is now merged in the "progress of Scottish art as a whole." The author is interesting as he traces the conditions that led to the Scottish revolt against commonplace orthodoxy in art in the early eighties, and describes the rapid and deep impression made by the new group of painters, untrammelled by academic restraint, united by common aim, prompted by strong, sincere individuality. He is careful to emphasise the fact that the new brotherhood preserved their liberty and independence, for while an effort was made in the direction of incorporation, it got no further than a register of membership and a draft constitution; the real association being community of idea, strengthened by "plenary meetings" at Glasgow studios, and foregatherings in country places, with nature the predominant influence. The outside influences affecting the "New School" are clearly shown, and the first impression created by it, at the Grosvenor Gallery Exhibition in the year 1890, described. Amongst the fifty-eight or more excellent reproductions by photogravure process that make the book a rare epitome of the work of the school, it is to be regretted that a place was not found for *Audrey and Her Goats*, for undoubtedly Melville considered this remarkable picture, singled out by Professor Baldwin Brown as "conspicuous in the epoch-making 'Grosvenor Gallery'" Exhibition, as the first important example of the Glasgow impressionist method painted. The Professor considers that the school has manner rather than method, and he endorses a statement of its aims contained in an article in the short-lived "Scottish Art Review"—a literary product of the new movement—as the attainment of "perfect tonality, the intelligent sacrifice of small things in nature, if the great truths of structure, atmosphere and dignity of presentation be obtained." Accompanying the historical review there is a critical analysis of the work of the school, all of which with the masterly reproductions forms a record of perhaps the most remarkable artistic movement of modern times.

Baldassarre Castiglione. By Julia Cartwright (Mrs. Ady). (London: John Murray.) 2 vols. 30*s.* net.—In view of the vast mass of literature relating to the period at which Baldassarre Castiglione lived, it is remarkable that Mrs. Ady's delightful and copiously illustrated volumes should be the first publication to give a really adequate account, in English, of the accomplished poet and diplomatist, whose death inspired Torquato Tasso with a sonnet and to whose memory a monument was designed by Giulio Romano. In close touch with the leading Italian politicians of his day, the intimate friend of many of the great artists, and himself the very model of the perfect courtier described in his famous book "Il Cortegiano"—

which, even before the close of the 16th century, had gone into more than one hundred editions—he was, says his biographer, "a most brilliant example of the union of chivalry and scholarship, a type which has always flourished on Italian soil." He was employed by Popes and monarchs on important missions, and enjoyed the favour of Leo X. and Clement VII., of Francis I. and Charles V. Moreover, his life story is one long romance, for though his career was wonderfully successful from a worldly point of view it was overshadowed by many a private grief. With the unwearying patience that has from the first distinguished her, the author of the new study of Castiglione, though she has turned to account the work of her Italian predecessors in the same field, especially that of the Abate Pietro Serassi, has consulted the original documents in the archives and libraries of many towns, giving close attention to the priceless collection in the Vatican, and printing in her Appendix many of the more important letters. Beginning with a description of the home life in the ancestral castle of the Castiglione family, she traces every step of her hero's chequered life, one noted man and woman after another flitting across her canvas, a few words here, a significant anecdote there, bringing their personalities into vivid relief, the interest culminating in the chapters describing the courtship and brief married life of Baldassarre, whose beloved wife died shortly after the birth of their third child, after writing, with her own hand, a pathetic little letter to her husband, who had wished for another son, in which she says, "I have given birth to a little girl. I do not think you will mind this," signing herself, "Your wife, who is a little tired out with pain."

Angling and Art in Scotland. By ERNEST E. BRIGGS. (London: Longmans, Green & Co.) 12*s.* 6*d.* net.—Mr. Briggs is a fisherman and an artist, and in this volume he relates some entertaining experiences in pursuit of his hobbies on the rivers and lochs of bonnie Scotland. The illustrations, which are plentifully interspersed between the letterpress, are of more than usual interest. Reproduced in facsimile from the original water-colours, they bear evidence of the great skill of the artist in portraying the many beautiful effects of sunlight and shade, of storm and calm, which render Scottish landscape so fascinating.

The Romaunt of the Rose. Rendered out of the French into English by GEOFFREY CHAUCER. Illustrated by KEITH HENDERSON and NORMAN WILKINSON. (London: Published for the Florence Press by Chatto & Windus, Limited.) Ed. of 500 copies, 2½ guineas net.—Of the drawings by Messrs. Henderson and Wilkinson which have been reproduced in colour-collotype to illustrate this beautiful mediæval romance, we have something to say elsewhere in the present issue (see page 226), and such further comment as is called for here must therefore be of the briefest. In passing from illustration to illustration, though one is not conscious of any discordance between the work of the two artists, yet one cannot fail to notice that Mr. Henderson's drawings are more fully pervaded by the spirit of romance—there is more life and less solemnity in them than in Mr. Wilkinson's. Especially charming are those drawings by the former which bear the titles *Love Pursuing*, *Ydelnesse*, *Peyne*, *The Lover Listening to Reasoun*, and *If that I were god of richesse*; while those of Mr. Wilkinson which approximate most nearly to these in dainty delicacy of form and colour are the frontispiece (*The God of Love*) and *The Three Arrows of Love*. But in presence of so much that is beautiful by both, further comparison would be out of place. In justice to the publishers it should be said that the reproductions are remarkably good. The volume has, however, an interest apart from the illustrations, for the letterpress is printed from an entirely new fount of type, especially designed by Mr. Herbert P. Horne for the choice books which the Florence Press is issuing through Messrs. Chatto and Windus, a type modelled upon the finest types used by the Italian Master-printers of the Quattrocento and Cinquecento. A solid page of this type has a very attractive appearance, and is perfect as regards legibility. Printed as it is, on hand-made paper and tastefully bound, this book is unique among the choice publications of the present season.

The Nun Ensign. Translated from the Spanish, with an Introduction and Notes, by JAMES FITZMAURICE-KELLY. Illustrated by DANIEL VIERGE. (London: T. Fisher Unwin.) 7*s.* 6*d.* net.—*La Monja Alférez—the Nun Ensign*—was the sobriquet conferred by her contemporaries upon Catalina de Erauso, the Basque novice, who at the age of sixteen fled from the convent where she had been placed, and, skilfully converting her nun's garb into the semblance of man's attire, with her long hair cut short, sallied forth to seek her fortune in the great world. There seems to be indubitable historical foundation for the story, which, however, handed down from generation to generation, with the additions and embellishments of each, now reads as the wildest romance. The

astounding history of this extraordinary woman with the soul of a swash-buckler and the manners of a bravo, how she took service with a merchant, how she killed three men, to say nothing of her own brother whom she unwittingly slew in fair fight, and how, after many other adventures, she sailed for the New World and there fought against the Indians, all is told us in Mr. Fitzmaurice-Kelly's translation of this old tale. At the end of the book is printed the Spanish text of the comedy *La Monja Alférez* by Juan Pérez de Montalban, and the first part of the book is freely illustrated by many reproductions (unfortunately far too small) after drawings by Vierge.

Augustus Saint-Gaudens. By C. Lewis Hind. (London: John Lane.) 12*s.* 6*d.* net.—A most skilful exponent of bas-relief, Augustus Saint-Gaudens was certainly the most gifted sculptor to find his inspiration in American subjects, and had he lived longer he might possibly have founded a new school of plastic art in the United States. Of mixed parentage, his father having been French and his mother English, he was born in Dublin, but his family emigrated to America when he was only six months old, and the great Republic proudly claims him as her citizen. In the cordial appreciation serving as introduction to a series of reproductions of typical sculptures, Mr. Hind declares their chief characteristics were taste and sobriety, but it was surely something more than such negative qualities as these that gave to the artist his pre-eminence as an interpreter of his models. A masterly grip of his medium, a true recognition of its limitations as well as of its possibilities, and an intuitive sympathy with the ideal latent in every human personality, are the chief secrets of his success as a portraitist, as will be realised by an examination of his masterly statue of Lincoln, bust of Sherman, bas-relief of Bastien Lepage, and portrait groups of Mr. and Mrs. Wayne MacVeagh, the children of P. H. Butler, and, above all, the children of Jacob Schiff, in which the deerhound, against which the boy and girl are leaning, softens the outlines of their figure and gives a wonderful harmony to the composition.

The Jungle Book. By Rudyard Kipling, with illustrations in colour by Maurice and Edward Detmold. (London: Macmillan & Co.) 5*s.* net.—Kipling's deservedly popular and most fascinating Jungle Book has been illustrated by the two clever brothers Detmold, one of whom, it will be remembered, died under very sad circumstances a few months ago. As might have been expected, the artists have found their chief inspiration in the Mowgli tales, and to these they have made some charming illustrations. Especially attractive is the one of "Mowgli and Bagheera" and that of his tutor the old bear Baloo. Of the three illustrations to Toomai of the Elephants, two are not very pleasing, but the "Elephant Dance" has much feeling for decorative effect and a sense of mysteriousness. Perhaps the best out of the sixteen plates is the one depicting fearless little Rikki-Tikki-Tavi and the cobra Nag.

Les vieilles Villes des Flandres. By A. Robida. (Paris: Libraire Dorbon-Ainé. Frs. 15.)—This work, which is illustrated by the author by 155 original drawings, undoubtedly owes much of its interest to the skilfulness of his pen as an artist, though the letter-press is of an entertaining character throughout. Where the drawings are most free and slight they are often most attractive; such a sketch as that of the *Ramparts at Lorraine* on page 228, for instance, being of a far more interesting nature than the gloomy photographic treatment of the Church on the opposite page. M. Robida has a wonderfully resourceful line, and it is in his free drawings we can partake most of the pleasure which this line gives us, whenever he will let it.

Two volumes of biography compiled expressly for the general reader are issued by Messrs. Chatto & Windus under the titles, *Stories of the English Artists from Vandyck to Turner*, collected and arranged by Randall Davies and Cecil Hunt, and *Stories of the Flemish and Dutch Artists from the time of the Van Eycks to the end of the Seventeenth Century*, collected and arranged by Victor Reynolds, each 7*s.* 6*d.* net. The narratives contained in each, occupying on the average less than a score of pages, have been carefully compiled from authoritative works, and are accompanied by reproductions, some in colour, of pictures by the masters whose lives are narrated. The printing and binding are excellent.

With the approach of Christmas there comes the usual plethora of books for children. This year there is no falling off in the vogue of the coloured picture, and no doubt the juvenile world is ready to follow the advice given to a young friend by Mr. G. K. Chesterton and not "believe in anything that can't be told in coloured pictures." We should like, however, to see publishers at large pay closer attention to this feature, for here at present there is much room for improvement. It was in a copy of one of the Caldecott picture-books that Mr. Chesterton wrote the advice we have just quoted, and we are glad to see that the publishers of these fascinating

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THE LAY FIGURE: ON AN OLD SAYING.

"I HAVE just come across this saying in a book by an old Chinese philosopher:—'Many people criticise pictures by the ear;' and I am quite pleased with it," said the Art Critic. "It seems to me to sum up so much in a few words."

"It may be very subtle and very clever, but I do not know what it means," returned the Plain Man. "Frankly, it sounds like nonsense."

"So many things sound like nonsense to you," laughed the Man with the Red Tie, "simply because you cannot understand them. Yet I should have thought that even you would have seen the point of this charming saying; it is not so deeply hidden."

"But the sense of hearing cannot be used in judging pictures," protested the Plain Man. "You can see them, or feel them, or smell them sometimes, but you can never hear them."

"Still, it is quite true that many people criticise pictures by the ear," said the Man with the Red Tie. "You do it yourself, for example."

"Oh, come now!" cried the Plain Man, "that is going too far! How is it possible for me to do anything of the sort, when, as I have already told you, I deny that it can be done at all."

"It is just the people who think it cannot be done that fall most readily into the way of it," broke in the Critic. "You buy pictures now and again, though I am quite certain you care nothing about them. What induces you to select the particular things that you fix upon?"

"Well, one must have something to hang on one's walls," replied the Plain Man, "and when I hear some man's work well spoken of, it seems to me that I am right in getting a bit of it."

"And you are always ready to give opinions about the pictures you say you like," continued the Critic. "Would you tell me upon what your opinions are based?"

"Upon experience, of course," replied the Plain Man. "I have, as you know, a good many friends among artists and men who are up in art questions, and I have learned from them how to judge a picture. You must pick up ideas if you are constantly listening to the opinions of experts."

"How delightfully you give yourself away!" chuckled the Man with the Red Tie. "You have admitted the whole of my contention straight off. You not only criticise pictures by the ear, but you buy them by the ear too."

"Is not this joke getting worn a little thin?" asked the Plain Man. "Try to explain it."

"Surely it does not want much explaining," said the Critic. "You have told us that you buy pictures because you hear them well spoken of, and that you base your opinions about art in general upon what you have heard said by the people you regard as experts. What is this but using your ears to guide both your taste and your judgment? You are always listening, and your ears, like a pair of phonographs, merely reproduce the sounds that have gone into them."

"How inconsistent you are!" exclaimed the Plain Man. "You are always telling me to learn, and now you complain when I admit that I have followed your advice. What better way of learning is there than by listening to men who know what they are talking about?"

"It is an excellent way, one of the very best," replied the Critic; "but if you are always listening you get no time to think. You must leave off listening every now and again and go away somewhere quietly to digest what you have heard. After all, an education that is all hearsay is not much use; it only overloads your memory and produces a kind of mental indigestion; it does not really nourish your intelligence."

"But if I hear all kinds of opinions surely I can pick out of them those that are worth remembering," cried the Plain Man.

"Perhaps; but I do not think you do," returned the Critic. "What I find with you, and men like you, is that your habit of listening leads you into criticism by the ear in its worst form. You are always changing your opinions because you have heard something fresh. One man tells you that certain painter friends of his are incomparable masters, so you rush round talking about them as if there had been no masters before in the world. Another man tells you that modern art is dead and rotten, but that the old stuff is endowed with perpetual youth, so you immediately sell off all your modern pictures and invest vast sums in strange antiquities that neither you nor anyone else can understand. You listen to the advocates of every new fashion, and you alter your views so incessantly that it makes one giddy to try and follow you. Why cannot you give up this craving for tips as to what you ought to think and say, and why should you not back your own judgment sometimes? At first you would make many grievous mistakes; but even from these you would learn a lot, and you would end by being a much wiser man than you are at present."

THE LAY FIGURE.

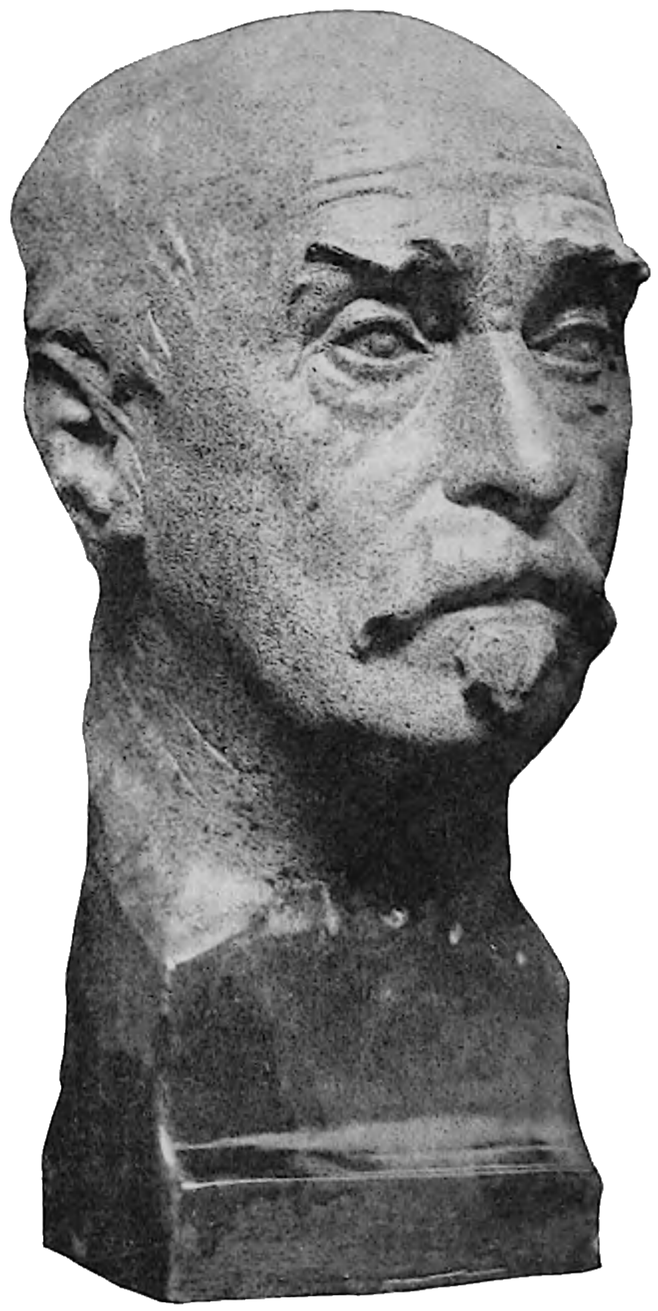
MR. ROTH'S CERAMICS

BY ARTHUR HOEBER

FREDERICK G. R. ROTH, the sculptor, has been identified almost since the first with the portrayal of animals, both wild and domestic, and generally small renderings of a highly personal nature, disclosing much serious equipment, no little ingenuity and picturesqueness, along with an obvious love of his craft. His contributions to the Buffalo Pan-American Exhibition included, however, more serious efforts, some *Resting Buffaloes*, a *Stallion and Groom*, and the remembered *Roman Chariot Race*, an ambitious composition of many figures and much movement. Now and then an occasional portrait bust has come from his hands and again there are evident the painstaking research into character, the highly personal interpretation, the loving lingering over the technical side, with the satisfactory final result. Yet, somehow; one turns more eagerly to the little groups of animals, which seem to be such intimate insights into the very psychological qualities of the dumb beasts, for the sculptor appears to have entered into their lives with a canny familiarity man seldom discloses.

It must be that he finds himself fully *en rapport* with their—shall we call it ambitions, yearnings, sentiments—what? At any rate, he convinces one that he knows them, even as few know the human kind, and his close observation, backed by keen sympathy, and we may even call it affinity with them, enables him to divine movement, action, cause and motive. Otherwise, I ask in all seriousness, how could any sculptor evolve the mode of procedure of a combat between an elephant and a rhinoceros, as depicted in his astonishing little group? Note the action of the ugliest of all beasts as, like some doughty armor-clad, prehistoric warrior, the rhinoceros plunges his horn into the belly of the great

BEAR BOWL BY FREDK. G. R. ROTH



PORTRAIT BUST BY F. G. R. ROTH

DOG BOWL BY FREDK. G. R. ROTH

COMBAT (BRONZE) BY FREDK. G. R. ROTH

elephant. Observe the brace of the feet of the former. Look at the attitude of the unfortunate pachyderm, his agony of expression, his despair.

Yet there is every reason to presume Mr. Roth never saw and never will see such a combat, or even a remote quarrel between such beasts. But he has thought it all out logically, he has studied their habits, looked carefully at their action, and thus familiarized himself with all the latent possibilities that would be likely to ensue when they do fight. At any rate, he leaves you absolutely convinced.

If his subject is a bear, a sea lion, the more accessible swine, horse or cattle, he is no less accurate, no less in full sympathy. A little group here of pigs is wonderfully faithful, being modeled with exquisite feeling, while some dogs and birds are no less satisfactory. These we have seen for years in bronze, but of late Mr. Roth has taken the liveliest interest in ceramics, both as a medium for adding color to his work as well as an outlet for his sculptural notions. Mr. Roth says that there is so much room for experiment in form and color in ceramics, so many different ways of getting new and surprising effects, that anybody who gets a taste of this most fascinating work must feel enthusiastic about it. So it happens the man has experimented much, and though there is always much hazard regarding the result, for fire while a good servant is but a poor master, and occasionally, despite the greatest care, will perform the most unexpected antics, a good deal has been accomplished. Particularly in this pig group has he secured color and texture. That delicate pinkish tint, at once the delight and despair from the earliest of the painters down to the present time, is here in the concrete, and the rich brown of the sea lion's coat has been secured capitally.

There are bowls that are turned on the potter's wheel and subsequently decorated by hand with figures and the like, and Mr. Roth has been making some large tiles, to be used as part of architectural decoration, both for the inside and the exterior of buildings. A series of these, of dogs, is very effective, but the possibilities, of course, are unlimited, for the designs that may be evolved are innumerable.

A. H.

COLORED CERAMIC BY FREDK. G. R. ROTH

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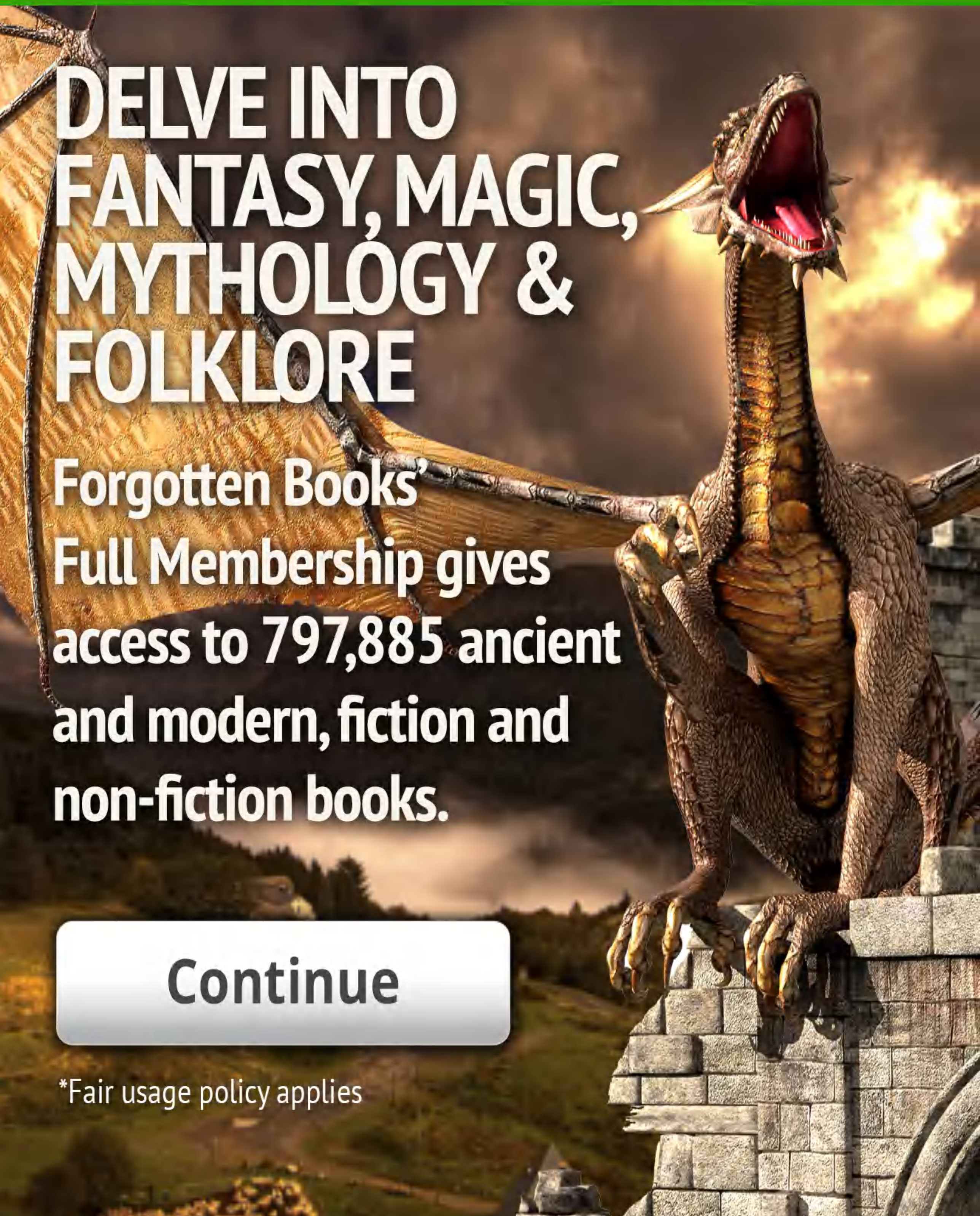

railing emphasizes the fine lines of the stairway and must be carefully built up, following the curves of the stairs, and having the pattern adapted, inch by inch, to the downward droop here—the sweeping or short turn in another place. The fine finish of the rail and the ingenious arrangement of the pattern, as well as its strength and lasting qualities, add substantially to the impression produced by a beautiful stairway.

This class of work requires specially trained men. As the demand for handsome bronze and wrought-iron finishings increases, the best American shops have been training American mechanics to produce them.

It is somewhat interesting to trace the ideas of successive generations of men on the subject of stairs, and to see what changes these have passed through, adapting themselves to men's lives and habits. In very early ages stairs were considered entirely from a utilitarian standpoint. They were a means of getting from one floor of a building to another floor. They were needful, but not decorative, and might even become a source of danger if access by them should be too easy or conspicuous. Medieval castles were fortresses, often obliged to defend themselves against intruders, and open passages from room to room or floor to floor would facilitate surprise and capture. Therefore, there were few lateral passages, many parts of a building being entirely separated, particularly on the upper floors. Stairways were small circular or winding flights of steps, narrow and steep, set in obscure corners and frequently built into the thickness of a wall. These often gave connection only from one room to the room immediately above it. Among their advantages, it may be said that they occupied little space, were easily defended and afforded passage to only one or two upper rooms. In a large building there were many of these flights of steps placed wherever access was needed to an upper room. The idea of these small hidden stairways was carried down to the Fourteenth century, when our modern notion of one large flight connecting the entire floors of a house began to appear.

At first the huge, magnificent stairways, such as that at the Louvre, built for Charles V, were for ceremonial purposes only, and the small steps, which had been the rule since medieval times, were kept for household use. But the impress of easier and more secure living appeared in the small stairways as well as in other parts of grand dwellings. Staircases began to be constructed on a larger scale. They were ornamented, carved and adorned with sculpture. They were built in full view, instead of hidden, and approached nearer the grand staircase idea. But in many French châteaux and great Elizabethan houses, where there is a main stairway, there still exist these small hidden flights of steps of long past generations.

There were also differences in the material and construction of the stairs. They were often of

Courtesy of John Williams, Inc.

RAILING IN UPPER HALL — THORNE RESIDENCE

Courtesy of John Williams, Inc.

STAIR RAIL FOR RESIDENCE OF R. FULTON CUTTING, ESQ.

solid stone, built into and at the same time as the surrounding masonry. Wood was not used except where wood was the traditional material. When it was, the steps were usually solid blocks of wood, or a portion or the whole staircase was cut from one piece of wood and fitted into the house during its building, after the manner of stone steps. In America we have no such houses and no traditions on the subject. Materials for stairs as well as houses were taken where they could be most conveniently got, and as wood was readily obtained, wood was used. When houses grew handsomer, better woods took the place of cheaper. When city homes were made smaller and uniform, stairs were smaller as well as rooms, and builders perceived that the fittings of rooms of similar houses could be made by the thousand in shops and set up in the finished house. The material continued to be wood, for this was plenty and cheap. It is only within a few years that wooden buildings in city limits have been forbidden. We have returned again to the old idea of enduring materials, and the bronze and marble once thought suitable only for palaces are reproduced in American homes.

The lines and curves of stairways are determined by the architect, and after the pitch of the stairs has been settled and the pattern selected the business of working out the details is confided to the skilled workman. There is much that is most interesting in the mechanical construction of the bronze railing quite apart from its design. A perfectly fitted bronze stair railing, set onto a marble base, is a triumph of skill and only accomplished, like every other perfect thing, by the most careful attention to every detail of its construction. A duplicate in wood of the marble steps is first made, to be used in the shop for a pattern. This "template" is used as a base on which to fit the winding curves and straight stretches of the railing.

In the case of a bronze railing, the work is cast. A wrought-iron railing is worked out, piece by piece, by the artisan. In making a bronze railing the model must first be built up to fit the template; from this a mold is made, into which the metal is poured, and when it hardens, it must, of course, fit exactly the stairs of which the template is a duplicate.

SECTION OF BRONZE STAIR RAIL
RESIDENCE OF CAPTAIN LARZ ANDERSON, WASHINGTON, D. C.

LITTLE AND BROWNE
ARCHITECTS

SAINT-GAUDENS MEMORIAL EXHIBITION AT THE CORCORAN

A MEMORIAL exhibition of the works of Augustus Saint-Gaudens was put on view in the atrium of the Corcoran Gallery, Washington, on December 15. This exhibition was undertaken by the American Institute of Architects and arranged with excellent taste and success by Mr. Glenn Brown, assisted by Mrs. Saint-Gaudens. Short addresses were made at the opening by the Secretary of State and the ambassadors of Italy, France, Brazil, Great Britain and Japan.

The following tribute by Mr. Glenn Brown appears in the catalogue prepared for the exhibition, which also contains a short biographical memoir:

A TRIBUTE TO AUGUSTUS SAINT-GAUDENS
BY GLENN BROWN

Augustus Saint-Gaudens, the great artist of the age, was a charming companion, a true friend and a citizen leading to ideal life. His affable manner, quiet humor, quick appreciation, broad culture and perfect taste made his companionship sought and enjoyed. A sympathetic, candid nature and high aspirations made his friendship earnestly desired. His unselfish assistance to committees, institutions and the government has been a guiding factor toward purity of taste and nobility of life.

His thorough equipment, sincerity of purpose, grasp of composition, knowledge of detail, understanding of mass, natural genius, brilliant imagination and poetic nature, combined with infinite patience, untiring energy and effacement of self, have produced the greatest sculpture of the age.

His artistic light shines in refined low relief and bold, monumental composition. The relief portraits of Robert Louis Stevenson and Justice Gray are exquisitely delicate, harmonious, restful, dignified and beautiful. Portrait busts have attained a new dignity in his hands. The busts of John Hay and David J. Hill, while full of repose and individual expression, possess high sculptural value.

He has made single figures impressive, something rarely accomplished. *The Puritan*, a work of art in line and pose, vividly typifies the honest, untiring, unbending energy of the Reformation. Farragut stands alert, prepared for any emergency, serious—as the destiny of the fleet depends upon his action—commanding, endowed with life and art. Lincoln, a hopeless model in the hands of other sculptors, is a great work of art as depicted by the mind and wrought by the hand of Saint-Gaudens. Lincoln's kindly nature, brotherly love, honesty of purpose, clear and far-seeing vision, grave with the destiny of the nation, firm in the salvation of the Union, are shown in this wonderful piece of portrait sculpture.

Our admiration of Saint-Gaudens's genius reaches the highest point when we study his great compositions with their wonderful restrained movement, full of life, yet dignified and statuesque—natural, but glowing with imagination, poetry and inspiration. The Shaw memorial is a great composition in relief, ideal in its sense of movement, natural in its depiction of types and imaginative in its expression of sentiment. A spiritual figure which inspires the group to deeds of bravery and self-renunciation makes this memorial a brilliant and satisfactory combination of the ideal and real. The Sherman statue, guided by the spirit of victory and peace, vividly portrays the sense of motion—positive, resistless, forward motion. This is one of the great compositions of the world, full of realism, imagination and poetry—graceful in all its lines, dignified and imposing, restrained and beautiful.

It is fitting that Saint-Gaudens, one of the immortals, should have conceived the poetic, mysterious and elevating figure of immortality which rests calmly forevermore in Rock Creek Cemetery, an expression of his genius, imagination, poetry and eternal fame.

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PORTRAIT OF MISS TOWNSEND BY JOHN S. SARGENT

the Corcoran bronze medal, to Robert Reid, of New York, for a figure study entitled *The Open Fire*, a transcription of mingled firelight and daylight; and the fourth, five hundred dollars, carrying with it an honorable mention from the Corcoran Gallery, to Frederick C. Frieseke, of Paris, for *Marcelle*, a painting of the nude. The alchemy of prize giving is something which in all probability will never be entirely understood, but these awards are certainly as rational as the majority. So long as juries are obliged to multiply apples by oranges, or, in other words, to compare relatively the merits of half a dozen kinds of paintings, so long will occasion be given to wonder why such and such a picture got a prize. In this particular instance the two painters who probably made, of all, the most distinguished showing—Edmund C. Tarbell and Willard Metcalf—were both *hors concour*—one on account of membership on the jury, and the other on account of previously winning the highest award. Mr. Tarbell showed two genres and a portrait—Mr. Metcalf, one winter and two summer landscapes, all peculiarly individual and pleasing. Irving R. Wiles, also, sent a delightful little genre, a picture of his daughter reading in a room shaded from the summer sunlight. Thomas W. Dewing is represented admirably by *The Yellow Tulip*, which is full of exquisite refinement, and George de Forest Brush, by the family group owned by the Art Institute of Chicago, a work in spirit and rectitude reminiscent of the early Dutch masterpieces.

For the most part the pictures in this exhibition are recent works contributed by the artists, but exceptions have been made in certain instances in favor of paintings of special distinction. Thus, one finds with pleasure that Abbott Thayer's *Virgin*, owned by Mr. Charles L. Freer, and his painting of a *Winged Figure*, inscribed to Robert Louis Stevenson, are both included; comes across three of John La Farge's works, chief among which is the *Wolf Charmer*, and is able to renew acquaintance with E. A. Abbey's *Penance of Eleanor, Duchess of Gloucester*, the property of the Carnegie Institute. To be sure, the frequenter of exhibitions would find now in the Corcoran Gallery many familiar pictures, for it was merely stipulated that none should

have been shown previously in Washington, but he would also find in this collection a surprising amount of entirely new work.

Here, for example, are shown for the first time Gari Melcher's portrait of President Roosevelt, Sargent's portrait of Miss Mathilde Townsend and, if I am not mistaken, Mr. Tarbell's charming genre, *Josephine and Mercie.* The portrait of the President is distinctly disappointing—poor in likeness and in execution. The portrait of Miss Townsend is clever and attractive but somewhat flippant, and none of the other four canvases which Mr. Sargent shows, save, perhaps, the portrait of James Whitcomb Riley, are by any means profound. Miss Beaux has three portraits to her credit, all suave, colorful and distinguished, but notably so that of Mr. Lewis, the president of the Pennsylvania Academy of the Fine Arts. J. J. Shannon sends but one, and that his full-length portrait of Mrs. Guggenheim, which, if not bad, might certainly be better. F. P. Vinton, R. E. Clarkson and William Funk all make excellent contributions in this field, sending portraits of extraordinary merit.

Among the landscape painters there are many that command attention—J. Francis Murphy, Emil Carlsen, Willard Metcalf, Leonard Ochtman, Arthur Parton, Granville-Smith, Charles H. Davis, Childe Hassam and others making important contributions.

Horatio Walker, Paul Doughtery and Albert Groll are, it seems, less well represented than might have been desired, sending not, it is true, inferior works, but those below the high standards they have achieved.

Of purely toneful paintings—works rich in color and inherently decorative, but with little kinship to nature—those of Ballard Williams and Henry Golden Dearth are to be remarked, and though one may not sympathize with the viewpoint none can evade the charm of the result. If all artists painted in this way it might be lamentable, but that some do gives cause for gratitude. The catholicity of this exhibition, so far as manner and methods go, is, in fact, one of its noteworthy features.

And again passing through the galleries, which, by-the-way, are a fair size and beautifully lighted, attention is drawn to one and another picture because of peculiar merit—such, for instance, as the portrait of the late Augustus Saint-Gaudens by Kenyon Cox, a nocturne by Charles Warren Eaton, a landscape by Charles Melville Dewey, a figure painting by Hugh Breckenridge, and many others.

From Paris quite a number of paintings have come from artists claiming American citizenship, among whom may be mentioned Walter MacEwen, Alexander Harrison, William T. Dannat, Walter Gay, George Elmer Browne, Robert MacCameron and Henry S. Hubbell.

This gives, to be sure, but the briefest summary and covers only salient points, or those which seem salient to the writer—but there are over 400 paintings, and all merit thoughtful consideration.

JOSEPHINE AND MERCIE — BY EDMUND C. TARBELL

IN THE GALLERIES
BY HAROLD BENTLEY

MONSIEUR DURAND-RUEL, head of the distinguished house of art dealers in Paris, many years ago took the Impressionists under his protection, furnishing them with the financial sinews of war at a time when the world declined to take them seriously. Canvas after canvas was piled up against the walls of his shop and he backed up his convictions with a considerable investment of money. Time has shown the wisdom of his investment and justified him in what most people thought a quixotic venture. One by one these Impressionists have come into their own, have found their way into important collections, while these revolutionary painters have changed the trend of art thought among their fellows and few palettes fail to show their influence. At the New York galleries of the house, 5 West Thirty-sixth Street, a very complete exhibition of the work of Renoir was recently held, an exhibition of his canvases dating from 1873, so that the visitor had an opportunity to study the development of the man. We reproduce one, of date 1879, *Le Dejeuner*, which created no end of discussion at the time it was first shown. It is characteristic, and though its color scheme may not be seen in the black and white, it remains a most interesting performance. The distinguished French critic Mauclaire says of him: "The race speaks in him. It is inexplicable that he should not have met with startling success, since he is voluptuous, bright, happy and learned, without heaviness. One has to attribute his relative isolation to the violence of the controversies, and to the dignity of a poetic temperament, gently disdainful of public opinion and paying attention solely to painting, his great and only love. Renoir has painted according to his dream, spreading his works, without mixing up his name or his personality with the tumult that raged around his friends."

Courtesy Durand-Ruel

LE DEJEUNER BY RENOIR

MARIE VIGEE LE BRUN, it is well known, was a friend of Marie Antoinette, for between the two there was a sincere and deep affection. Many times did the distinguished Frenchwoman paint her queen. One of her portraits has come to this country and is to be seen at the New York galleries of Gimpel & Wildenstein, 509 Fifth Avenue, where that unfortunate sovereign may be seen on canvas dressed in a red robe trimmed with sables, and wearing pearls, not only of great price, but of abnormal size. On her head sits a red hat of some sort, with an aigret and a trailing white feather. There is a half-smile on the face and the hair is grayish. It is a formal piece of work, one of many Mme. LeBrun did and it is as interesting historically as it is in an artistic way. The artist made her first exhibition when she was but sixteen, and she lived to be eighty-seven. Actively engaged at her easel during all that time, it is not surprising that her output was tremendous, or that there are records of no less than 660 portraits alone, not counting some two hundred odd landscapes and many genre pictures! At these same Gimpel & Wildenstein galleries there is a small but intensely interesting Fragonard, a fancy portrait of Mlle. Colombe.

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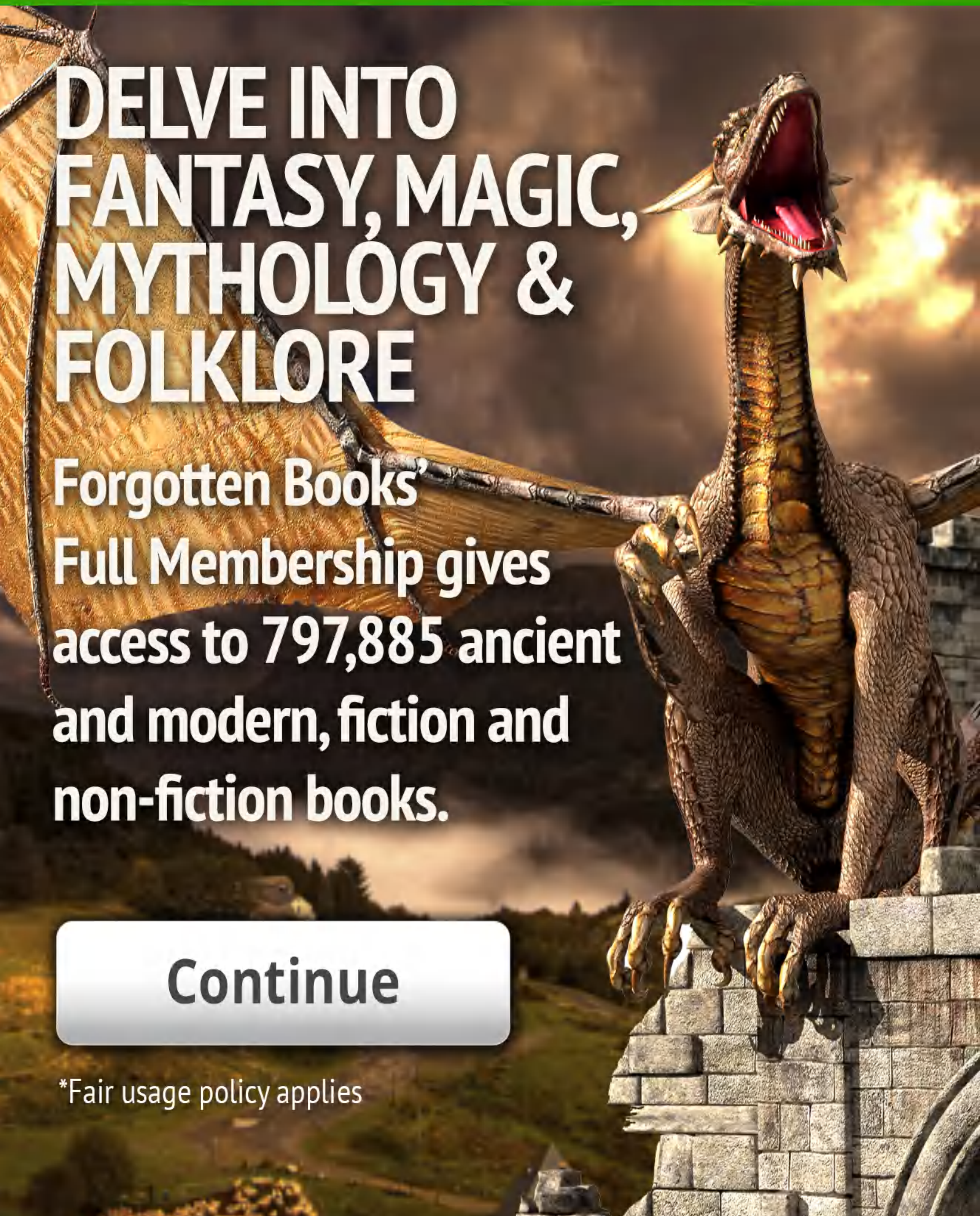
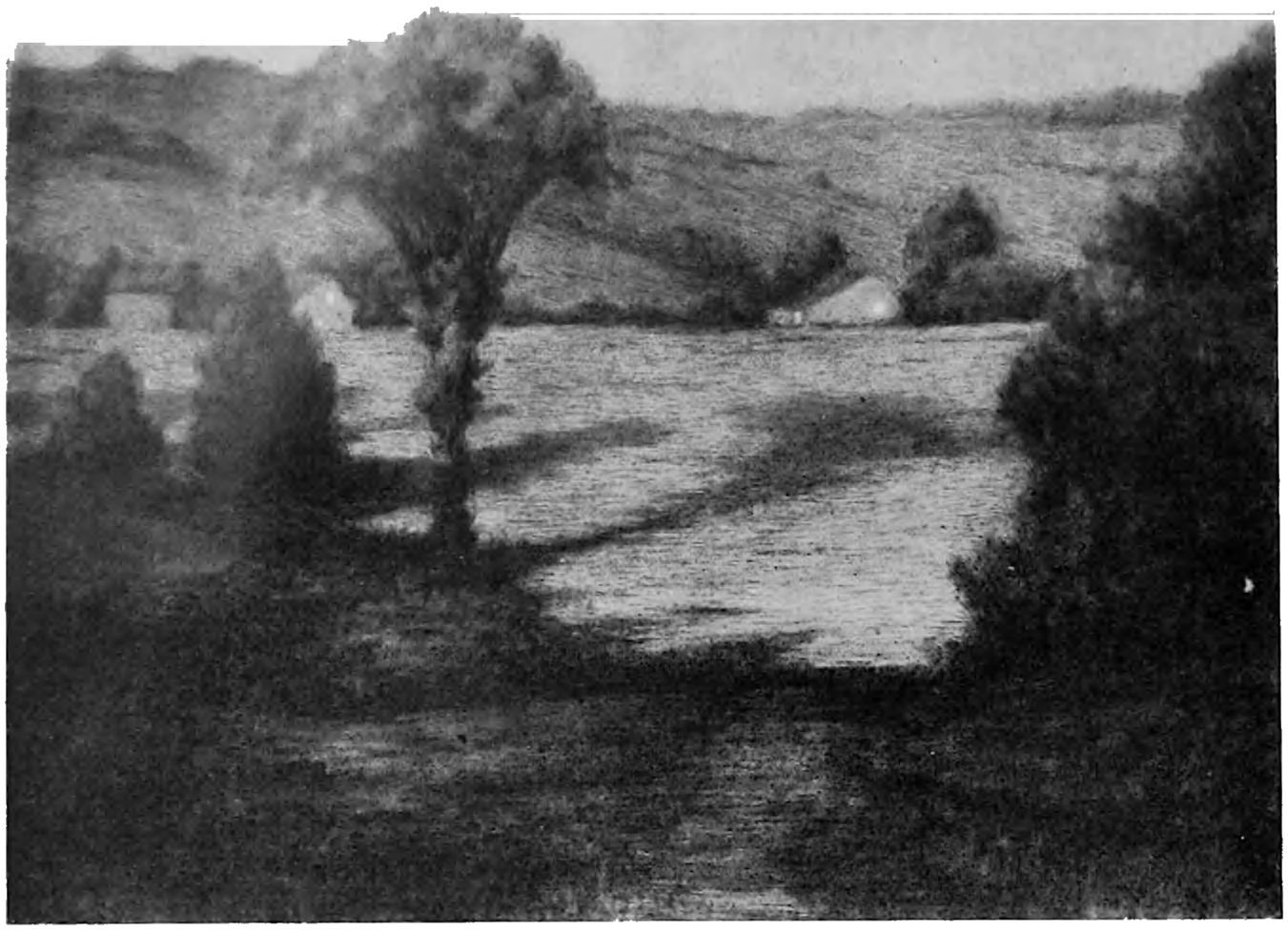




Beal Prize, 1908

MOON SHADOWS

BY ADELAIDE DEMING

NEW YORK WATER-COLOR CLUB EXHIBITION
BY MINNA C. SMITH

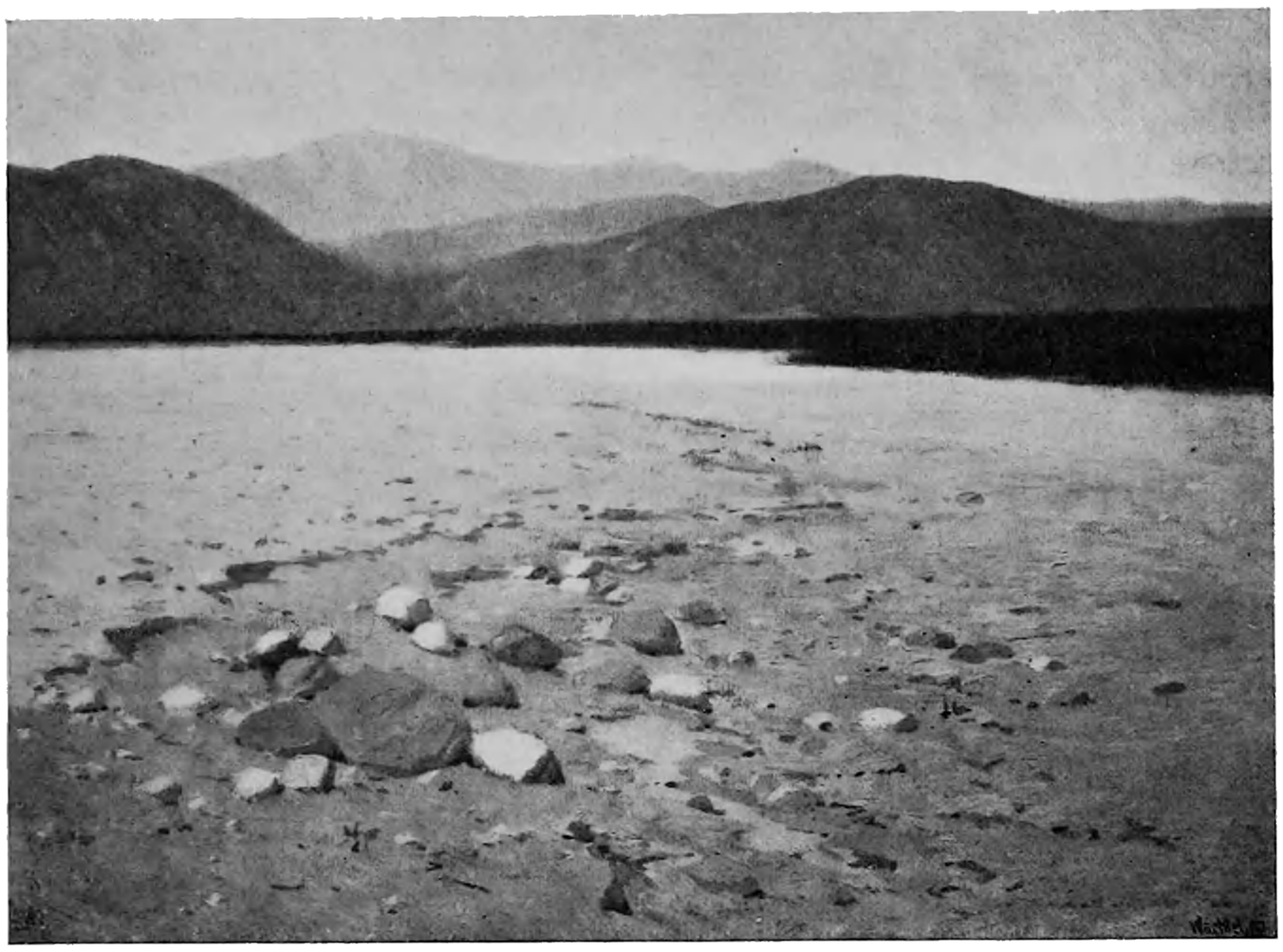
THREE November weeks comprised the time of the autumn exhibition of the Water-Color Club at the American Fine Arts Building in New York. This club will doubtless add the words "and Pastel" to its name, if the members continue to contribute so largely as at this exhibition pictures in that interesting medium. All things go in waves, and the pastel wave inundated this water-color show.

The effect of the exhibition—wisely restricted in numbers of pictures to those only which might be hung in the second and south galleries, leaving the Vanderbilt gallery unopened—was rather subdued. Many a painter was evidently more impressed with the importance of using the increasingly popular medium than with interpreting thought in his picture. All shapes in nature have somewhat which is not of themselves; the best pictures give at least "vague outlines of the Everlasting thought."

This quality, always in pictures with any modicum of permanence, is not less definitely found in *Moon Shadows*, by Adelaide Deming, than those merits of method and clarity which helped to win for this one of her pictures the annual prize instituted in 1904 by William R. Beal for the most meritorious water color in the club exhibition. Two little humble homes, a short distance apart, against a bank of hill, their few windows not all illumined with faint yellow candlelight; a tall elm in the foreground casting a long moon shadow toward them on the grass; those of two shorter tree clumps rivaling the elm's in length, while down the long slope of hill the fairy shadows move—such is the scene, alive with poetry, its own, yes, but also interpreted by the artist.

Afternoon, West Side, New York, by Colin Campbell Cooper, was a contribution dramatic in color and composition, a climbing hillside of apartment houses, with varied reds aglow in light of afternoon. *Gray Sky*, by Alice Schille, had before it lines of thin, wind-blown trees, a plowboy with a pair of oxen in the foreground (the "near" ox purple), forming a decorative composition of penetrative and effective beauty. *Four Children*, by the same painter, a study of a quartette of attractive little Dutch things, was also a success. Before her *Golden Glow*, good in color, one was left puzzled as to what the central figure, a peasant girl, had in her hands. Why such mystery?

The high note of the exhibition in pastels was struck by Thomas P. Anschultz in his portraits of ladies, one entitled *A Bird*, the other *The Iris*, from the decorative adjuncts of a parrot on the finger of the brilliantly tapestried first lady and of a flower held by the second, who seemed to be in pain. The dexterity of this work is great, the color brilliant. *Ambition*, by Charles Emile Heil, has something deeper than the dreaded "story" in its significant allegory of a son in college gown and cap on a hilltop with his plain American father. The light of the future is on both faces.



THE DESERT — BY ELMER WACHTEL

ELMER WACHTEL: AN APPRECIATION
BY FLORENCE WILLIAMS

As THE years pass, Southern California appeals more and more to those landscape artists who care for sunlight and for warmth of color, for the delicate and subtile changes of light that come over sea and hills and mountains with each advancing hour of the day. It is a land unlike the rest of America, peculiarly a world in itself, rising in vast reaches of rolling hills and sunny valleys, from the ocean back to the mountains that lift their high shoulders range on range, shutting out the eastern desert. On the coast hazy promontories lie seaward, connected by long curves of sand and white surf. Much of it is geologically young, nearer the creation by some eras than most countries.

The bigness and the sunny atmosphere through which everything is seen are inclined to discourage the newcomer, for it is no easy task to adapt a skill learned elsewhere to these new, rich colors and warm lights and shadows. Southern California can never be a successful sketching-ground for the traveling artist; her mood is too deep and too individual to be grasped without real devotion. Still, the number of her resident painters steadily grows and the hope seems justified for a great artistic future in the Southwest.

Foremost among the landscape painters is Mr. Elmer Wachtel, of Los Angeles, who has worked practically all his life in. Southern California and is thoroughly identified with the land.

Generally it is the mood of the artist, as stimulated by that of the landscape, which governs the character of a picture; it seldom happens that the mood of the artist and the mood of the land are the same, that the artist and the country are one. But when this oneness occurs, no matter whether it is a natural attribute of the man, or whether it has resulted from long years of study and association, his work cannot help but be true, masterful and satisfying.

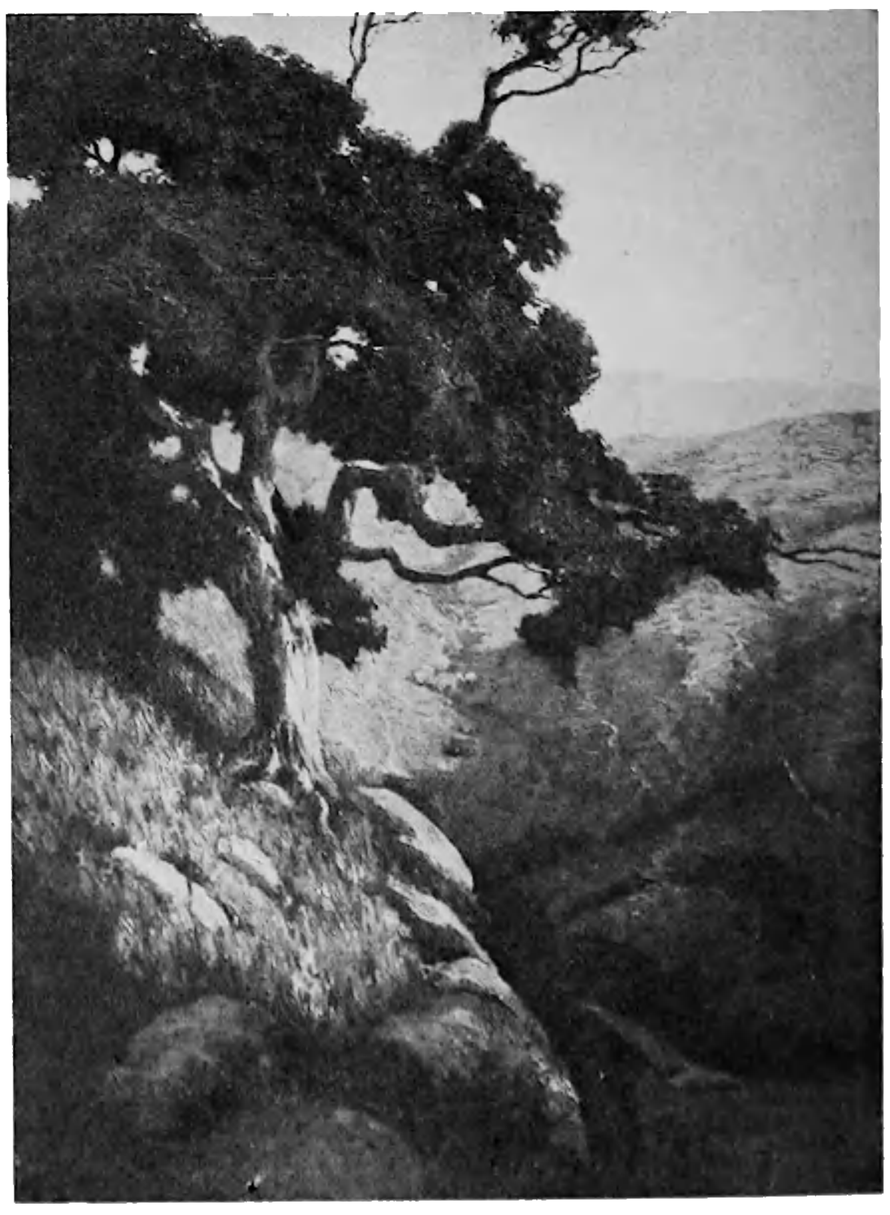
This unity Mr. Wachtel possesses; it is the dominant quality of his work, which speaks as does the land itself, of the elemental forces molding the southwestern coast of the continent. He belongs to no school and follows no guide but his own understanding of the nature of the land in its primitive strength, untouched by man. It is the California of great spaces, of simple, natural forces, the strong young Pacific Coast that he paints, and paints it with such breadth and understanding that his work is full of that poetry which is found everywhere in big, quiet places. Such pictures as the *In the Shadow of the Canyon* and *The Majesty of the Hills* are full of the strength of the hills and the new promise of a young country. But, as with the growing life is always the decaying, so with the geological building up of a coast comes also the tearing down and wearing away, which is wonderfully expressed in the painting of the San Gabriel River Wash called *The Desert*, where, at certain seasons of the year, a mad torrent rushes down from the Sierra Madres to the ocean, leaving behind it a waste of gray sand strewn with granite boulders torn from the mountain sides. A desert in reality, backed by that wall

of blue and violet mountains, so familiar to the Californian, so marvelous in its changing aspects, when the evening light falls sidewise along the range. Always it is the vast extent and the sufficing beauty and contentment of nature that Mr. Wachtel sees and paints. Sometimes it is a live oak that for centuries, through drouth and stress, has struggled to maintain itself on the rocky slope of some remote mountain fastness, like the *Monarch of the Hills*, a canvas owned by the students of the Polytechnic High School of Los Angeles. Or, it may be the long, straight surf, rolling in at sunset when the yellow light comes from behind, and the body of the wave is deep green and the foam violet and rose, running up on the wet sand like a liquid rainbow.

It is this sunset light that Mr. Wachtel prefers, for the Far West seems particularly the land of afternoon, where night comes first. When the canyons darken and the shadows begin to creep up the wide hillsides the landscape becomes more beautiful than at any other time, then the rich lights deepen, the mountains glow and the ocean pales until it is fairer than the sky. His pictures are filled with this exquisite light, and, indeed, possess even more of pleasure for the observer in their delicate color harmonies than in any of their other qualities. It is the real light of California, when the late afternoon sun gilds an oak-grown hilltop, brings out all the noble sculpturing of a distant purple mountain-chain or fills some valley with sunset haze. Mr. Wachtel is a master of these subtile, evasive atmospheric effects that are the greatest charm of the peaceful southern landscape.

Other artists may find an equal amount of beauty, as great an inspiration in the lesser, more intimate characteristics of the land, and render them as truly and as beautifully, but to Mr. Wachtel will remain the first place as painter of those elemental qualities of the land, an understanding of which must underlie all true portrayal of the real character of the Southern California landscape.

AN ATTRACTIVE Mediterranean tour has been arranged by Alexander Robinson for his students. He leaves New York for Algiers and Tunis about January 20, for three months, sketching in the sunny, picturesque towns, then going up by Naples and Venice for three months, sketching. Toward the end of June the party will pass through Switzerland to Bruges and Holland, where the summer school opens for three months, running to October 1. A number of pupils have joined for the five-months' Mediterranean tour, and some for the eight-months' tour. Pupils may also join for the tour to Venice and Holland (five months, beginning April 1). Many of Mr. Robinson's pupils are advanced students and artists, exhibiting, as well as those who are novices in out-of-door training. Pupils have come to this school from England, Scotland, Ireland, Sweden, Germany, Italy, Australia, Canada and all parts of the United States. Yet the number taken in sketching-tours is extremely limited. Thorough training in modern methods in all branches of the arts is taught. A feature of Mr. Robinson's work is his ability to demonstrate the methods employed and his well-grounded knowledge and appreciation of good composition. Nothing is left at haphazard. A number of his advanced students have exhibited in the New York Water Color, American Society of Water Colors, Philadelphia Academy of the Fine Arts and the American Society of Artists exhibitions, some in the Paris salons and some in the London Academy and other exhibitions in England and Belgium. Such an average shows a good quality of instruction on the part of Mr. Robinson, who is fast gaining in reputation as an artist and teacher. Mr. Robinson is a member of six or seven art societies.



By Permission Polytechnic High School, Los Angeles

THE MONARCH OF THE HILLS — BY ELMER WACHTEL

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ordinary scroll-saw frame can be used for doing this work, as it has the advantage of a deep reach.

The sawing can be done on an ordinary table or bench. It is advisable to cut out a V-shaped opening in the end grain of a short piece of board clamped or nailed to the table, as this incision supports the metal while the saw travels between. Now insert one end of the saw in the lower screw plate of the frame. Put the free end of the saw blade through the hole already made in the copper. Then fasten it to the upper end of the frame, making it quite taut. Be sure that the teeth of the saw point downward, and proceed to cut the lines, steadying the metal with the left hand. The design is, of course, uppermost, and the worker must keep the saw exactly on the lines, holding the blade vertical. Allow it to glide easily up and down, turning the metal from time to time as the direction of the lines changes. After a little practice the sawing will become quite easy, although it seems a little difficult to the beginner at first. A little beeswax rubbed on the saw from time to time facilitates the working.

When all the panels have had the design sawed out, soak off the paper and smooth the edges by filing round each opening. The panels are now ready to be riveted at the four corners. Place the five sides temporarily in proper position. Then cut a $\frac{7}{8}$-inch strip of paper and bend it down the center. Then bend it to an angle and fit it over one corner, marking it at the top and bottom edges of the shade. Then cut it out. With this paper pattern as a guide, cut five similar corners from the metal. These will afterward be riveted to the panels of the shade and form a kind of hinge, as half of the metal is riveted to one panel and the other half is riveted to the next panel.

Riveting is the next process, the holes for which must be bored 3-16 of an inch from the edge with a nail and steel hammer. Corresponding holes must be hammered in each panel. This punching is done upon the end of the hardwood block. Small copper or brass rivets can be purchased at 40 cents a pound.

Candle shades can be constructed in the same way, but it is better to use thin shell, horn or grass cloth, as the glass makes them somewhat too heavy.

COMMERCIAL DESIGN

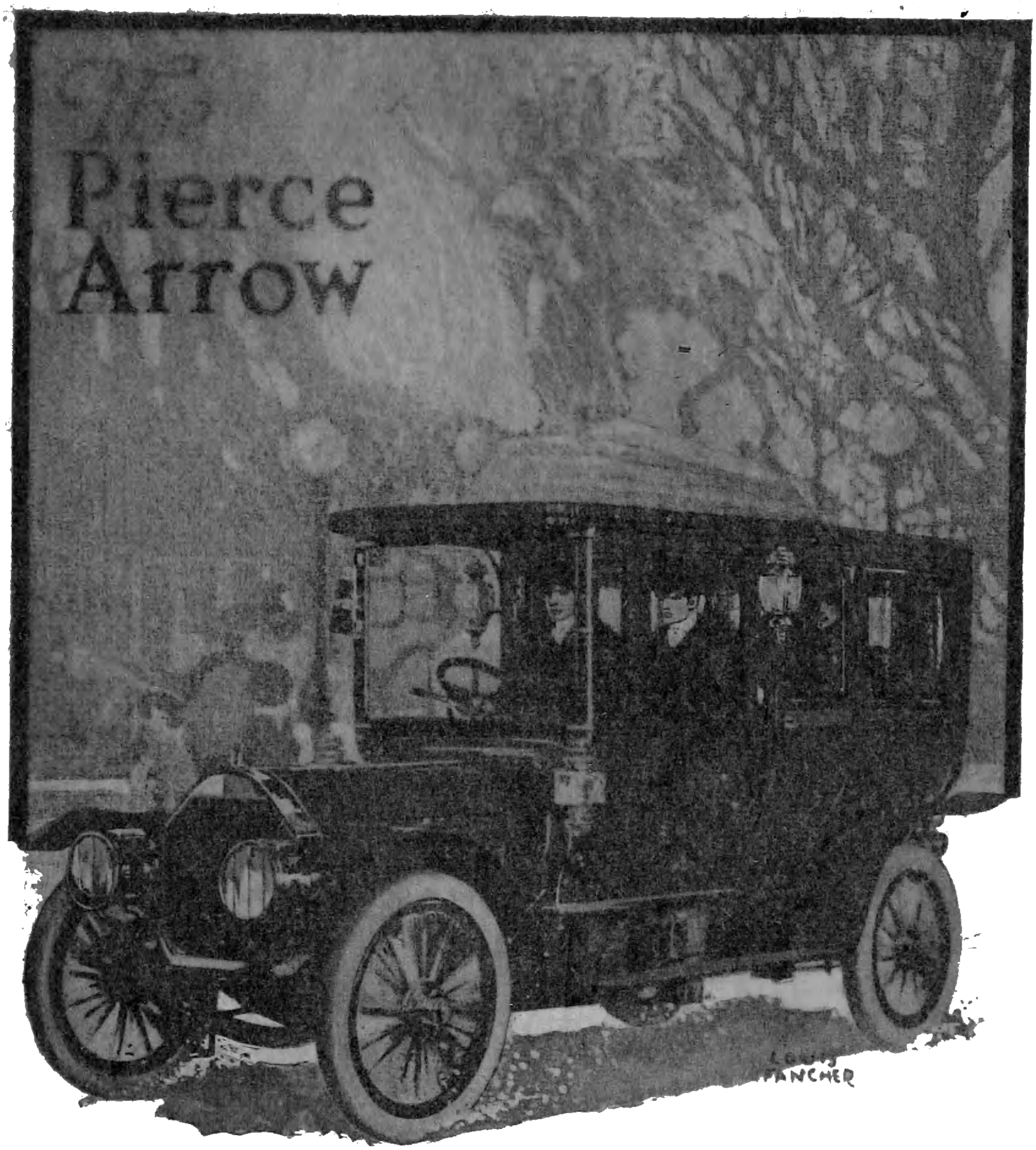
THE progress of commercial art along art lines has been somewhat hampered by the reluctance of many manufacturers to have their goods depicted in any but the conventional way. It is only recently that automobile manufacturers have been willing to show a car in motion or drawn with any sort of sketchiness. They have insisted on the hard, immovable effect of a photograph of a car standing still, even when the picture is a drawing and not a photograph.

The George N. Pierce Company, of Buffalo, has been making progress in the last year or so in the illustrating of automobiles in appropriate setting and with an atmosphere, making it possible for the artist to do something of which he might be proud.

It is logical and reasonable to suppose that the sort of pictures used in the body of a publication to appeal to the readers of that publication can profitably be used by the advertiser. There should not be two standards of art. The art of the advertising-pages should be in the same class from an art point of view, and produced by the same sort of men who illustrate the body of the book. Among the artists who have drawn advertising designs for The George N. Pierce Company are Edward Penfield, J. J. Gould and Louis Fancher, one of whose designs is reproduced herewith.

BRASS WORK

DESIGNED AND EXECUTED BY MRS. FRED. WURZBURG AND MRS. BERTHA BLISS



COMMERCIAL DESIGN MADE BY LOUIS FANCHER
FOR CALKINS & HOLDEN
USED BY THE GEORGE N. PIERCE COMPANY
TO ADVERTISE THE PIERCE ARROW AUTOMOBILE

...ard saw frame can be used for doing this work, but it has the advantage of deep reach.

The sawing can be done on an ordinary table or bench. It is advisable to cut out a V-shaped opening in the end grain of a short piece of board clamped or nailed to the table, as this incision supports the metal while the saw travels between. Now insert one end of the saw in the lower screw plate of the frame. Put the free end of the saw blade through the hole first made in the copper. Then fasten it to the upper end of the frame, making it quite taut. See that the teeth of the saw point downward and proceed to cut the lines, steadying the metal with the left hand. The design is, of course, pricked out, and the worker must keep to the lines, holding the blade vertical. A little grease will make it easily up and down, turning the metal to time as the direction of the curves requires. After a little practice this becomes quite easy, although it seems difficult to the beginner at first. A little lubricant for the saw from time to time facilitates cutting.

When the parts have had the design sawed out, rub off the paper and smooth the edges by filing. Each opening. The panels are now riveted at the four corners. Place the panels accurately in proper position. Then cut a strip of paper and bend it down the edges. Then bend it to an angle and fit it over the panel, marking it at the top and bottom edges where to cut it out. With this paper pattern as a guide, cut five similar corners from thin metal. These will afterward be riveted to the inside of the shade and form a kind of hinge, as the thin metal is riveted to one panel and the other half is riveted to the next panel. Marking is the next step. The holes for the rivets must be bored with a fine punch from the outside with a nail and a hammer. Mark the mounting holes and have them hammered in from the inside. This should be done upon a piece of hardwood or other soft

Candle shades can be constructed in the same way, but it is better to use thin shell, horn or glass cloth, as the glass makes them somewhat too heavy.

COMMERCIAL DESIGN

THE progress of commercial art along art lines has been somewhat hampered by the reluctance of many manufacturers to have their goods depicted in any but the conventional way. It is only recently that automobile manufacturers have been willing to show a car in motion or drawn with any sort of sketchiness. They have insisted on the hard, immovable effect of a photograph of a car standing still, even when the picture is a drawing and not a photograph.

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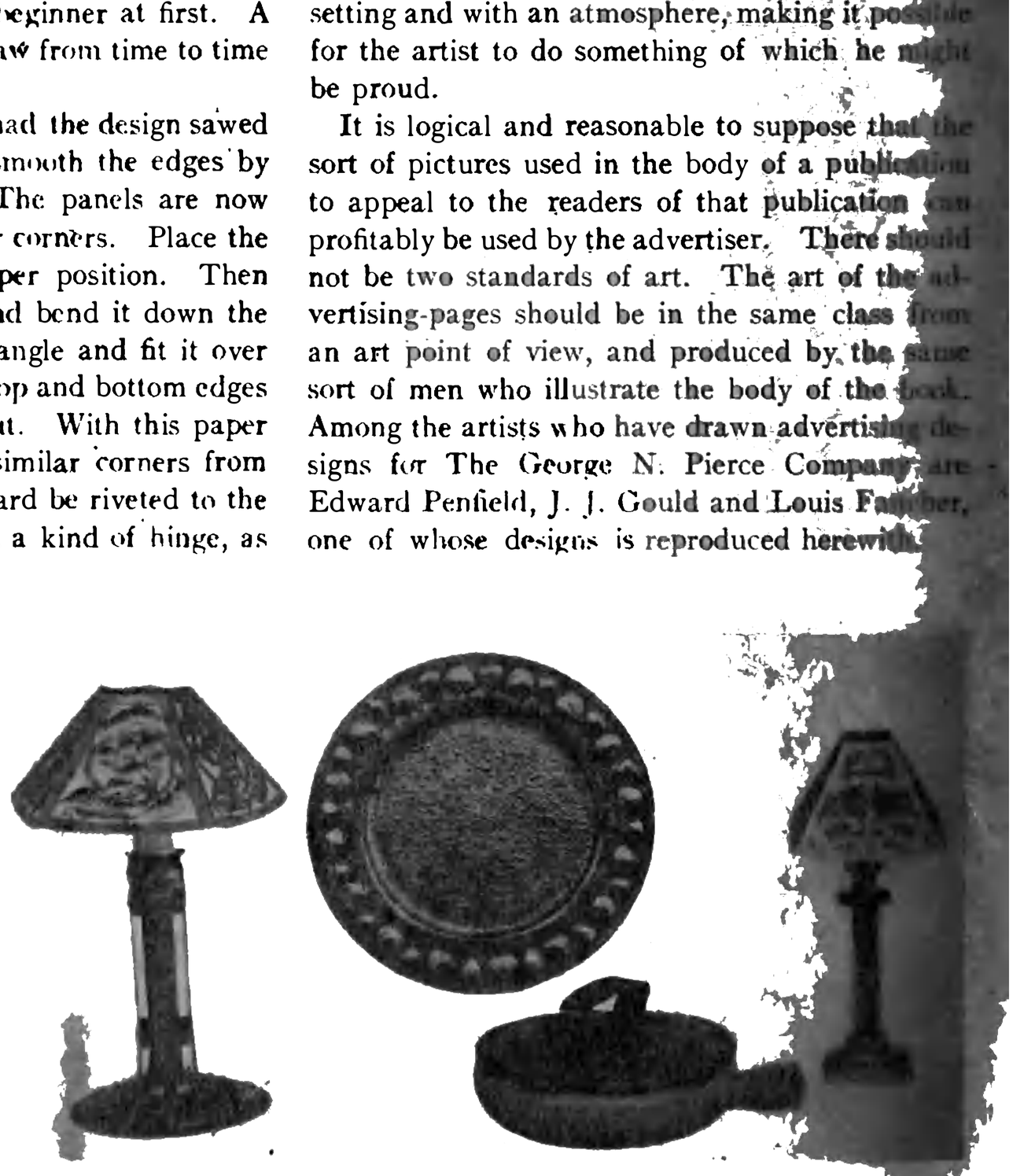

BRASS WORK

DESIGNED AND EXECUTED BY MRS. FRED. WURZBURG AND MR. [illegible] BLISS

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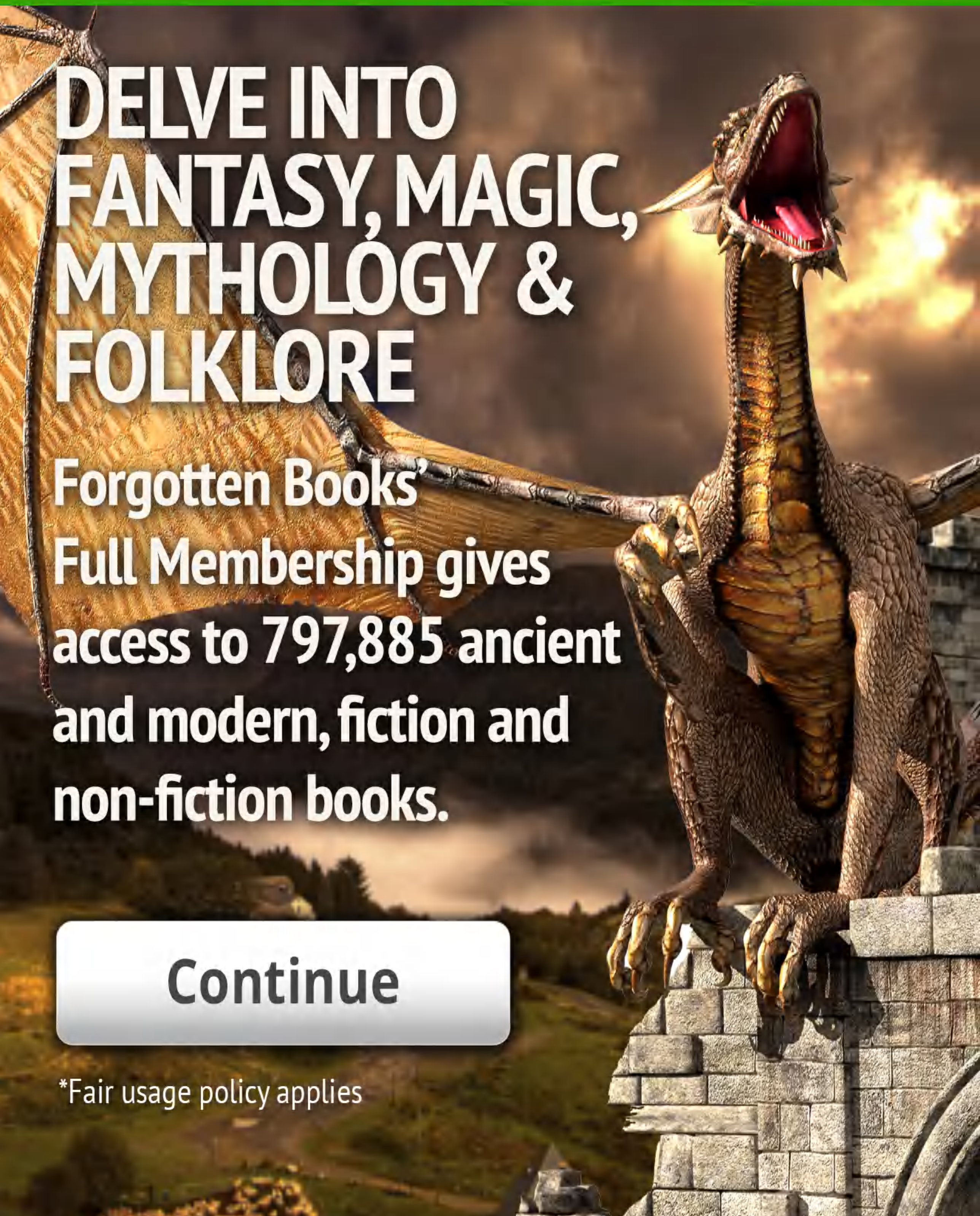

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"Have nothing in your houses that you do not know to be useful, or believe to be beautiful."—WILLIAM MORRIS.

The National Society of Home Art and Decoration

The purposes of this society are as follows:

1. To secure the adoption by building contractors, architects and owners of better standards of design and decoration in the aVerage American homes, city, Village and country.

2. To urge the study of the principles of home art, architecture and decoration in schools and educational organizations.

3. To take part in the exhibitions of architectural and arts and crafts societies, with a View to the assembling of designs and eXamples bearing upon the subject.

4. To conduct through the columns of THE INTERNATIONAL STUDIO a department of suggestions to readers and members of the society, and also to conduct an established Inquiry department, through which, by publication or personal replies, information bearing in any way upon the subject may be readily secured in so far as expert authorities and careful consideration can supply it.

5. To keep members informed concerning publications and exhibitions, through the columns of THE INTERNATIONAL STUDIO, and the bulletins and publications that the society may be called upon to issue.

6. To cooperate with local clubs and associations in supplying exhibitions, lectures, lantern-slides, etc.

An adVisory committee of eminent specialists will shortly be elected, and their services invited in their seVeral capacities.

For information concerning MEMBERSHIP, apply to the Treasurer, Mr. Pendleton Dudley, 34 Pine Street, New York.

ADVICE ON THE FINISH AND FURNISHING OF A SIMPLE COTTAGE

WE ARE glad to be able to publish the following letter signed "A Western Woman." In this the conditions and requirements of our correspondent are so clearly stated that, together with the little draft of the floor plan which we reproduce as she has drawn it, we are enabled to give her practical advice.

NOTE

As I live so far from the center of things I feel it a great chance to have such an offer as your society extends, and I am promptly taking the liberty of asking your aid through your columns. I shall be most deeply grateful, for I am at a loss to know how to begin my work. We are just in moderate circumstances, but I do so long to have pretty things around me and have my little home in good taste. I have drawn a rough sketch of the remodeled plan of my rooms.

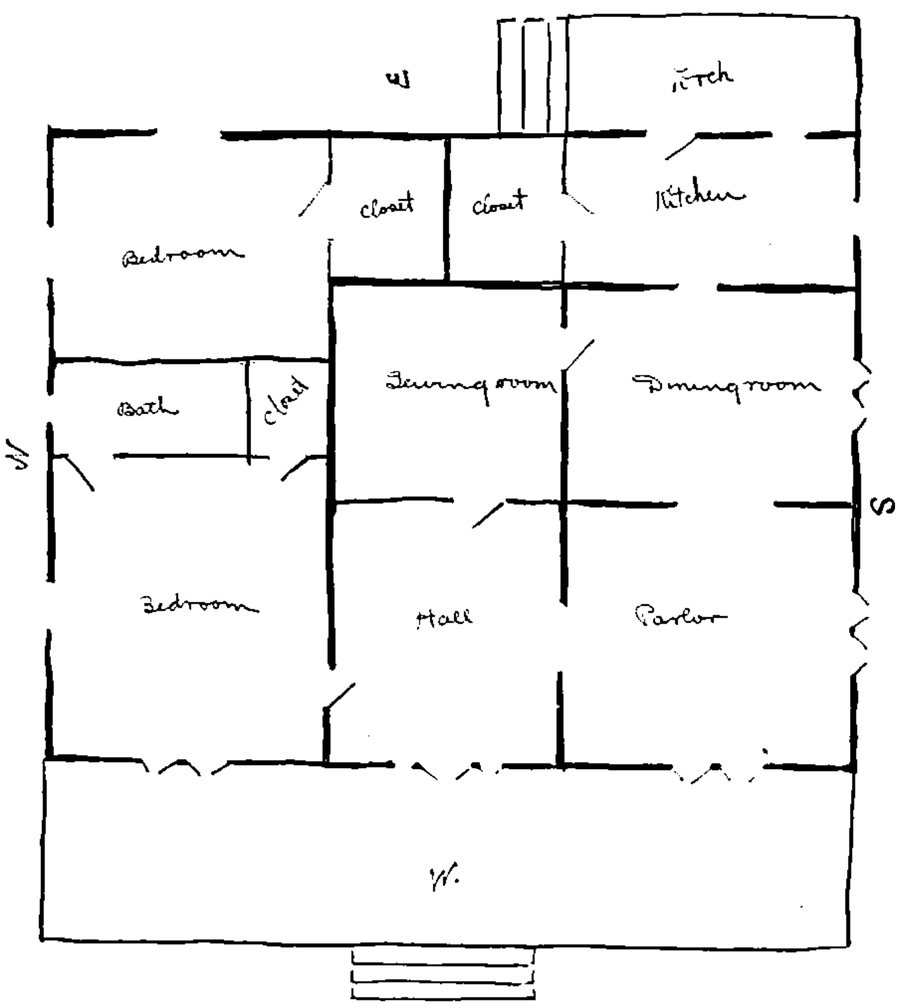
We had a four-room house and it was very old style. We moved it back twenty-one feet and are building two rooms, a hall and porch across the front of the house. The new standing woodwork is to be hard yellow pine. Would you kindly suggest the finish for same? Would you like the same finish for woodwork all the way through the house? The floors, I had thought I would have of white pine. Kindly advise me as to best finish for these. As servants are uncertain in this locality I may often have to do my own work, so in deciding upon the finish for wood I want one that will wear well and that I can keep in good order.

I am at a loss as to the treatment of my walls. My dining-room in the old part of the house is hard and smooth, finished white. Should I have the others finished the same way or given a rough finish, and how could I treat them? I do want a nice, soft, rich effect and something harmonious.

There will be no doors in the openings from hall to parlor or from parlor to dining-room. The rooms are all light.

Now, I would like to ask you to advise me as to the furnishing. I must furnish my two new rooms and my hall and partly refurnish my dining-room. I was thinking of having a dressing-table and chiffonier and bed. Do you think bird's-eye-maple would be dainty? What color scheme would you employ and what kind of covering for floor? What would I require in my hall and what color plan would you suggest and what furnishing? I have no piano. All I have that I could use is a small writing-desk of mahogany finish, and an armchair of wicker.

I have for my dining-room a square pedestal dining-table in oak and an old oak sideboard with a fancy top and shelves on the side with a mirror set above the grille work at the back. I would just love to have a Mission set and if I can get rid of my sideboard I thought of getting a buffet and china closet and new chairs. Can you help me with suggestions as to style, etc.? I think I can manage the other bedroom and servant's room, as I do not feel I can ask so many questions.



SKETCH PLAN BY "A WESTERN WOMAN"

One thing more. I have in my old bedroom a dresser and washstand of mahogany finish. It is marred and old looking but too good to dispose of. Could it be finished in some pretty enamel, and could I do so without removing all of the finish it now has, as I thought that would be too much of a job for me?

Would you please tell me how to treat my windows? I send a rough drawing showing them. I am asking a very great deal of you but will be grateful if you will answer as many of the questions as you feel I am entitled to. I can never hope to repay you, for it will help me so much, but I know there are many other women in this far-away part of the world who are equally anxious to make their homes inviting and attractive, and need just such help as you are offering, and this may help them too.

They are now laying the foundation of my place. If you would tell me where I could get the things, I would thank you very much.

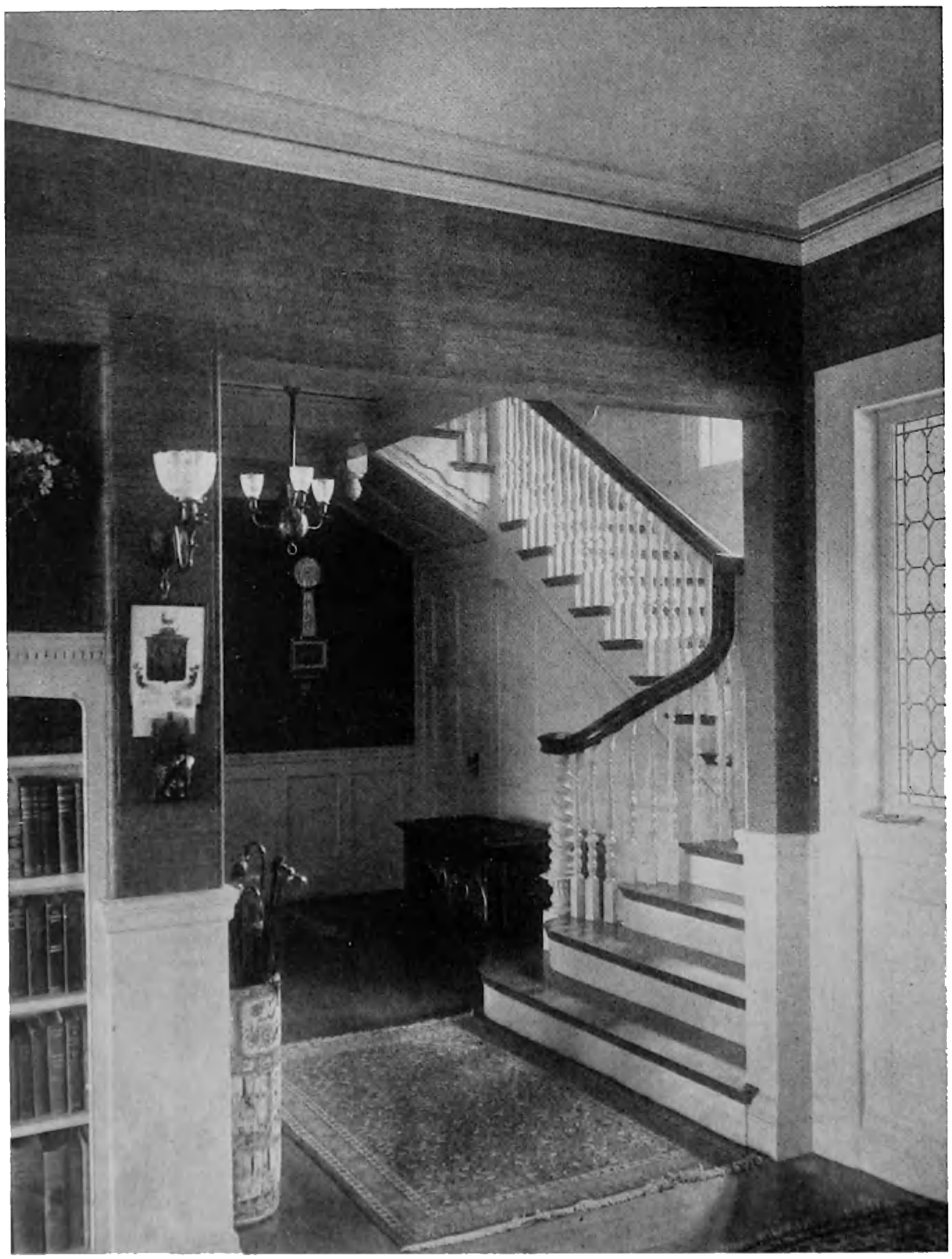
ANSWER:

In your remodeled house as you describe it and your plan shows it, we would suggest that the yellow pine of the standing woodwork be stained a nut-brown color and given a dull finish, thus preserving the natural effect of the wood and allowing the beauty of the grain to show.

We would advise hard pine for your floors as well, as the soft pine is very difficult to treat successfully and does not wear so well.

Since you desire to make the finish of your house such as will lessen the work of keeping it, it would be well to select a lighter stain for the floor than that used upon the standing woodwork, this to show a semigloss finish. Such finish can be wiped up with a damp cloth and does not require the frequent renewals and polishing that waxed floors need, and the light color does not show foot prints and dust as readily as a darker stain.

For your hall in the new part of the house we would recommend rough or sand-finished plaster, this to be



"THE SIMPLICITY OF THE ARCHITECTURAL DETAIL OF THIS HALL IS BEYOND CRITICISM"

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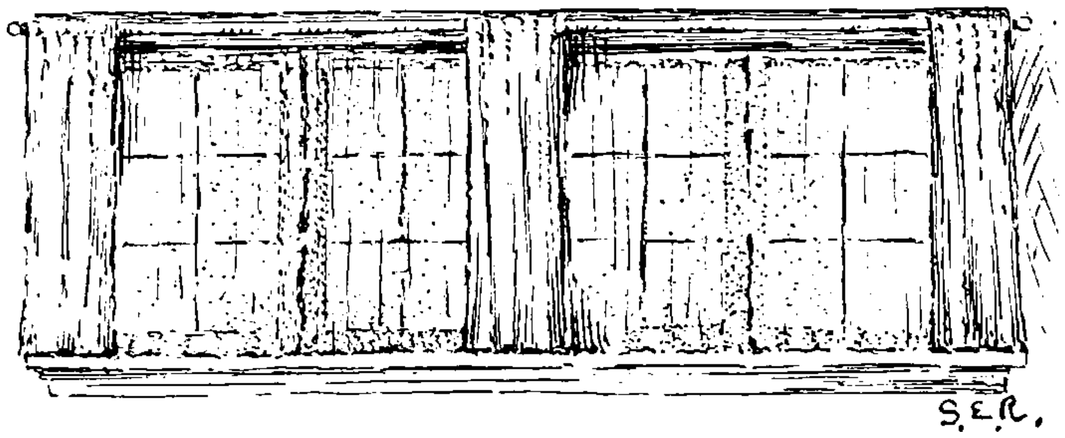

CASEMENT WINDOWS SUGGESTED TREATMENT

painted or enameled green, the lower wall to be covered with plain green burlap matching it in tone; it thus becomes a part of the wall treatment, the paper on the upper third of the wall showing the same design as that of the frieze in the adjoining parlor. The joining of burlap and paper is covered by a plate rail.

There is a finish made which can be applied over the glazed varnish of your dining-room furniture which will give a dull effect and at the same time darken the color slightly. We think you will find your furniture will then harmonize with the entire color scheme, as it will probably show nearly the same color as the woodwork in the parlor, hall, etc.

You could use your oak sideboard by removing the fancy top and shelves. Your carpenter could supply you with an oak mold matching its color and finish; this could be set about the top at the back and ends, giving it a simple finish.

It is quite possible to obtain a china closet which will look well with this, and we would suggest plain oak chairs with cane seats. These can be purchased, showing very good lines and finish, for $3.75 apiece.

For your floor the same stain and finish is recommended as advised for the new rooms of the house.

As a floor covering for this room, a Brussels rug, in size 9 x 12, could be used. This can be purchased for less than $30. Select a small pattern in shades of tan and green.

The casement windows here should be treated as advised for parlor and bedroom, using the same net next the glass with overdraperies of linen taffeta showing a foliage pattern of the same coloring as the paper on the upper third of the wall.

In the opening between the parlor and dining-room Arras cloth draperies like those used between hall and parlor are advised. In this latter room wicker furniture of simple, comfortable design, including chairs, table and chaise-lounge, would look well. The wicker could be given a slight stain, bringing out the tone of the side walls. The same linen taffeta advised for draperies in the dining-room could be used to upholster these chairs. A winged chair would be an addition in this room. It should be covered in upholsterers' brown velveteen. You will find the wall treatment of the room to offer an excellent background for pictures. Etchings, Braun photographs or Copley prints would be particularly suitable here. These should have simple flat frames. Plaster pieces, bits of frieze or medallions would be effective also against this wall. Your small desk of mahogany could very well find a place in this room.

For the hall simple oak pieces of good plain lines suggestive of the Mission should be selected. Two chairs, a narrow table to be placed against the wall leading into the bedroom, with a long mirror hung lengthwise above it, would probably prove all that was needed, with the exception of a low stand or taboret of oak holding a fern or palm.

Rugs similar to that advised for the dining-room, or those of Wilton or Axminster, could be used in the hall and parlor. Shades of brown and tan should be selected for the hall, and for the parlor a reproduction of an Oriental design and color in dull tones would be appropriate.

We have had in mind your desire for bird's-eye maple in the color scheme recommended for your bedroom. You will find that the wall treatment advised here will make a good setting for such furniture.

In refinishing your old furniture it will be necessary to first remove all of the present finish. This is not a very difficult undertaking, as there are materials made which readily cleanse the wood. You can then treat it as new wood. An ivory enamel as a finish is always satisfactory.

If we can be of further service to you we will be very glad to hear from you.

SUGGESTION FOR A MODIFIED COLONIAL HALL

NEW ENGLAND writes: "I have recently fallen heir to a rather nice old house, and I have some pieces of old furniture, vases, candelabra, etc., but to my surprise I find myself unable to make my belongings fit into the picture.

The mantel in the living-room is of quaint design.

The walls of this room must be paper and I particularly want a figured wall covering. Could you make me some suggestions as to appropriate wall-coverings and arrangement of articles on the mantel? I find it is apt to look overcrowded, and then, when I take off certain of the pieces, there seems too little. The mantel is of good lines and painted white.

ANSWER

From the description you furnish we can gather some idea of your difficulties. The pictured room shown herewith may in a general way prove serviceable to you.

The arrangement of the mantel is very simple and, therefore, attractive. The few well-selected and well-placed articles on the mantel shelf offer a good object lesson in restraint.

The figure in the wall-covering is not too pronounced and forms a good background for the pictures.

GOOD ARRANGEMENT FOR A COLONIAL MANTEL

HOME BUILDER says: "Noting the purpose of the National Society of Home Art and Decoration, I feel that I cannot be transgressing in asking some advice in regard to the general treatment for a small entrance hall in a house I am hoping to build.

"I would like to have the stairs on the right of the front door, the opening into the living-room to face this door. Perhaps I might be directed to a plan which would show such treatment.

"What wall covering would be advisable in this hall and how should the treads of the stairs be treated? The woodwork for the interior of my house will be soft white pine and I have decided to treat it all in white enamel.

ANSWER

We have been fortunate enough to secure for reproduction here the photograph of a hall embodying many of the features your letter outlines. This hall is typically good and you could not do better than follow its suggestions, in a measure, at least.

The treatment of the staircase is especially to be commended. The hand rail may be of birch, stained and finished like mahogany, and the treads can be of similar wood and treatment.

The wall-covering here is of Japanese grass cloth. The texture of this fabric is irregular and the soft sheen it shows is particularly attractive.

The simplicity of the architectural detail of this hall is beyond criticism.

DECORATION IN SWEDISH HAND WEAVING
BY EVA LOVETT

OF ALL the manual arts, weaving is one which preeminently appeals to the housewife, for it adapts itself to an immense variety of household purposes, both of use and ornament. From the humblest rug and kitchen towel, up through the dainty or gorgeous draperies—the fine table linen, the delicate fabrics for clothing, the chair cushions and table scarfs, and the friezes and pictures on the walls—all may be the product of the loom in the hands of the skilful weaver.

Although weaving is no longer an essential part of a woman's education, it can become something more—a chosen vehicle for the realization of her fancies in the decoration of her home. So many beautiful and original articles can be woven that the

GNOMES FROLICKING IN THE WOOD — WOVEN BY MRS. ANNA ERNBERG

young weaver is fascinated by tantalizing glimpses of the loveliness her new art may produce. All things seem possible, and although she soon discovers they are not all convenient, yet she plans her pretty decorations with a determination to develop only her best imaginings, and to give time and care to the fineness of their finish.

Mrs. Anna Ernberg, a Swedish weaver, has lately opened a school for the teaching of this beautiful art in Brooklyn, N. Y. Her skill in adapting the work to her pupils and leading them gradually from the simplest weaving of cloth toward the designing and executing of elaborate pictures is demonstrated in the rapid advancement of the learners, and the fascination the art has for them. Mrs. Ernberg prepares her own designs, sometimes adapting the old-country patterns, but putting her own individuality into each piece. Some of her weavings have been seen at the exhibitions of the National Society of Craftsmen, and some may be seen at the rooms of that society on East Nineteenth Street, New York. Her weaving, although of all sorts, both fine and heavy, is specially useful for decorative purposes. In her striking patterns and many friezes and pictures appears the national love of bright-colored adornment. In Sweden every family occasion or holiday brings out the housewife's store of beautiful weavings, which are used to dress the house for the festivity.

Mrs. Ernberg has many pictures of peasant life, designed with an adherence to truth and much sprightliness and action, and executed with careful finish. Each carries a motto along the front and sides of the picture, which seems to tell its story, however, without this explanation. Here is a little schoolboy lost in the woods. His books are clasped in his arms, his round, frightened eyes, and the tall trees closing about him, speaking forcibly of the tiny man's plight. There are several pieces showing the typical dances of the country people. The young men and maidens, with their prancing feet and flying braids, are evidently having a lively romp. The boys clasp their companions tightly and the girls are swung high in the measure of the dance. Some of these pictures are of peasant children playing games. Here are stout little boys all in a row, each holding a posy, which he is bent on presenting to his favorite in the row of little girls on the opposite side, while the old fiddler in the middle marks the time with his bow. One piece has tiny hillmen, or gnomes, disporting themselves in the forest, and still another is a scene of village life, with ladies and gentlemen alighting from carriages, entering the doors of their houses or walking the streets.

Heavy curtains and rugs and filmy draperies woven by Mrs. Ernberg have skilful combinations of color, and an evenness of finish which adds much to the charm of the work. Her colored yarns, both linen and wool, are imported from Sweden, as no such permanent and rich colors can be bought here. These imported yarns do not fade or rub off, the tints only softening a little with age. Samples of the desired colors are sent over, and are always perfectly matched.

Mrs. Ernberg has perfected a small loom for the use of her pupils.

SWEDISH PEASANT DANCE — WOVEN BY MRS. ANNA ERNBERG

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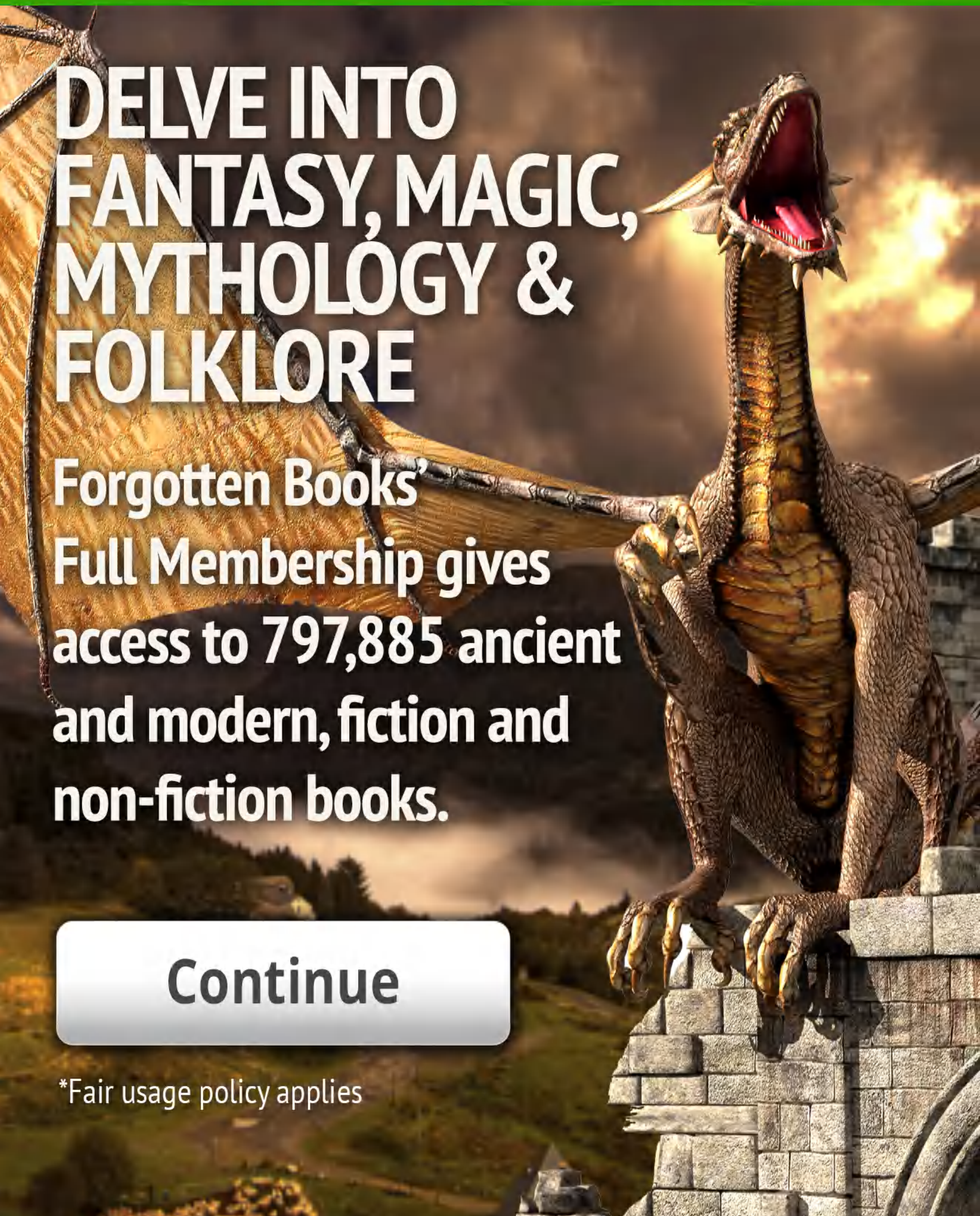

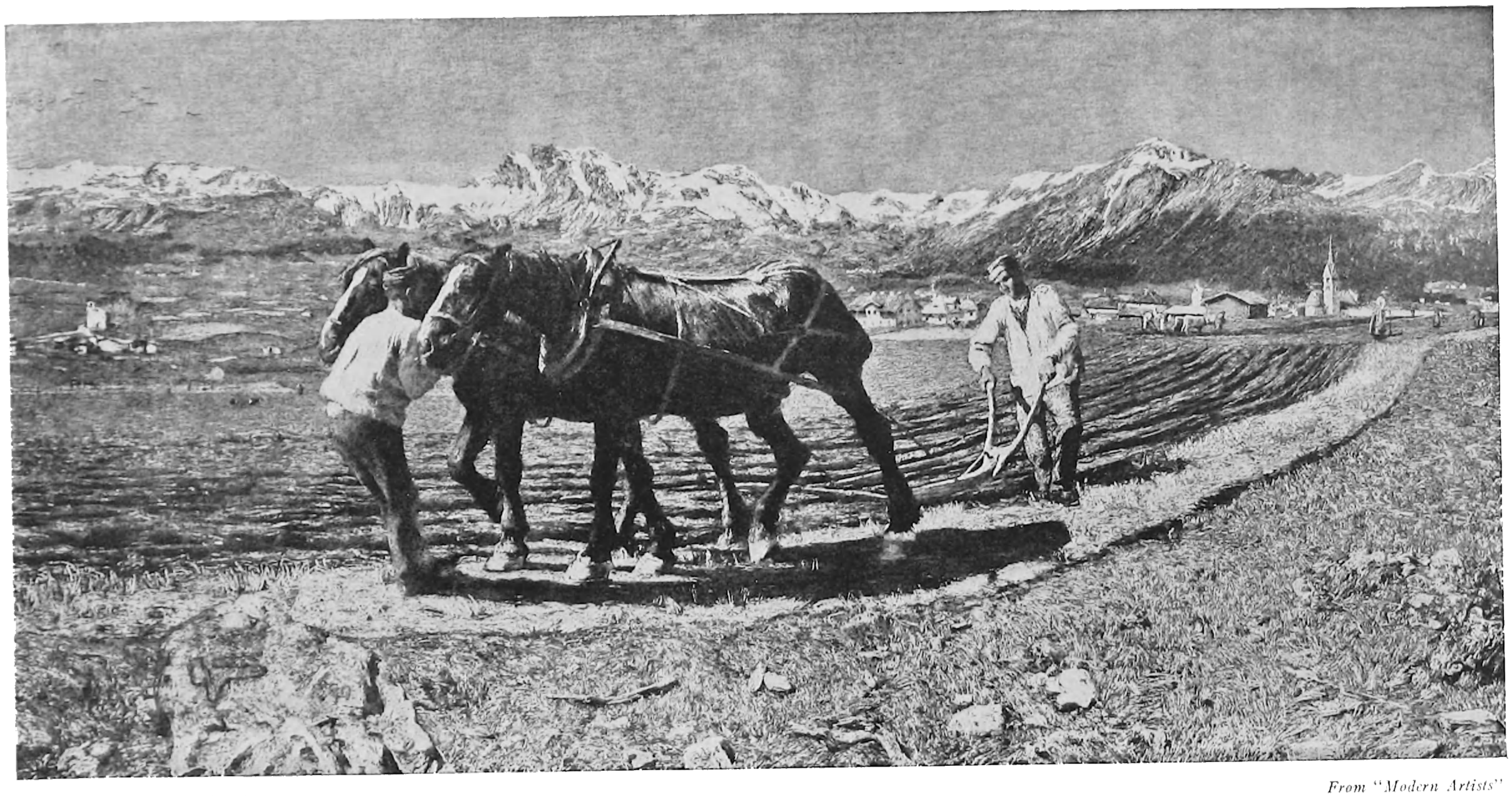

Courtesy of Baker & Taylor Company

From "Modern Artists"

PLOUGHING IN THE ENGADINE
BY GIOVANNI SEGANTINI

"LES LAVEUSES." FROM THE OIL PAINTING BY HENRI HARPIGNIES.

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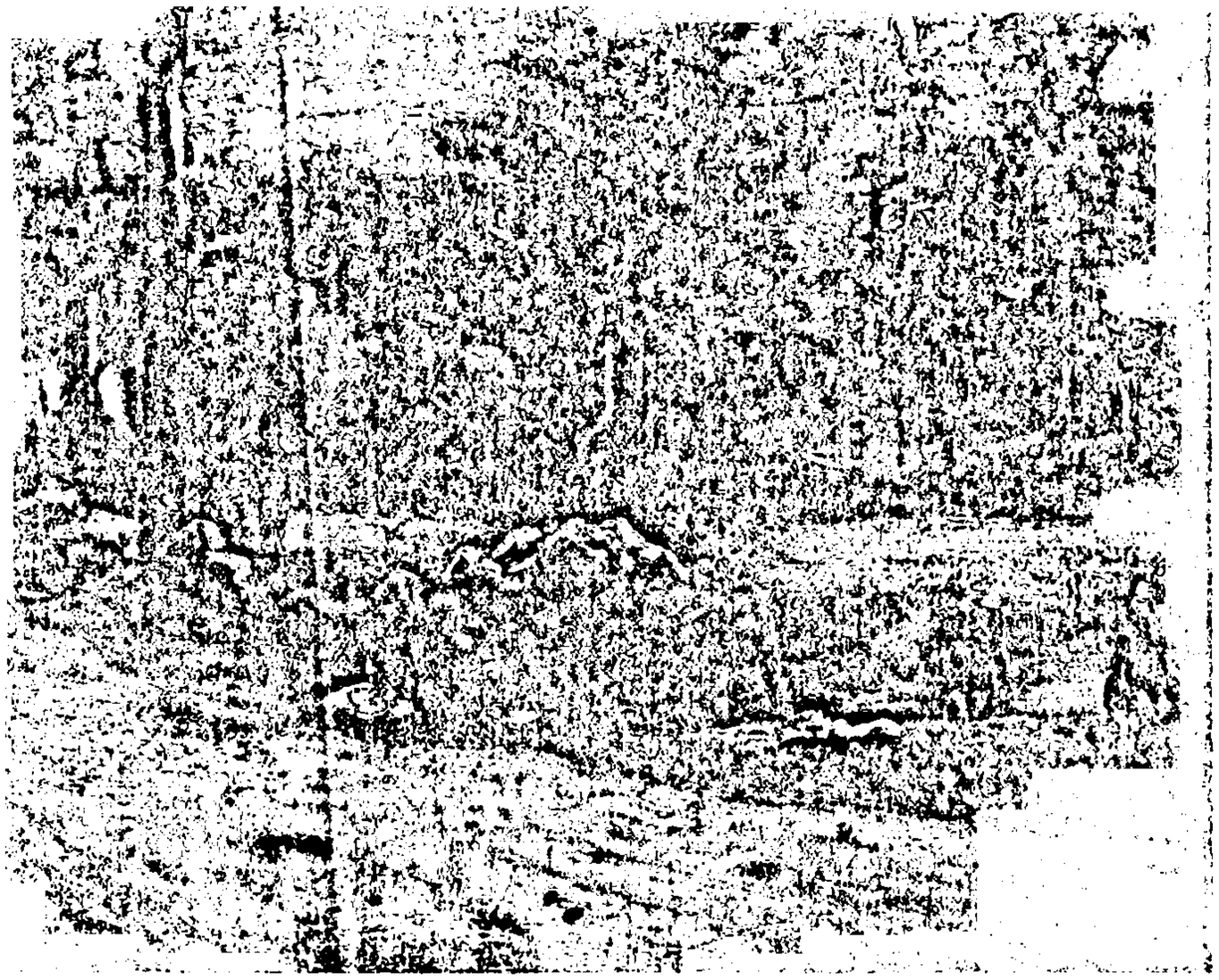

The INTERNATIONAL STUDIO

VOL. XXXVI. No. 144

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FEBRUARY, 1909

ROBERT REID AND HIS WORK

BY HENRY W. GOODRICH

IN THE spring of 1898 there was held at the Durand-Ruel Galleries in New York an exhibition of the work of a group of men who had associated themselves in an informal society and who called themselves the Ten American Painters. That exhibition was important in American art; the members of the group were first-rate men and their secession from the Society of American Artists meant more than a protest against its methods or a desire to exploit, as has often been asserted, the impressionistic method of painting. Differing widely in temperament and style, they had in common a sheer love of beauty and a way of looking at nature, a technique of vision, if it may be so called, which was fundamentally sound but was not in harmony with existing standards in the art world at that day. The group consisted of seven New York men—John H. Twatchman (now dead), Robert Reid, Edward Simmons, Willard L. Metcalf, Thomas W. Dewing, Childe Hassam and J. Alden Weir, and three Bostonians—Frank W. Benson, Edmund C. Tarbell and Joseph DeCamp. Their exhibitions have continued till the present day, Mr. Twatchman's place being taken by William M. Chase. Not only has the public taste grown in this interval, but, better yet, the general quality of painting has improved, until, perhaps, we are justified in saying that as good work, by and large, is being done in America to-day as in any country in the world. We are also justified in saying that a large influence in this betterment came from the Ten, for their work and their aims were right.

Robert Reid found himself inevitably a member of this group, whose doughty champion he has been and with whose aims and spirit he has been in the closest sympathy.

He was born in Stockbridge, Mass., July 29, 1862, in a family where there had been preachers and teachers aplenty, but no ancestor whose life work was in any of the arts. It may be remarked in passing that the wonder will never cease at the outcropping in a later generation of an overmastering feeling for beauty, after an austere abstention for many generations from any such Hellenic softnesses; we can understand Emerson as a New England product, but a Reid or a Tarbell is an anomaly. Dalliance with the gentler side of life, casting in of one's lot with the portrayers of the merely beautiful, seems inconsistent in the descendant of divines, college presidents and teachers in the atmosphere of New England. But young Reid "felt the call" and broke away from tradition; after several years at his father's school in Stockbridge and at Phillips Academy at Andover, where his thoughts were more and more turning to painting, he entered the art school of the Museum of Fine Arts at Boston, where in his first year he was an assistant instructor and where he remained four years; he was there associated with Messrs. Benson and Tarbell. In 1885 he came to New York and studied at the Art Students' League, remaining, however, but a short time. He then went to Paris and entered the Academy Julien, where he remained four years. His first exhibit in the Paris Salon was in 1886. His summer work out of doors was done in these years in Normandy, and the earliest result of this work shown in America was *The First Born*, upon which he was elected to the Society of American Artists. This picture of a young peasant mother mourning the death of her child showed the influence of the prevalent French deification of the peasant, but, sound and interesting as it is, it was the last echo in the artist of the Millet influence and the last indulgence in the habit of painting illustrations. On his return to America he taught at Cooper Union and the Art Students' League, doing general easel work, portraits and so forth, but becoming more and more concerned with the study of light and air, the effects of sunlight and the disposition of the parts of his

composition so as to produce a decorative effect. From the illustration side of pictures, from the *Little Girl and Pussy Cat* school, the contemporary English school, Mr. Reid at an early period in his career completely freed himself. I do not mean that he could not tell a story if it needed to be told as incidental to another purpose; witness his *Paul Revere's Ride*, the decoration in the State House at Boston, where the subject being given for a particular and patriotic purpose, he filled his space with a painting which, vigorously drawn and well composed, accomplished its first purpose of decoration and incidentally was illustrative.

His first opportunity for decorative work came in 1892, when, in connection with seven others, he painted one of the eight domes in the Liberal Arts Building of the Chicago Exposition. His first important decoration in New York was in the Fifth Avenue Hotel, recently torn down, a ceiling in the reception room; this was the first effect made in this country of a *trompe-l'oeil* effect in ceiling decoration and attracted favorable attention. Then followed many decorations in private and public buildings, among the latter the Church of the Paulist Fathers in New York, the Congressional Library in Washington, the Imperial Hotel and the Court House of the Appellate Division in New York and the State House in Boston. In 1897 and 1898 he devoted himself to figure work out of doors, the kind of easel pictures which, save for landscapes, has most attracted him, although during this period he received the Clark and Hallgarten prizes for nudes painted indoors. These were the first nudes thus painted which were so honored by the Academy of Design. One of those, *Moonrise*, is now in the Lambs Club.

But his outdoor work in those years definitely fixed the field in which Mr. Reid has done his best work in easel pictures. To borrow a classification from poetry, his work is marked by a certain lyric quality, the song and the joy and the beauty of the world of out of doors, the sunlight, the delicate and subtle coloring, the moods of the hours. At the exhibition of the Ten American Painters in 1898 Mr. Reid showed the first of the big canvases of women out of doors, surrounded by flowers, from which most of them took their names, as *Azalea*, *Canna*, and so forth.

His studio for many years has been in East Thirty-third Street, and here he has held many exhibitions of his work. The studio is so enormous that it has been nicknamed the Golf Links, but it was needed for the painting of some of his decorations, like the panel of the American Pavilion in the Paris Exposition of 1900, and *Otis Before the Judges* in the Boston State House.

In the exhibition at the Corcoran Gallery in Washington, 1908, he received the bronze medal for a charming picture called *The Open Fire*, purchased for the Corcoran collection. The subject is Mrs. Reid, and she is shown leaning toward a fire (not in the picture) whose varying lights playing upon flesh and gown are painted with sureness and ease, and with great charm.

As I have said, Mr. Reid's nature and point of view, as revealed both in the *Open Fire* and the canvases painted out of doors, are essentially lyric. It is a temperament joyous, sanguine and open; he delights, as the Greeks delighted, in form for the sake of form, in color and beautiful line, for the pure joy of the things themselves and without the care for the occasion of their portrayal. I take it that this feeling, after all, is at the bottom of decorative art and all of his work is essentially decorative. He sees masses of color as color, and not as the things having the color; and he feels the importance and value of a beautiful line without regard for the object it bounds and defines. Perhaps decorative art may be defined as the massing of color and the drawing of line so as to produce a beautiful composition as ends in themselves. The antithesis of decorative painting is portraiture; there the purpose of the painting is to reveal both the outward and the inward characteristics of the subject; and so to do demands the outline and the light and shade which will give the modeling of the head and body. The primary purpose, to a certain but considerable extent, is the faithful and accurate delineation of the subject before the painter's eye; and that that purpose be accomplished is of first importance; it is of secondary importance that the composition, the juxtaposition of colors and lights and shadows, makes an effect of decoration, as I have defined it. I do not choose to say which is better in art; that is quite beside the purpose; each exists and is important and there is no such quarrel between them as to compel us to take sides with one or the other. But perhaps this at least may be said of the decorative habit of work, that it has no other purpose than to be in itself beautiful and complete and satisfactory; there are no *arrieres pensées*.

Nor does the decorative fail to demand of the painter that he shall be a good draftsman. If, for instance, the composition should contain nudes, the painter needs be as sure and definite as in any other sort of painting; nay, perhaps more sure, for the last of the heaven-given gifts to a painter is the ability to make his line beautiful as well as accurate,

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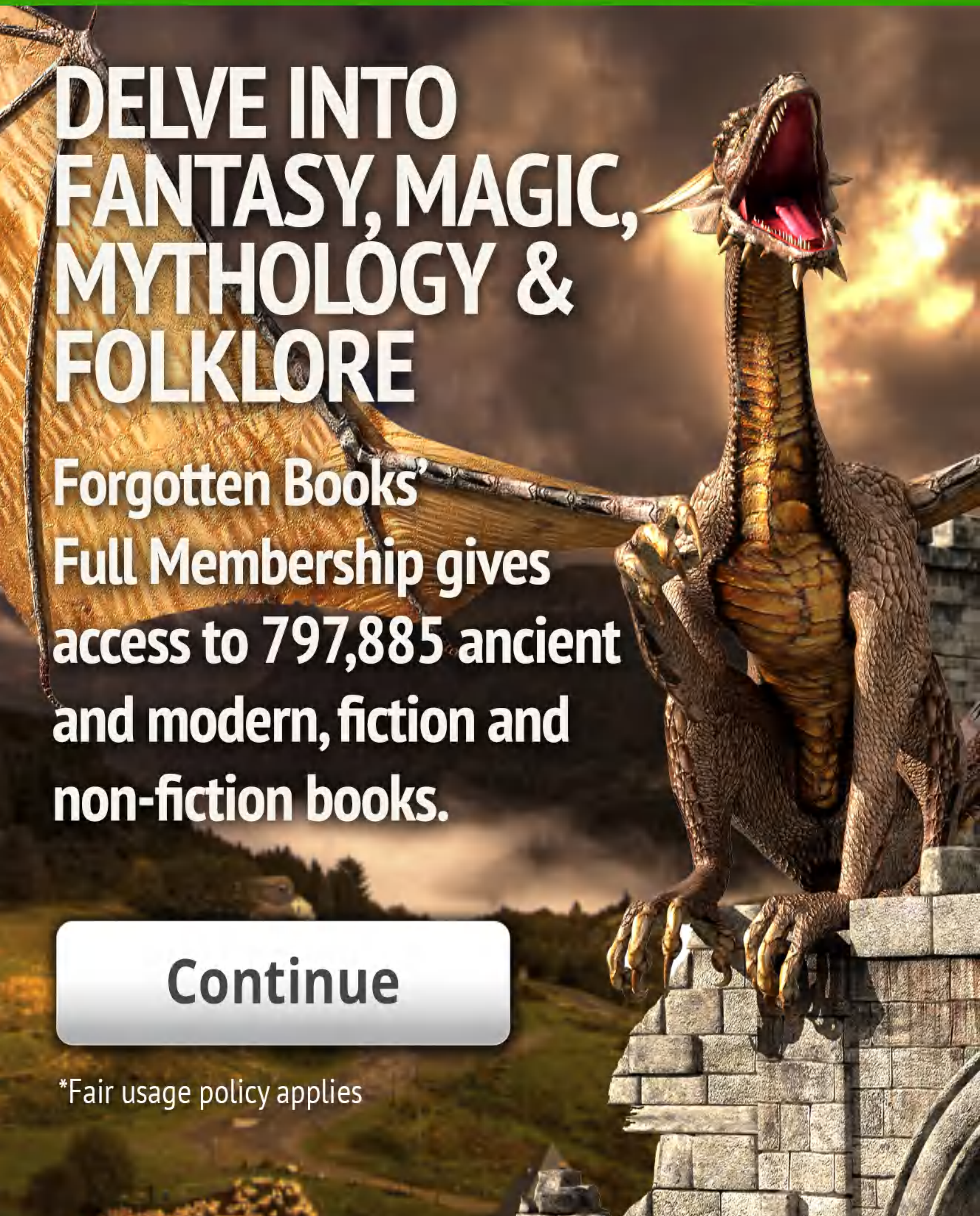

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BY ROBERT REID

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TIGER LILIES
BY ROBERT REID

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PEACE, DETAIL OF DECORATION — BY ROBERT REID
COURT HOUSE, APPELLATE DIVISION, NEW YORK

care for the modeling. It is beside his purpose, which is to show the effect of light upon the fabric, and it is of no importance to him whether the gown drapes a body or is flung over a table; he felt that the material interested him most with its subtle variations of color and light.

When you add to this that he sees things about him with the eye of a poet, that he loves the elusive and evanescent, the transient and lyric in nature, that he brings to his delineations a personal and intimate feeling, you will not wonder that his canvases have a subtle and delicate charm.

In 1900 and the four succeeding years the painter gave practically the whole of his time to quite a new sort of work, the stained glass windows of the Memorial Church at Fairhaven, Mass., erected by Mr. Henry H. Rogers. Although the work was entirely strange to Mr. Reid he threw himself into it with great enthusiasm and mastered its technical difficulties, though not without long and arduous efforts and many mistakes. But his indomitable will and his perseverance until he could get the result he wanted, not something that "would do," have resulted in a work of monumental importance. The church, elaborate and beautiful as it is, is neither strictly nor finely Gothic, and the artist felt free, in his windows, to use such methods as would solve the immediate problems.

The windows are some twenty in number, of which the two end windows, the eastern and western, and the nine clearstory windows, are of first importance.

The ten aisle windows are too small to admit of any other treatment than such as is proper for color and light; they may be dismissed with the comment that they are well done.

Both the eastern and western windows are of considerable size and are alike in form; they are divided into five panels, English perpendicular in form, separated by rather too heavy mullions, with smaller openings above, utilized for a decorative scheme of foliage and sky. Unlike the great cathedrals, the priestly end of the Fairhaven Church is westerly, and behind the pulpit is a screen some fifteen feet high; in that part of the church which in the historic churches would be the chancel or choir, behind the screen, is only a loft in which is placed the keyboard of the organ. Over the screen, as seen from the body of the church, the greater part of the west end of the church is occupied by the window, the glass of which represents the *Nativity*.

The color scheme of the *Nativity*, faithfully and

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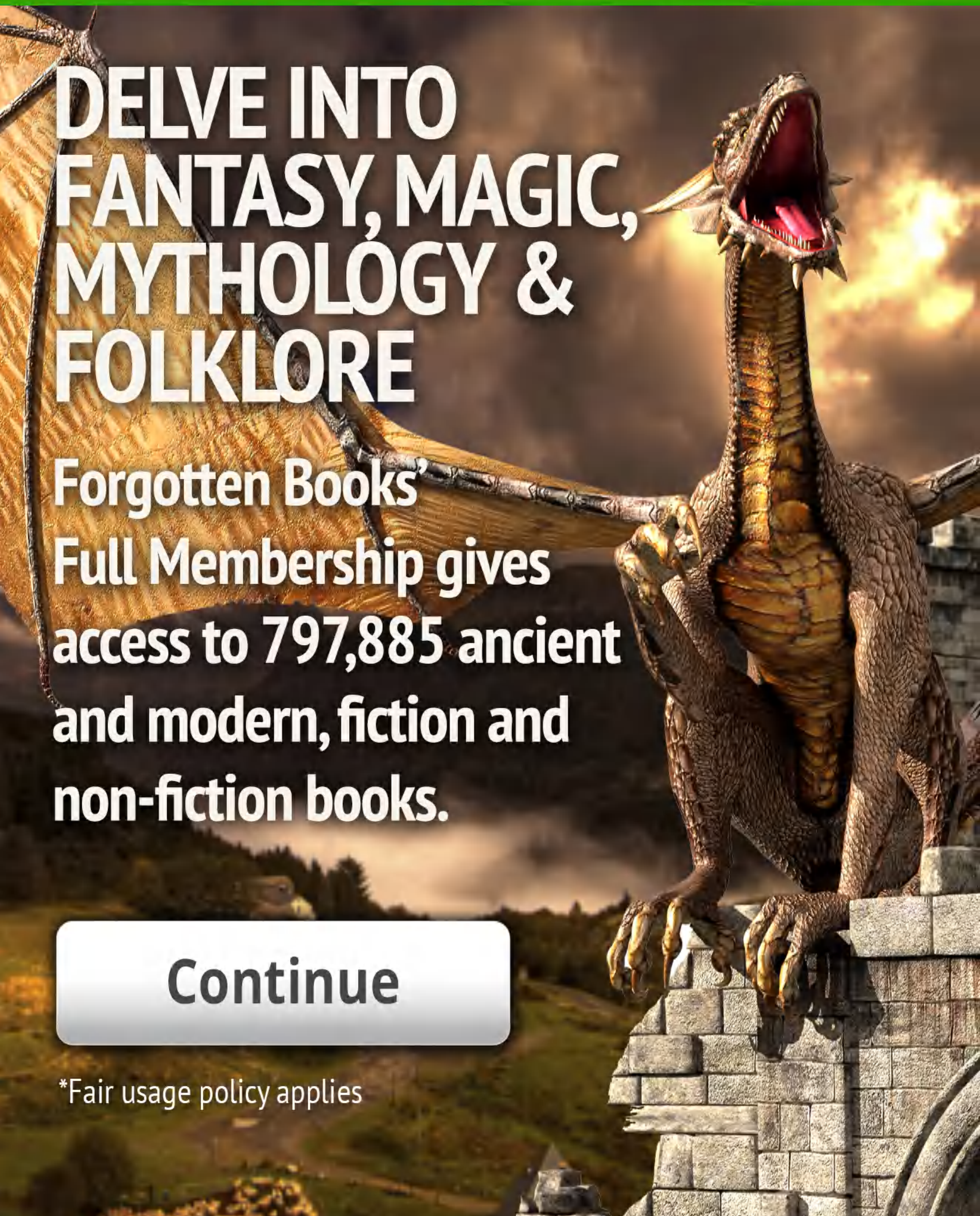

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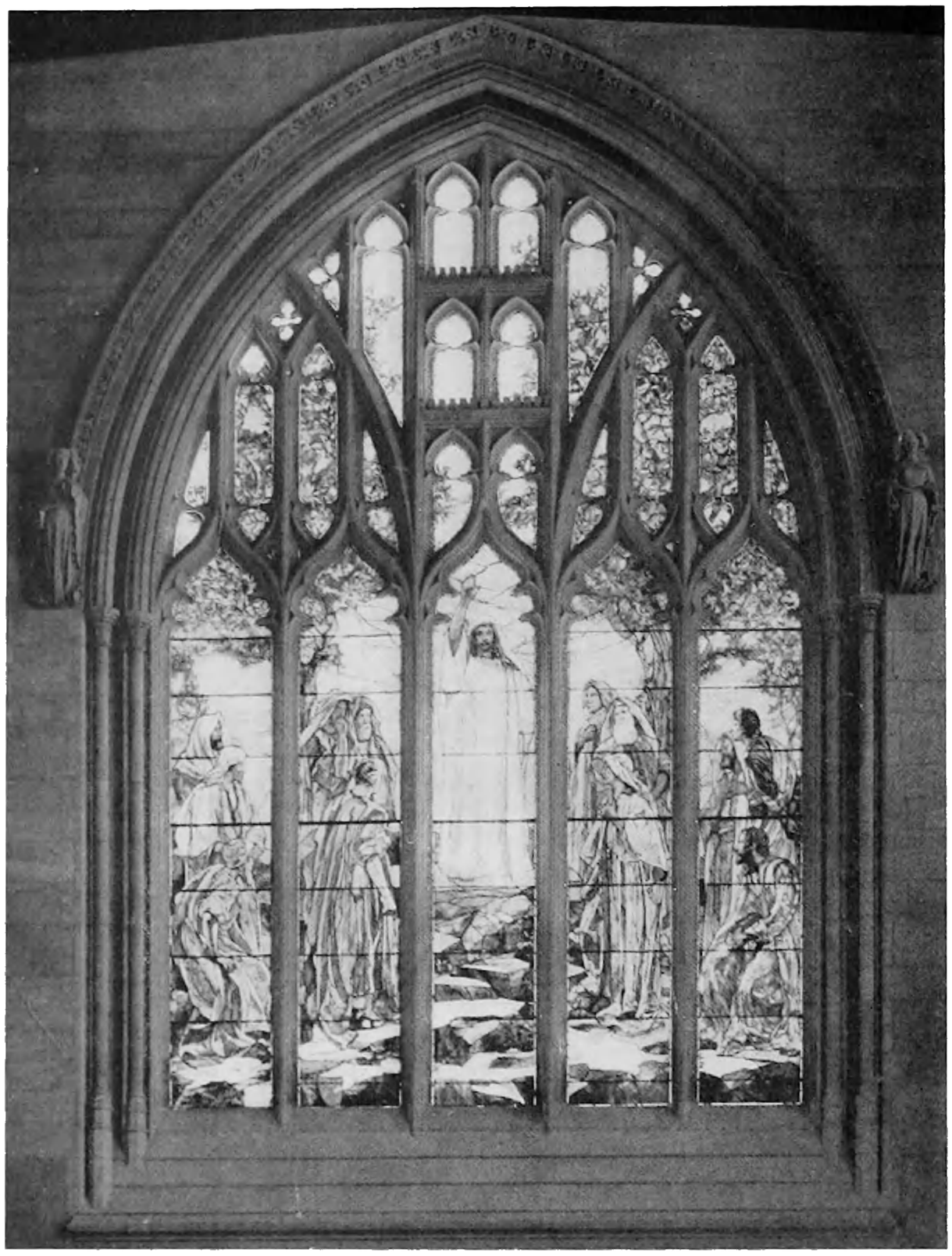
GLADIOLA — BY ROBERT REID

logically carried out in all parts of the lower panels and the interstices of the tracery above, is blue—a wonderful blue—brilliantly contrasted with the yellow red of the radiance from the figure of the Holy Child in Mary's lap, in the middle panel; the radiance illumines the figures in the other four panels, two on each side of the central panel, and is skilfully diffused in lessening intensity throughout them all. Above the head of the Virgin is an angel and above the angel, beyond the mullion at the top of the central panel, is a Star of Bethlehem, its rays pointing to the Babe. The congregation seated in the church faces this window, and Mr. Reid's problem was to make the treatment radiant, as its subject demanded, but to keep it in so low a key as not to offend and tire the eves of the worshipers. He has succeeded preeminently; the color is rich, harmonious and powerful; the feeling of reverence in the radiation of light from the Child is Christian in a high degree. And one feels that the problem of convenience and beauty has had the only logical and successful solution possible.

In the eastern window, the subject of which is the *Sermon on the Mount*, and the clearstory windows, however, it is evident that Mr. Reid felt free to give rein to a desire for greater variety of color and a much greater luminosity, if such a term can be applied to windows. The eastern window is high in key and admits into the church, particularly where the sun is behind it in the morning, a flood of harmonious light. As in the western window the radiance spreads from the Holy Child, so in the eastern window the radiance spreads from the Christ in the central panel, placed somewhat higher in the composition than the figures of the Twelve in the four side panels. But the artist felt no need to keep his color low in tone; he has made the Christ figure radiate brilliant light upon the figures of the transfigured and adoring disciples. As in the western window again, the reverence is marked, and one gets the impression of the Christ of history illumining humanity. And yet there is no trace of symbolism or mysticism in it, save as the gazer reads into the composition his knowledge of what Christ has done for humanity. For the Christ is a real figure and not a symbol, and the adoring group contains real men, not types; and, above all, the treatment of the central and subordinate figures is so simple and direct, so unencumbered with mystical and unexplained detail, that one unacquainted

NATIVITY WINDOW (THREE PANELS)
BY ROBERT REID
ROGERS MEMORIAL CHURCH
FAIRHAVEN, MASS.



EAST WINDOW, FAIRHAVEN CHURCH BY ROBERT REID

with Christian history would necessarily say, "Here was a great man, whose character and life helped humanity."

The clearstory windows, four on the north side and five on the south, high in the church, depict the Beatitudes. Each window contains three panels, and each panel, with two or three exceptions, contains a single heroic figure. These figures form a magnificent freize just below the ceiling, high in the wall of the nave. Here, again, the use of decorative treatment is simple, large and effective. Quarrel may, perhaps, be had with some of the detail of draperies or faces in the single figures; or it might be said that the introduction of modern figures among ancient and historic types detracts somewhat from the dignity of the treatment of the clearstory space. Nevertheless, the scheme, as a whole, is free and simple, and the large, windows give great dignity and amplitude to the body of the church, a result which could not have been reached had any attempt been-made to crowd the space. There is a feeling of light and air and spaciousness, without monotony, arising from the unity of the treatment of all the spaces.

Of course, one cannot help having the feeling that a highly ornate Gothic building, with elaborate Gothic traceries, with intricate carvings of wood and castings of bronze and with these excellent windows, is out of place for a Unitarian Church, or any church in which no ceremonial ritual is employed. Perhaps the architect felt it when he did not attempt to orient the church, or the artist when he did not follow the strict canons of glass-staining, after the manner of the Fourteenth and Fifteenth centuries; nevertheless, the question of fitness for particular use being put aside, one feels that the result, considered in itself alone, is beautiful, and that is the best thing we can ask.

Since the completion of the Fairhaven windows Mr. Reid's work has consisted largely of pictures painted out of doors, at Medfield, Mass., and Somers Center, N. Y. There are a few figure subjects, indoors, like the *Open Fire*, but figures out of doors and landscape have mostly attracted him. The highest point in his career up to the present has been reached in these pictures; they reveal the subtle and delicate beauty of nature in the spring and summer months and are painted with authority, with sureness of craftsmanship and with a style which is distinctly his own. They are not only fine and important in themselves, but they promise much for the future, and you feel that he has not even yet grown to the full stature of his capacity.

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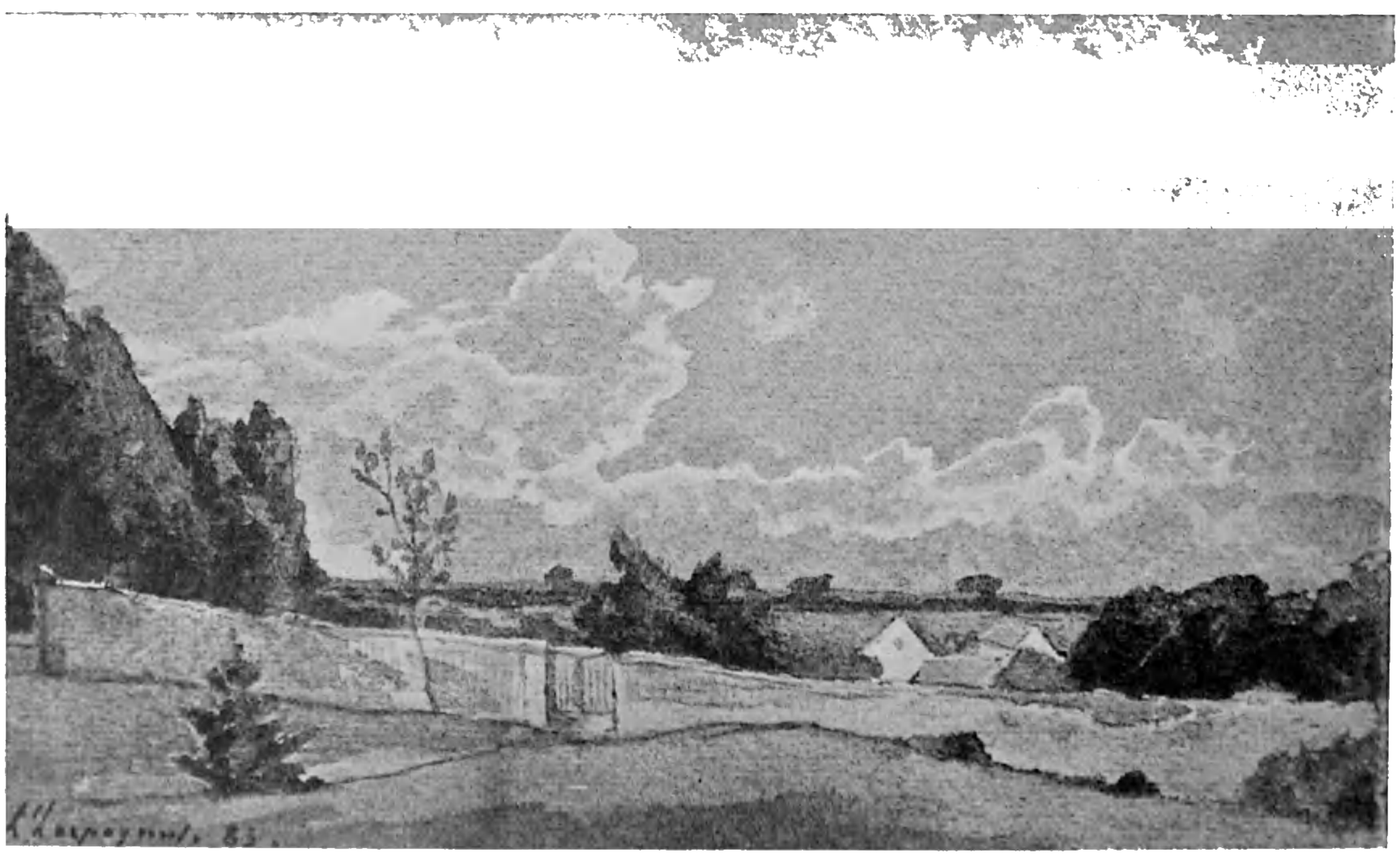
constructed by Garnier ; with Louis Boulanger, the romantic painter dear to Victor Hugo, and to whom we owe, among other things, the splendid portrait of Balzac in the picture gallery of Tours. It was during this visit that Harpignies came to know the admirable Roman Campagna, which inspired him to so many fine efforts ; there, too, he learned to paint those truthful tones of land and of water, and to draw his trees with such accuracy of structure ; for his knowledge of the architecture of the forest is one of the painter's sovereign gifts—indeed, it is often like a second signature to his work, just as that dead tree with leaning trunk reveals to the connoisseur the hand of Louis Moreau, even in his smallest landscape. So Harpignies worked full of ardour in the Roman Campagna. It would seem that he did not send to the Salons, or at any rate found no admittance there, for none of the catalogues of the period contains the artist's name. This was above all a period of trial which was destined to produce fruit later when the artist exhibited in the Salons so many lovely souvenirs—admirably painted, whether in oils or in water-colours—of the Tiber, the Albine Hills, the Sabine, Naples and its neighbourhood. There are in existence, however, several finished pictures of this period. MM. Arnold and Tripp tell me they have seen some dated 1845. For my own part I know a charming little landscape, ambered and luminous, dating from 1847. It is in the collection of a Parisian *amateur*, and represents a river winding through a scene of simple lines, with great clumps of trees such as one sees in Umbria. The sky, lightly rose-tinted, is somewhat suggestive of Claude Gellée. The fact is indubitable that Harpignies, while he was connected very intimately with the Barbizon School, and must therefore be definitely classed as the great pupil of Corot, has nevertheless a certain kinship with the classic masters of remoter times. I will go so far as to say he is more nearly allied to them than was Corot himself, by reason of a certain severity of style and his regard for the composition of a great decorative *ensemble*. In his strict and admirably cadenced lines he avoided the arabesques in which Corot delighted. But this is not the place to draw a parallel between Corot and Harpignies ; let us return to the career of the painter with whom we are immediately concerned.

Henri Harpignies made his first appearance in the Salon of 1853, where he exhibited a view taken in the Isle of Capri (Gulf of Naples) and *Chemin creux*, a morning effect in the neighbourhood of Valenciennes. In these two paintings were already indicated clearly the two sources of inspiration to which Harpignies was destined to



"LE PETIT MUR" (WATER COLOUR) BY HENRI HARPIGNIES

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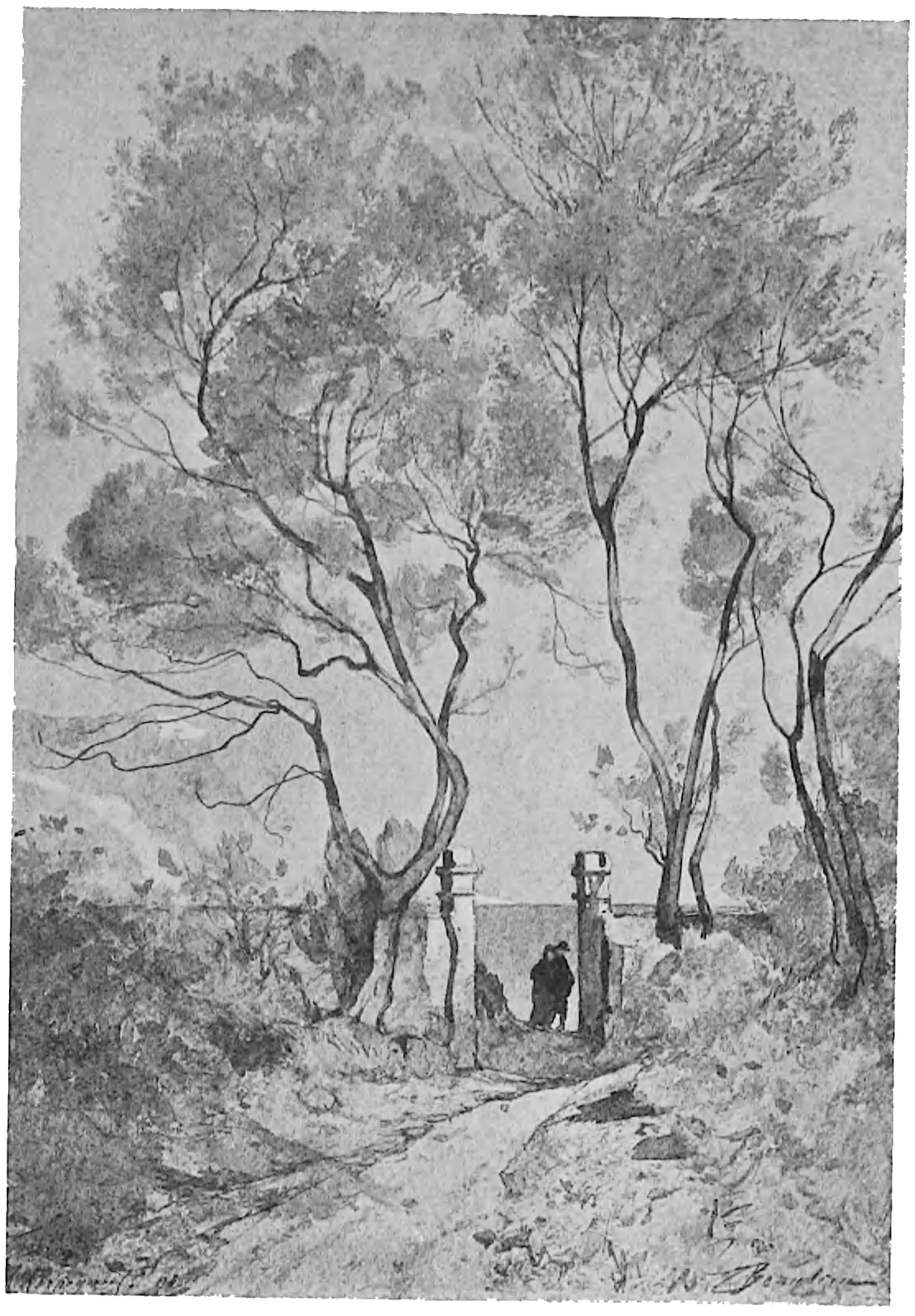
"LES CHÊNES DERRIÈRE LE BOIS" (WATER COLOUR) BY HENRI HARPIGNIES



"À BEAULIEU" (WATER COLOUR) BY HENRI HARPIGNIES

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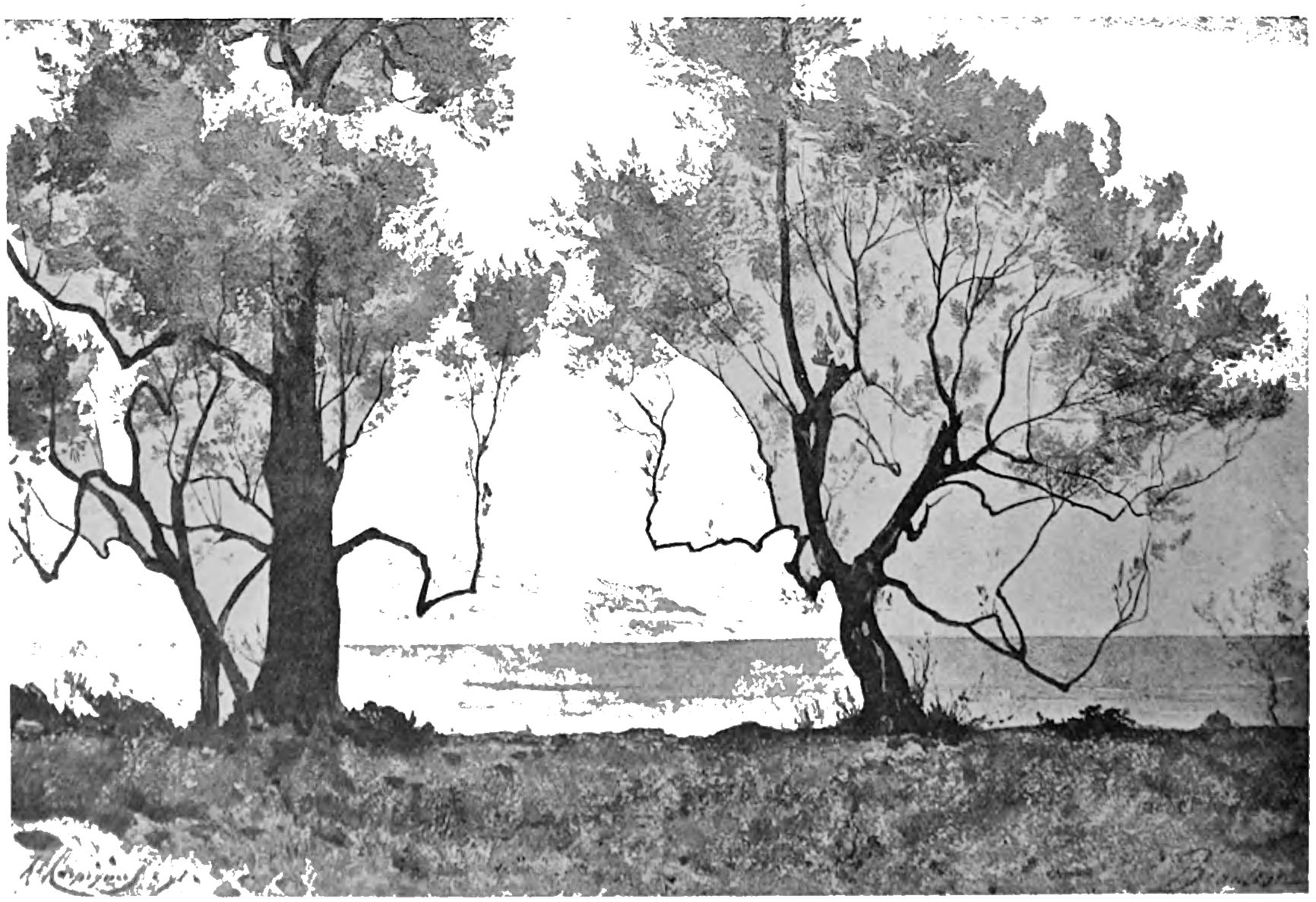
remain faithful all his life — the landscapes of Italy, somewhat high in tone, with warm skies and luminous lighting, and the landscapes of the North, more veiled than the others, with trees and streams.

After this first start, which drew upon him the attention of the collectors and the critics, Harpignies withdrew from the public eye for several years, reappearing in 1857 with three works — *Un Sauve qui peut*, *Chercheurs d'Ecrevisses*, and a landscape scene. The first of these canvases shows children at play. The artist, indeed, often indulged in studies of this kind, introducing into his large decorative pictures figures, conspicuous and full of life, but always of small dimensions. MM. Arnold and Tripp have now, in their Paris Galleries, two big canvases of this type, dated 1880, which must be somewhat earlier compositions finished by the artist at the time stated.

On his return from Italy, Harpignies proceeded to explore the banks of the Loire and the Allier. These lovely plains filled the artist with delight, for there he found the fair and noble lines of the Roman Campagna combined with the finest vegetation possible, and in autumn a meridional atmosphere. His three contributions to the Salon of 1859 were styled *Le Retour*, *Un Orage aux bords de la Loire*, and *Un Canal, vue prise aux environs de Nevers*. The Salon of 1861 was of great importance to the artist. His exhibits were *Lisière des bois sur les bords de l'Allier; Un Soir sur les bords de la Loire; Un beau Temps sur les bords de l'Allier*, and *Rives de la Loire près de Nevers*. In 1863 he was represented by one landscape, *Les Corbeaux*, his other canvases being rejected, if we are to believe Léon Lagrange, who wrote: "M. Harpignies a eu le don de déplaire au jury pour des raisons qui nous échappent."

In 1864 Harpignies reveals himself in the double aspect of painter and draughtsman. His water-colours, *Souvenirs du Dauphiné* and *Marécage*, enchanted the public. "En touchant la nature italienne," wrote Léon Lagrange, "il devient dessinateur;" and nothing could be truer than that remark.

The reputation of Harpignies is in fact absolutely legitimate and of good alloy. His early efforts were unheralded, and from the very first he shrank from self-advertisement. He claimed the attention of connoisseur and critic alike, but all he did was done with discretion. The most illustrious critics of his day—Lagrange, Théophile Gautier,



"TÊTE DE CHIERIA, BEAULIEU" (WATER COLOUR) BY HENRI HARPIGNIES

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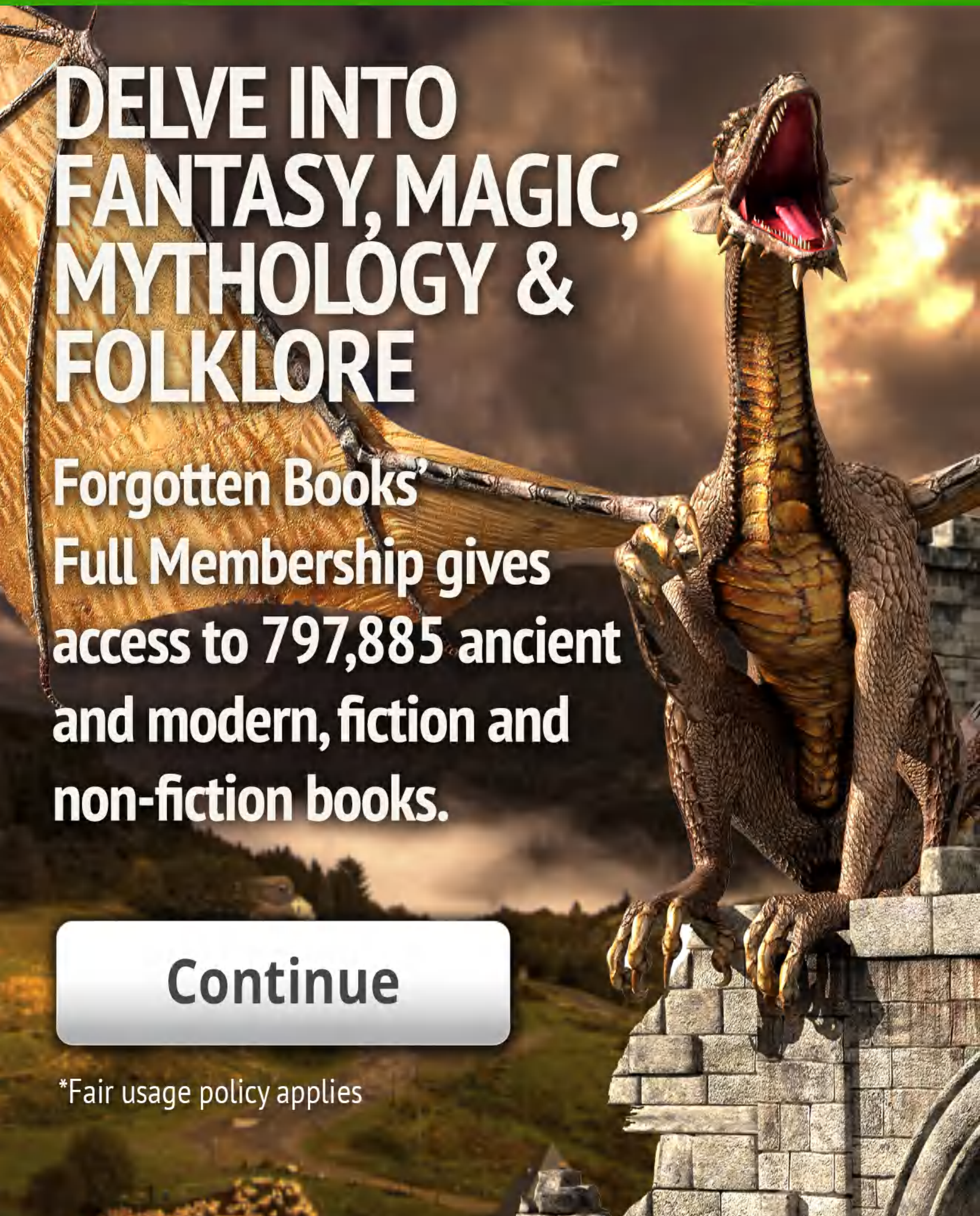

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"TÊTE DE CHIERIA, BEAULIEU" (WATER-COLOUR)

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"PRÈS BLENIAU." FROM THE WATER-COLOUR DRAWING BY HENRI HARPIGNIES.

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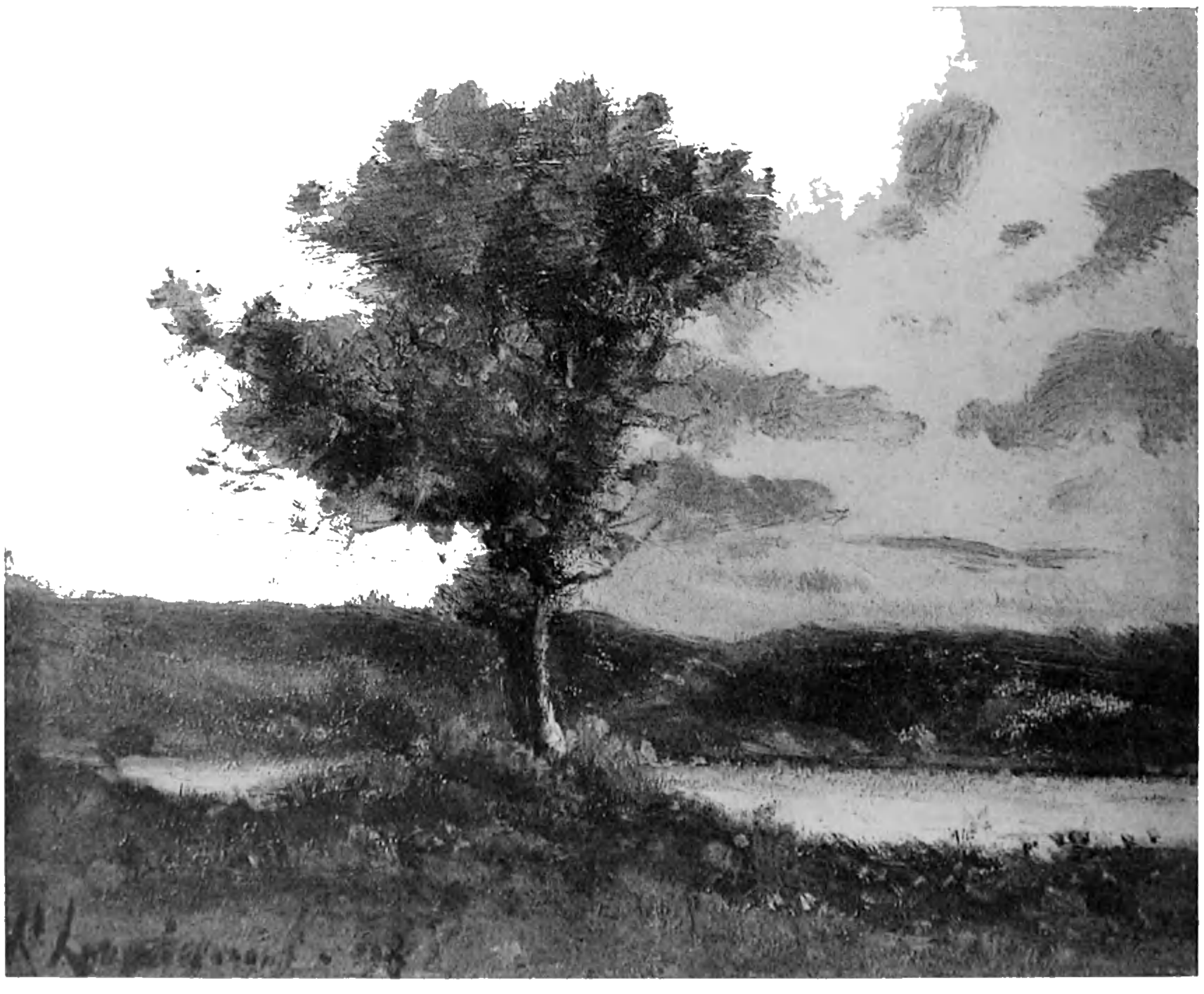
Harpignies resumed his laborious artist life, and henceforward he showed more and more clearly his fondness for the oak-tree, through whose branches he would give such wonderful glimpses, as in several of the pictures now reproduced, of landscape and stream. In succession he displayed *Ruines du château d'Hérisson ; Une belle journée d'hiver* (Allier, 1872) ; *Le Saut du Loup* (Allier) ; *Le Torrent* (water-colour, 1873) ; three landscapes, scenes of Allier (1874) ; two Allier landscapes (1875) ; *Prairies du Bourbonnais* (morning scenes, 1876) ; *Petit Village dans l'Allier*, and water-colours (1877). In 1878 he returned to his earliest inspirations with a magnificent *Vue du Colisée*, and the next year again displayed before the public the rich plains of Allier.

One of the few Salons in which Harpignies did not exhibit was that of 1880 ; but in the succeeding displays the artist's activity was seen to be untiring as ever. By this time, the ranks of the great painters of the French School had become thinned. Corot had died in 1875, Daubigny in 1878, Chintreuil in 1873 ; Troyon, Brascassat and Rousseau had disappeared from the scene before the War, and there remained only Harpignies and Français to maintain in the Salons the tradition of the classical landscape, against which the new-born Impressionism was beginning to make savage assaults. Harpignies was ever an enemy of the Impressionist method, his objection being that its disciples worked by a process of patches, neglecting the "envelope," the blending of tones. It is no business of ours here to discuss the question of whether he is right or wrong ; suffice it to say that this antagonism of his towards Impressionism (which was already gaining adherents even among the adepts of the Old Salon) enlisted for Harpignies, a stronger man than Français, all the sympathies of the admirers of the 1830 School.

From 1881 onward, each succeeding Salon marked a fresh advance in the painter's glorious progress. The modest beginnings of his fruitful



"PAYSAGE DE L'YONNE" (OIL) BY HENRI HARPIGNIES

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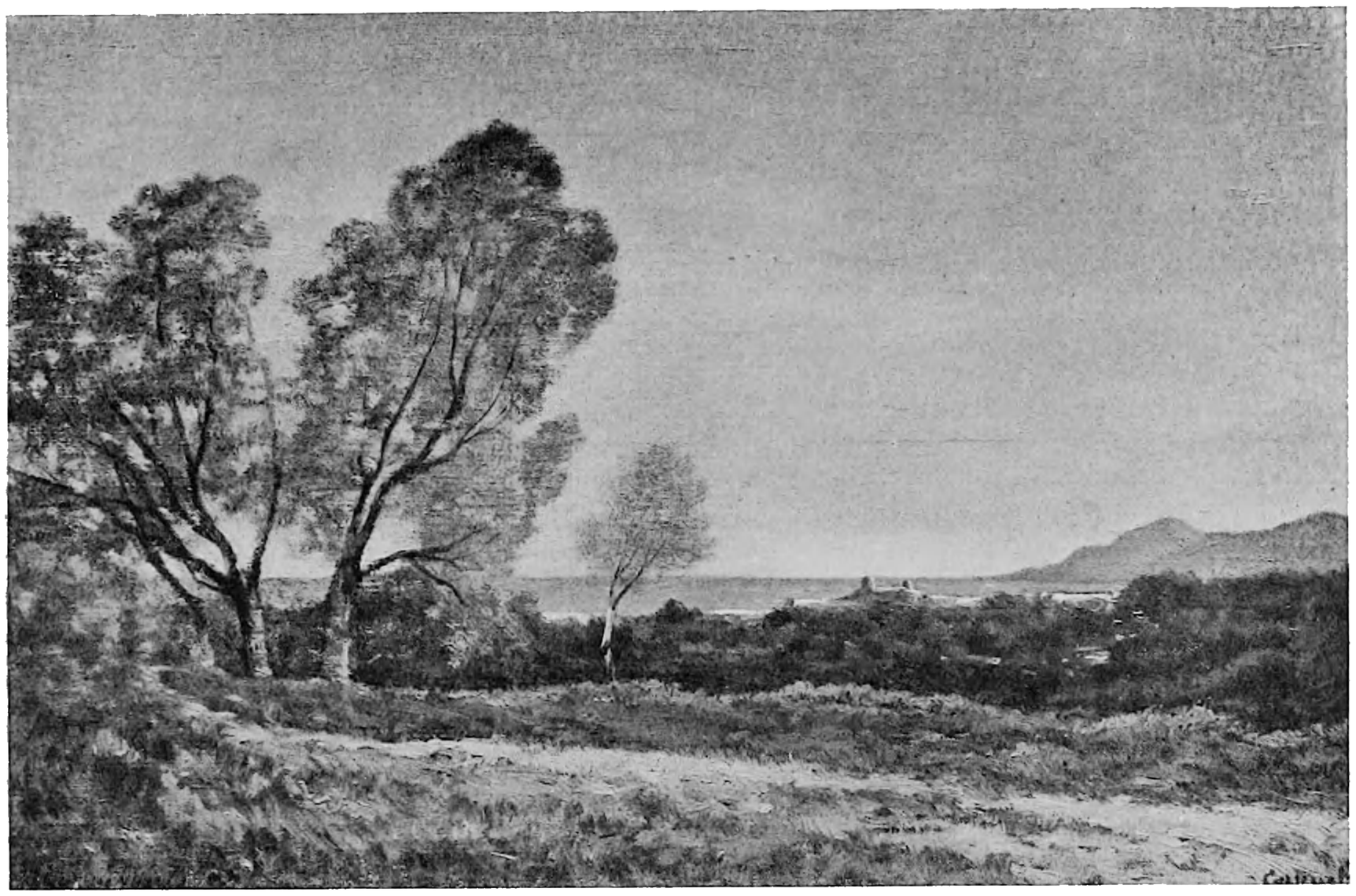

"CANNES VUE DE CANNET" (OIL) *(By permission of Messrs. Obach & Co.)* BY HENRI HARPIGNIES

career are by now far away in the background, and the Salon has nothing but honours to bestow on him. Covered with medals and decorations, he makes his way right into the Luxembourg, by virtue of his masterly works, and watches collectors and dealers fight for his pictures, which reach fabulous prices in the auction-room. It is worth while to follow him step by step as he continues to exhibit in the Salons.

In 1881 he sent the *Vallée du Loing* and the *Victime de l'Hiver;* then, in 1882, *Les Bords du Loing* and *Les Bords de la Loire;* in 1883 more *Bords du Loing;* a variant of the *Victime de l'Hiver; Intérieur des Bois de la Trémellerie; Souvenir de la Bourboule; Chemin à St. Privé*, and a study at Marlotte; in 1884, *Le Loing* and *Lever de Lune;* in 1885, *La Loire;* in 1886, two landscapes of the Yonne, and then, in 1887, a picture called *Solitude* and an *Etude.*

In 1888 Harpignies exhibited for the first time a scene from the Var, and thenceforth maintained a strong affection for that district, doubtless because he found there some of the Italian atmosphere, which with the fine pines and olive trees is revealed with such dexterity in his water-colours. Harpignies, by the way, owns a delightful estate at Beaulieu, near Nice, where every winter he paints in oils, and in water-colours like the light and delicate *morceaux* now reproduced.

In 1889 we come on a large painting, *Les Alpes Maritimes, vues d'Antibes;* in 1890 there were two Allier landscapes; in 1891, *L'Aurore* and *Le Couchant;* in 1892, *Bords de la Sarthe* and *Vue prise à Beaulieu;* in 1893, two Loire scenes; in 1894, *Soirée d'Automne* and *Souvenirs d'Italie;* in 1895, *Bords de la Sèvre Nantaise* and a *Vieux Chêne;* in 1896, *La Loire;* in 1897, *Bords du Rhône;* in 1898, *Matinée en Dauphiné* and the *Teverone* (souvenir of Italy); in 1899, two Loire landscapes; in 1900, *Oliviers et chênes verts à Beaulieu.* Since then everyone must remember the chief works of Harpignies. In 1901 we had the *Automne dans la Nièvre* and *Souvenir de Menton;* in 1902, a large *Vue d'Antibes;* in 1903, *L'Allier;* in 1904, *Fin d'Eté* and *L'Allier;* in 1905, *Soleil couchant dans L'Aix;* in 1906, *Le Ruisseau;* in 1907, *Le Cap Martin* and *Menton;* in 1908, *Bords de la Rozat* and *Paysage de la Loire.*

Though he uses oils and water-colours with equal facility, it is, I may say, through his works in the latter medium that his great reputation has been established. Already, in 1864, Burger wrote:—"Par ses aquarelles il est presque aussi distingué de couleur et de dessin que Bonington." There, however, Burger was mistaken, for the art of

A MORVAN LANDSCAPE (WATER COLOUR) BY HENRI HARPIGNIES
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Harpignies is quite different in character from that of Bonington, his water-colours showing a much greater sense of composition, while they have less impromptu.

As a draughtsman, also, Harpignies is distinguished, and he attaches the greatest importance to the cultivation of drawing. "One must practise drawing as much as possible," he once remarked; "it is indispensable. Nowadays it is far too much neglected. Everywhere one sees the *flou* and the vague; but I am certain that some day artists will come to see the value of precision, of line." Readers of THE STUDIO who wish to see some admirable examples of drawing by M. Harpignies himself are referred to an article which appeared in these pages in April, 1898, where reproductions were given of a series of drawings executed by him in chalk, in lead-pencil, in wash, and in a combination of lead-pencil and ink.

M. Harpignies has been the recipient of medals on more than one occasion. It was in 1866 that he received his first medal at the Salon and twice later in the same decade — in 1868 and 1869—the same distinction was accorded to him. In 1875 he was made Chevalier of the Legion of Honour, and in 1897 the *médaille d'honneur* of the Salon was awarded to him. On this last occasion a great banquet, organised by the landscape painter Guillemet, testified to the great respect in which he

"LES BORDS DE L'YONNE" (OIL) BY HENRI HARPIGNIES
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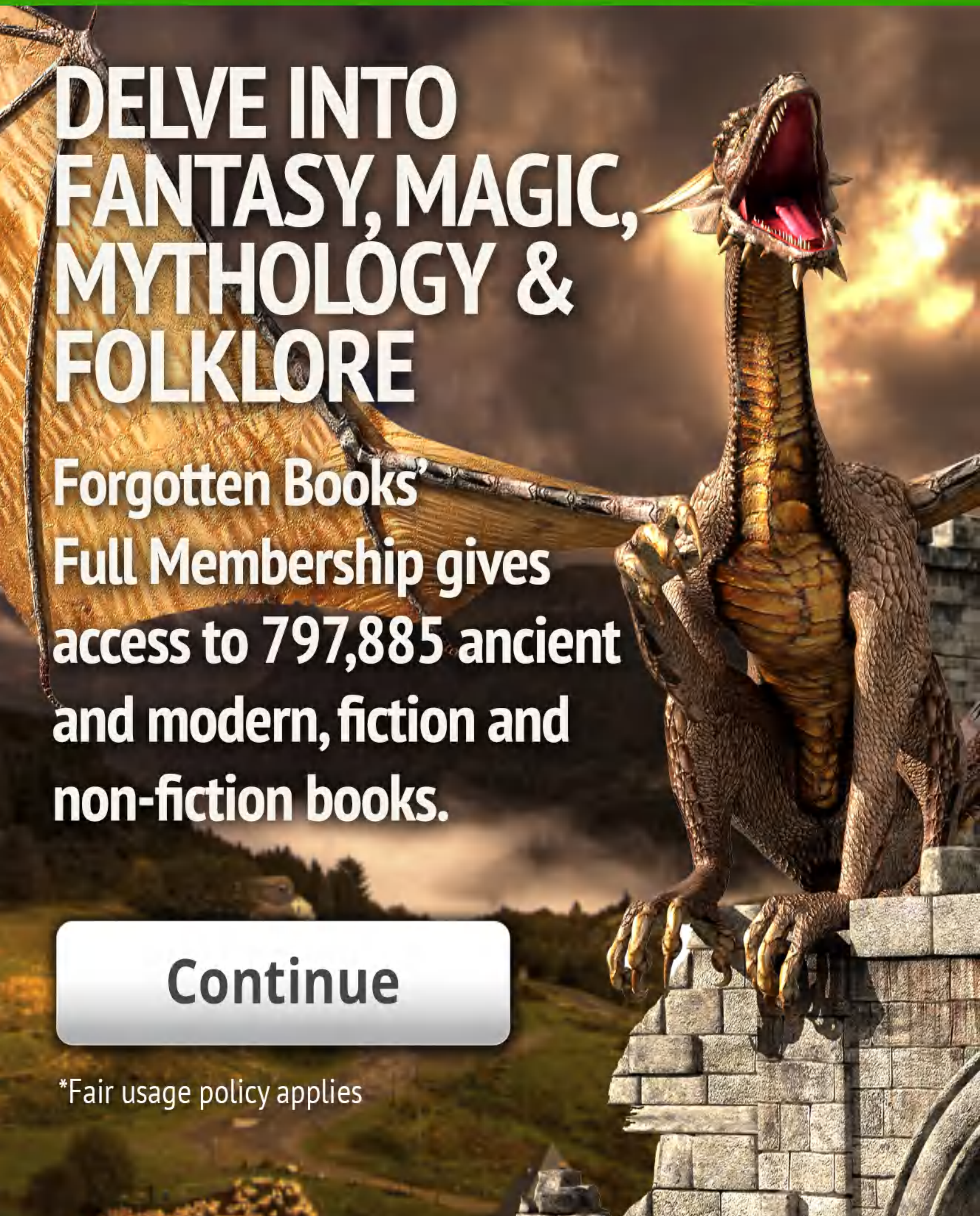

was held, and proved a veritable triumph for him.

The State has just acquired the bust of Harpignies by Ségoffin, who is one of the best, if not quite the best, of the young French school of sculptors. In this excellent bronze, which is intended for the Luxembourg Gallery, one finds the energetic expression, the virile glance, the fine brow shaded by the abundant locks of this great artist, who in his splendid life of toil would seem to have acquired the secret of eternal youth. HENRI FRANTZ.

EDWIN L. LUTYENS, F.R.I.B.A., ARCHITECT OF HOUSES AND GARDENS. BY G. LL. MORRIS.

THE most promising sign for the future of English art is the vitality which has marked the gradual improvement in domestic architecture and many of the building crafts. Neither in painting nor sculpture has there been a corresponding movement of the same distinction and national importance. During the last sixty-five years, in spite of stupidities associated with certain phases of the so-called "New Art," many architects and craftsmen have led the way towards re-creating a "current language of design." Only a small percentage of the general public realise the revolution which has been taking place in the planning and designing of country houses and cottages, and fewer still realise that the high standard of taste which obtains in much contemporary work has been achieved by persistent effort in the teeth of a demand in every direction for mechanical reproduction. All the tendencies of the last century, with its materialistic outlook, its rapid development of machinery and blatant commercialism, were against the birth and growth of the fundamental principles that govern a well-planned house and the beauty of its accessories. And yet, notwithstanding this deplorable state of things, there has been going on quietly but persistently a movement unfolding along other lines and in direct antagonism to the ideals which reached their worst expression in the exhibition of 1851. To-day there are at least hopeful signs that the complacency of our grandfathers has been severely shaken; the exhibition of 1851 is no longer regarded as the summit of human achievement in the arts and handicrafts.

At that time the average architect designed the

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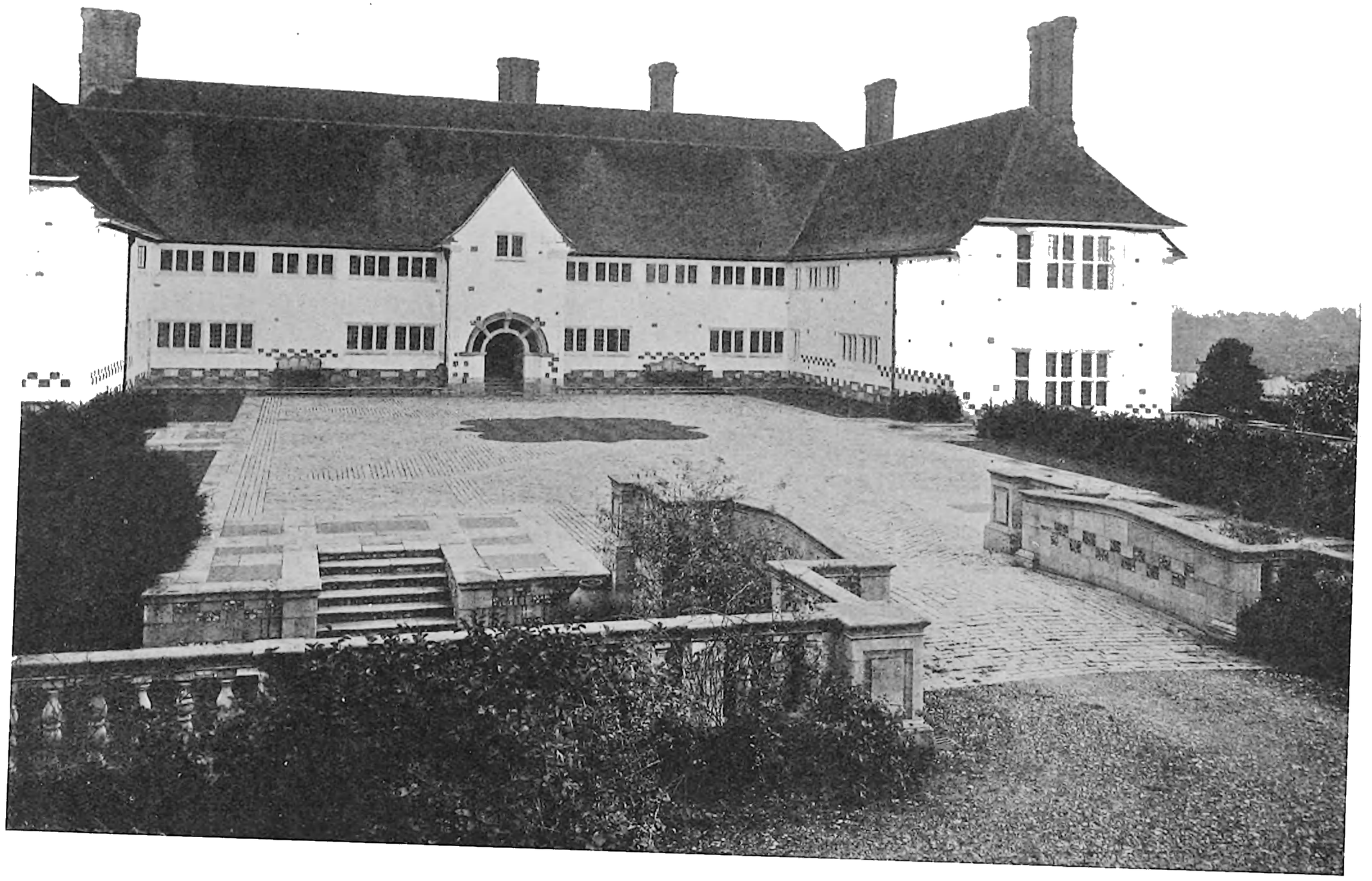

MARSHCOURT, STOCKBRIDGE, HANTS: THE FORECOURT. EDWIN L. LUTYENS, ARCHITECT

carcase of the house and left the rest to the furnishing firms, the landscape gardener, and the idiosyncrasies of his client, each adding his quota in his own sweet irrelevant way. Since then there has been a great transformation. At the present day architects are giving more and more attention to the arrangement of the house and to details which formerly were left to the tradesman. Further, he understands better than his predecessor of the mid-Victorian era the need for properly relating one thing to another. This correlation of functions, materials, and the contrasting parts of the building will be in his mind from the start to the finish. From the moment the site is chosen and the requirements of the client roughly outlined, he will have begun to visualise his design, constantly selecting and rejecting, until every portion of the structure, every bit of detail, seems to contribute to the central idea and purpose of the house. The thought and care bestowed upon the planning of the gardens, the linking of the house to the site and surroundings, and the choice and use of materials will all be directed to this end. In other words, it is the revival of mediæval methods applied to modern building in contradistinction to the classical.

Of the success of this movement in domestic architecture there can be no question. At first directed solely to the art of building, it is developing into a movement having for its larger aim the restoration of beauty in all the allied crafts. This aim has been the real driving force underlying the succession of closely related movements of the nineteenth century, which crystallized into the arts and crafts movement. Long before this had come to pass, however, there had been several tentative attempts, towards the end of the eighteenth century, to break down the academic system characteristic of the later Renaissance. There was the building of Horace Walpole's Gothic mansion at Strawberry Hill, and the attempts at Gothic furniture by Chippendale and other men. In other directions, too, a secret sympathy with mediæval ideas was beginning to be felt. Sir Walter Scott and some of the contemporary poets gave expression to this revulsion of feeling from the dominion of a pinch-

MARSHCOURT, STOCKBRIDGE: THE EAST COURT — EDWIN L. LUTYENS, ARCHITECT

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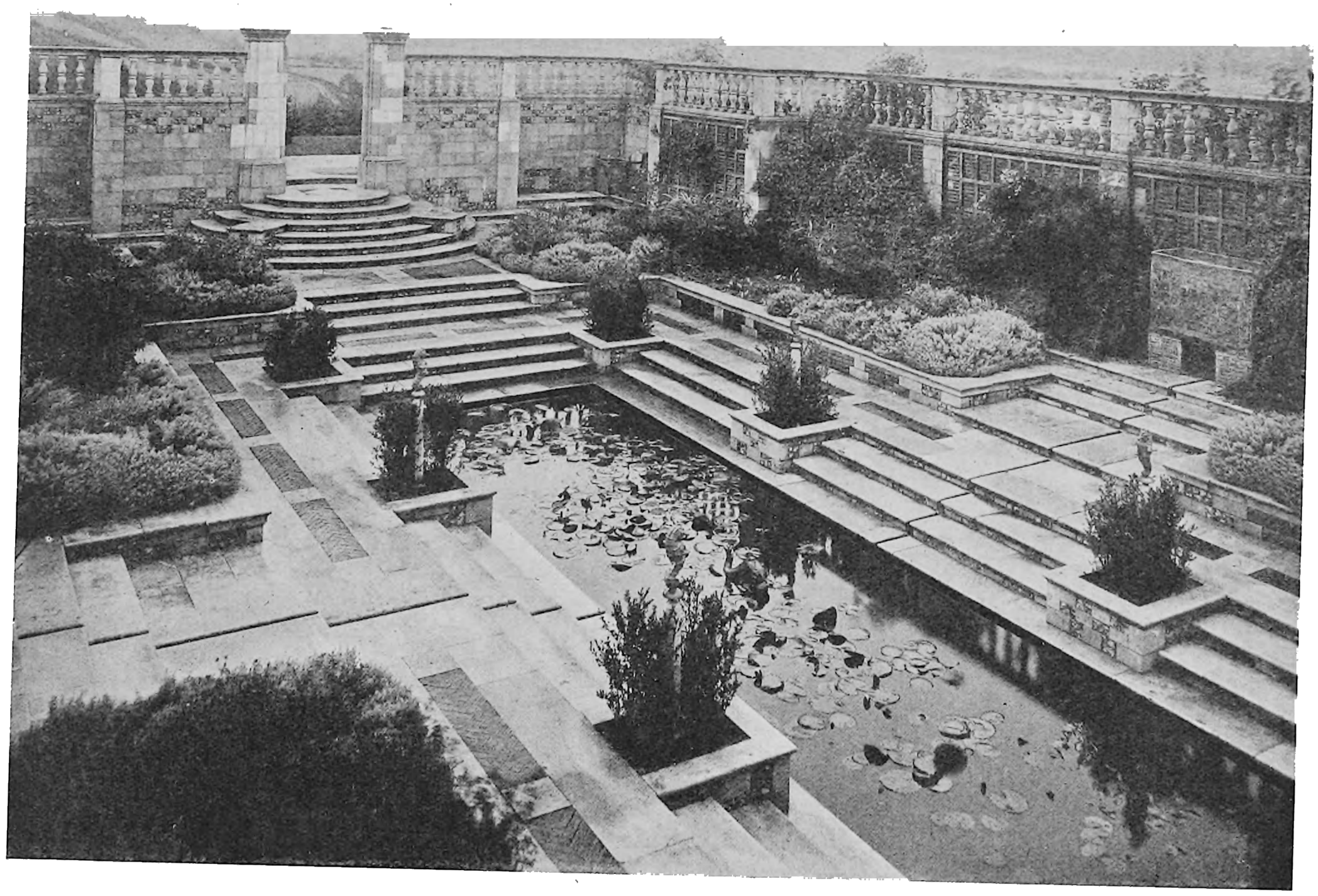
beck classical spirit, which in architecture was governed by a rigid system of rules and proportions applied indifferently to both buildings and materials. As remarked by Mr. A. J. Penty, in writing of "The Arts and Crafts Movement," "the Oxford movement in the Church of England, the pre-Raphaelite movement in art, and the Gothic revival in architecture were all different aspects of the same revolt." Out of the last-named sprang the principles of the present development in domestic architecture. Pugin's two great rules for design are as applicable now as when he wrote. First, that there should be no features about a building which are not necessary for convenience, construction, or propriety. Second, that ornament should consist of the enrichment of the essential construction of the building. For the practical application of these rules in house building one must turn to the work associated with the name of Mr. George Devey. He was the first after 1851 to realise in a commonsense way that every detail should have a meaning or serve a purpose, and that construction should vary in accordance with the materials employed. He was a kind of architectural John the Baptist, who prepared the way for that school of house builders in which prominently figure the names of Philip Webb, W. Eden Nesfield, Norman Shaw and E. L. Lutyens.

Mr. Lutyens stands in intimate relation to these great changes which have been taking place in domestic architecture. He is the most able house architect practising at the present day, and at the same time exercises an influence over the younger generation of architects which must leave ultimately as permanent an impression upon the architecture of the future as Mr. Norman Shaw and Mr. Philip Webb did in their generation. His finest work is stamped with the hall-mark of great design; its most striking characteristics, a spaciousness, simplicity, and a harmony that are the outcome of a natural genius in the adjustment of parts towards a dignified and deliberate unity of effect. This unity, in the writer's opinion, is the pre-eminent quality underlying the orderly and tranquil beauty manifest in Mr. Lutyens' houses. He never fails in this respect; one may cavil at certain details, or ques-

HESTERCOMBE, TAUNTON: THE EAST LILY TANK — EDWIN L. LUTYENS, ARCHITECT



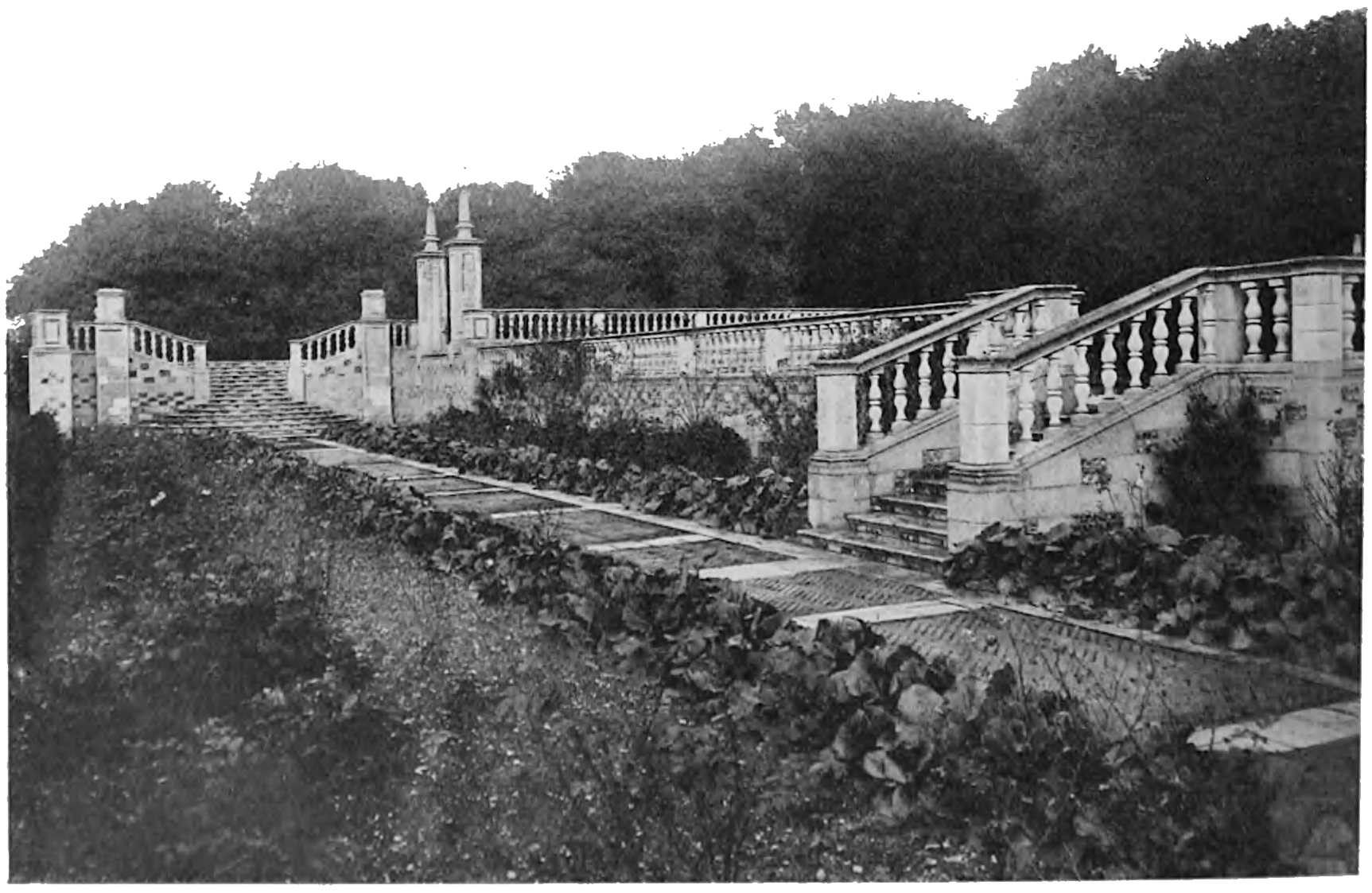
MARSHCOURT, STOCKBRIDGE: THE SUNK GARDEN. EDWIN L. LUTYENS, ARCHITECT

tion the use and treatment of a material, but in the handling of the general conception there is always a breadth and certainty in the composition that remain in the memory long after the details may have been forgotten.

Marshcourt, one of Mr. Lutyens' most important undertakings, is a striking example of this masterly grasp of composition. Nothing could be finer than the manner in which the arrangement of gardens and terraces is made to contribute to the dignity of the elevations. They are planned one above another, the walls of the house rising from the topmost terrace. The whole scheme achieves a most impressive result. There are no isolated or detached effects, each balustraded terrace wall, with the connecting flight of steps, does a definite work. The illustration of the rose garden below shows the detail of one of these terraces. The various views of the gardens at Hestercombe on the following pages, and of the sunk water garden at Marshcourt (pp. 271, 273), are beautiful examples of Mr. Lutyens' methods of treating the garden as an important factor in the design of the house. The whole drift of his power in design would seem to be concentrated upon obtaining this definite cumulative effect. It is evident in the infinite care and thought brought to bear upon the multiplicity of detail, and in his use and treatment of material there is the same preoccupation and concern for the final form.

Of late years much has been written about the new school of architects whose use of materials is guided by the geological formation of the locality. "A fen country, a down country, a hill country makes each its own call upon these designers of country houses and cottages; their pride it is to respect the universal laws of art while respecting the genius of place and circumstance in the application of them." It is the same attitude of mind which appears to inspire Mr. Lutyens' use of materials, at any rate one can hardly fail to discover, in the course of a study of his work, how much he is under the spell of the country in which the building is to stand.

"Marshcourt" is in Hampshire, and the materials of that county are those which have largely entered



MARSHCOURT, STOCKBRIDGE: THE WEST TERRACE AND ROSE GARDEN — EDWIN L. LUTYENS, ARCHITECT

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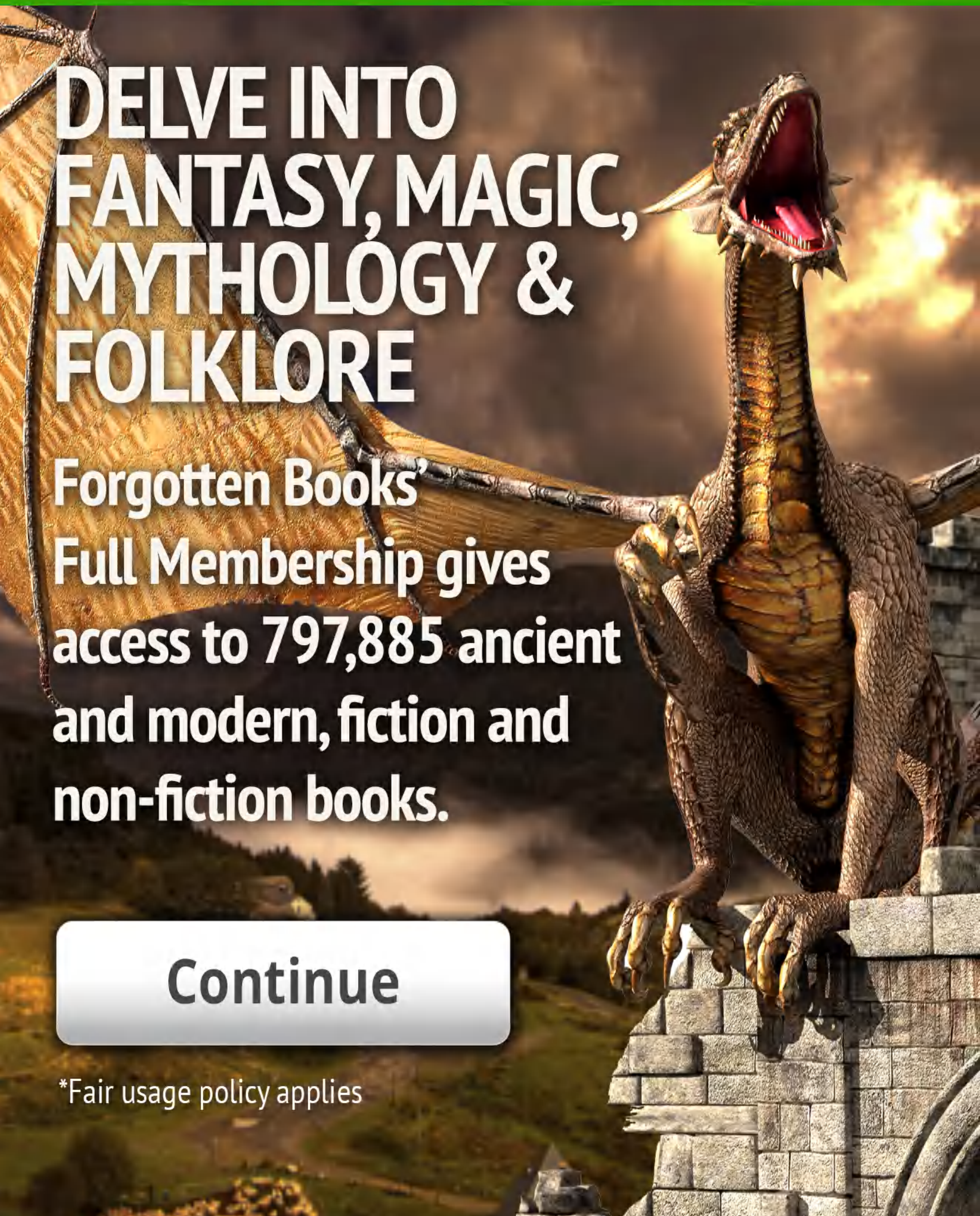
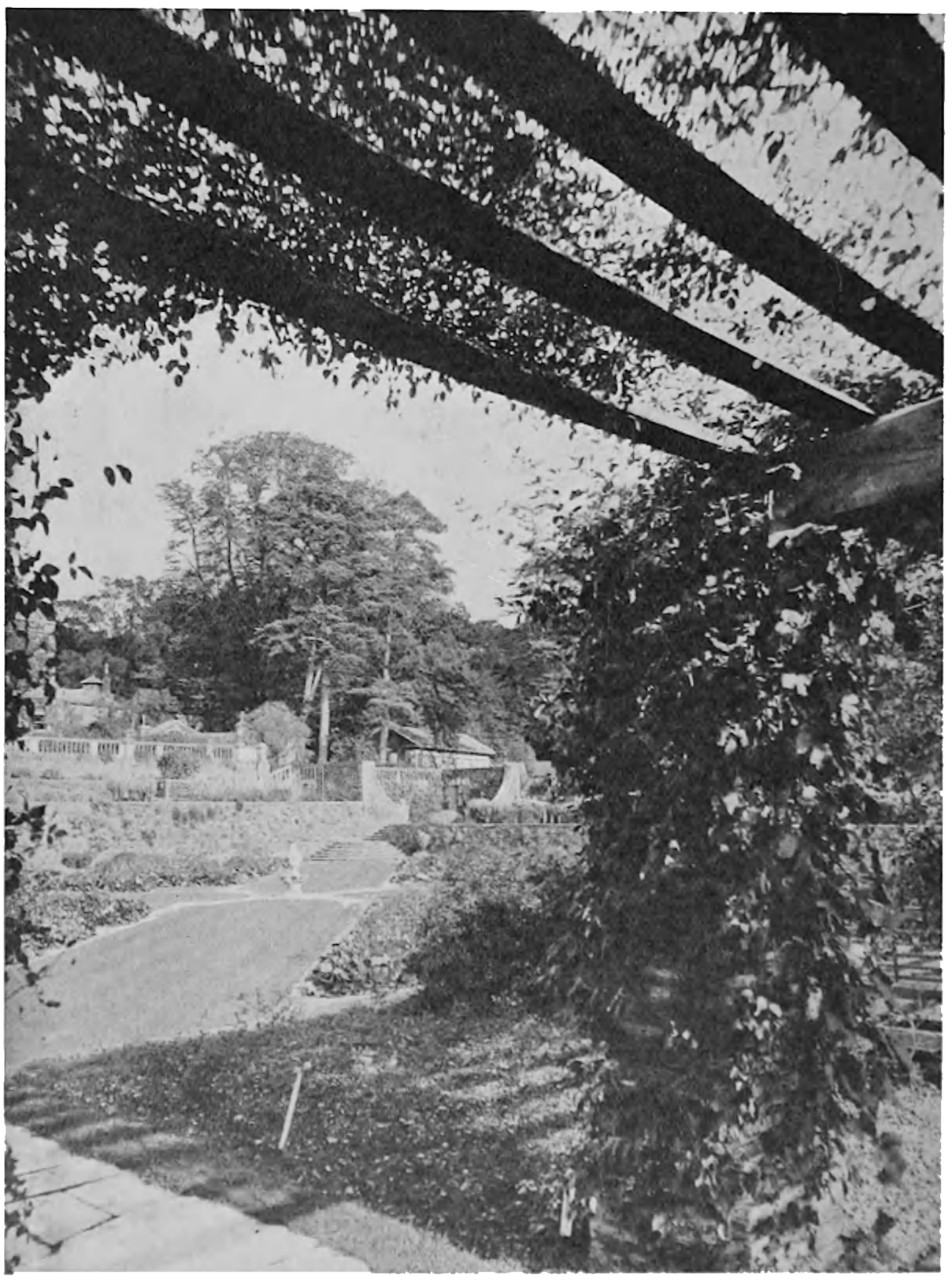


into the structure of the house. The walls are chiefly of chalk, rising from a base of Portland stone and flint. Panels of flint are also introduced in the form of chequers about the level of the ground floor windows (p. 269, etc.). Tiles fill in the putlog holes, and tiles cover the roof. The chimneys are of brick, and panels of the same material laid herring-bone fashion framed with stone flags, form the terrace walks and the pathway round the sunk water garden (p. 273). In this absolutely right use of building materials Mr. Lutyens has no equal, for into every house that he builds there passes something of the natural magic and enchantment of the country side. The very features of the site are made to yield their contribution to the beauty he evokes.

Writing of Marshcourt, Mr. H. Array Tipping, M.A., says: "The architect's solicitude and care has been extended to every detail, to the setting of every stone. It would be true to say that every square foot of the building has been the object of his strict consideration. But it is only after attentive study on your own part that you find this out. The effect of the whole is simple to plainness, but look close and in the finish of every detail, and even in the setting of the courses of masonry, you will note indications of patient thought and a knowledge how to extract the best results from the simplest means." The illustration of the garden (p. 275) and that of the circular pool at Hestercombe are examples of this extraordinary patience and skill. It is particularly noticeable in the treatment of the walling of the latter enclosure, and the manner in which the piers are emphasised by the use of larger stones, whilst retaining the same character as the mass of walling. It leads up at the same time to the more finished effect of the cornice crowned by the small figure. To the extreme left and right of the illustration there is also a suggestion of the piers again. It is a subtle gradation of textures, and the result a triumphant success.

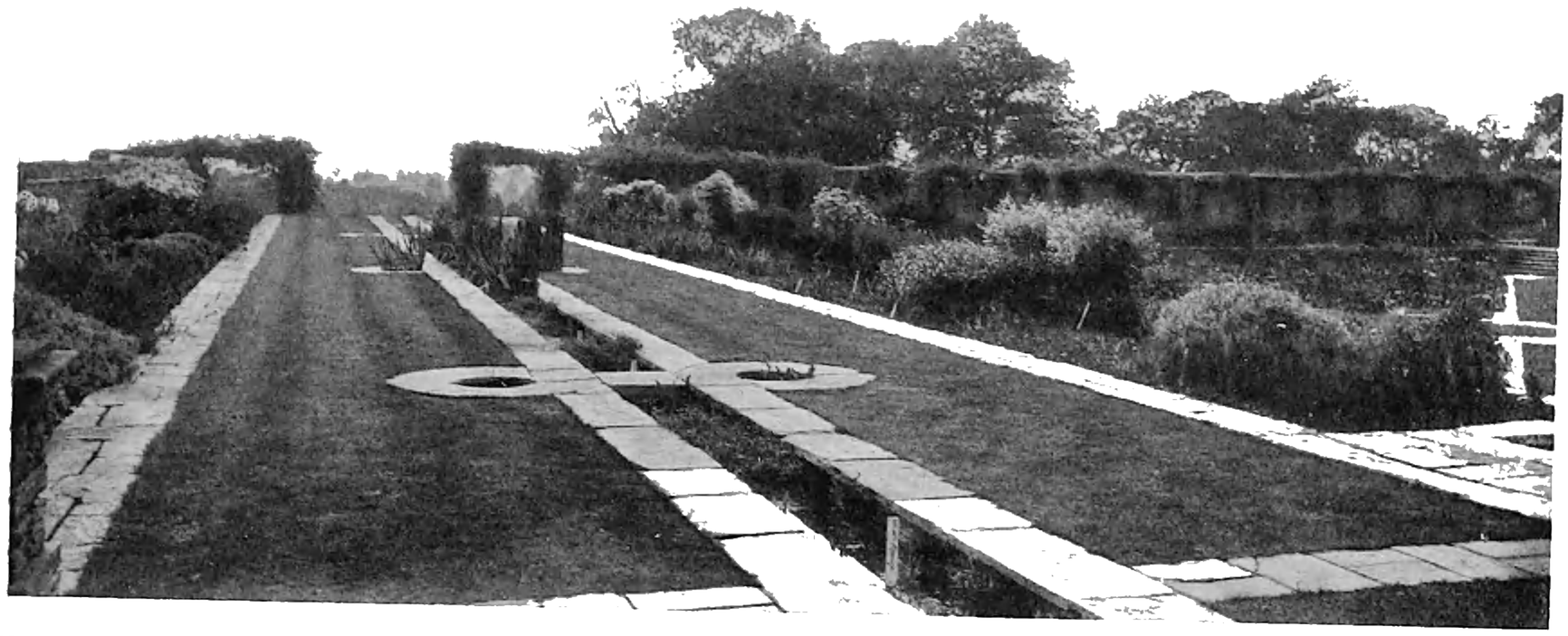
It will be worth while here to give a moment's consideration to a criticism which has been urged against some of Mr. Lutyens' methods of using material. It is characteristic of him to frequently introduce into broad expanses of one material another one of an altogether different texture and colour. Two instances may be cited here. At Marshcourt he has inserted tiles in the holes left for the putlogs of the scaffolding, and in the case of another house at Abinger, in Surrey, the top



HESTERCOMBE, TAUNTON: VIEW LOOKING N.E. ACROSS CENTRE GARDEN
EDWIN L. LUTYENS, ARCHITECT

HESTERCOMBE,

HESTERCOMBE, TAU



HESTERCOMBE, TAUNTON : LOOKING SOUTH DOWN EAST TERRACE

EDWIN L. LUTYENS, ARCHITECT

HESTERCOMBE, TAUNTON : THE UPPER TERRACE

EDWIN L. LUTYENS, ARCHITECT

portion of the roof has been covered with tiles, whilst on the lower portion, including the gabled dormers, stone slates have been used.

Although at first sight the juxtaposition of two such dissimilar materials seems inappropriate and likely to destroy the repose of the building, it is probably more an objection of the mind than one of feeling. Moreover, it is evident that the cottage builders in the old English village found no objection in similar combinations. In the east of Oxfordshire and on the boundary between it and Buckinghamshire, some of the villages have groups of cottages roofed with thatch and tile; there are also examples of this use of two very different materials in Sussex. Many of the farm-house roofs round Aberdeen, in Scotland, are treated in a similar way. In these instances of the use of tile and thatch in combination, there is a simple explanation. The weakest places in a thatch roof are the valleys and next the chimneys and dormers that rise above the main roof, and it is here that the tiling has been introduced. What was at first probably only a means of repairing the thatch with a more durable material, became a customary, suitable and effective method of roofing. The combination of materials at Abinger somewhat suggests the arrangement of the roof covering at The Old House, Blandford, in Dorset. In that case the wide span and steep pitch of the roof appear to have determined the use of tiles for about two-fifths of the distance from the ridge to the eaves, the rest being completed with stone slates. The regular progression of stone slates, properly diminishing from the top course, would have made the lower courses of an impossible scale. It may be that in some equally sensible reason would be found Mr. Lutyens' object for his particular combination of material.

In each of Mr. Lutyens' houses one may find some fresh and vital use of materials. At Berrydown, for instance, tiles are predominant, covering the whole of the roofs and wide spaces of the first floor walls. Of the illustrations of this house the view towards the entrance is the most successful, for although the other elevations are picturesque, there appears a want of coherence between the parts and an unusually abrupt departure from the simple and broad lines of the front elevation. In

HESTERCOMBE, TAUNTON: CIRCULAR COURT — EDWIN L. LUTYENS, ARCHITECT

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BERRYDOWN COURT, OVERTON: ENTRANCE FROM ROAD
EDWIN L. LUTYENS, ARCHITECT

a less degree "The Hoo," another interesting house in Sussex, suffers from a similar defect.

Among Mr. Lutyens' smaller houses, Barton St. Mary, at East Grinstead, Surrey, is, perhaps, one of the most successful. It is a quiet and dignified English home of the best kind. The walls are covered with rough-cast, red brick mullions and jambs frame the window openings, and the chimneys are of brick.

It is worth pointing out that, while there are many instances of Mr. Lutyens' adoption of new combinations of materials, he is content in the main to draw upon the large resources of our English building traditions, not by a merely servile imitation but rather in the spirit of an alchemist who would put the past into the melting-pot to transmute its contents into a new and living beauty. Witness, for example, a house by him at Witley. The design could not be mistaken for the work of anyone else, and yet it is redolent of the old buildings in Surrey. Such a small detail as the galleting of the masonry joints follows the traditions of the neighbourhood, but with a difference. In all the old work in Surrey known to the writer, the pieces of stone inserted in the joints are smaller and closer together than in the new building. This detail, together with the variation of the courses of brickwork and the introduction of tile banding, may appear but small matters, but they illustrate a characteristic of Mr. Lutyens, who holds that it is not sufficient to rely on tradition alone, but that an architect's work must be constantly vivified by personal initiative.

There are other aspects of Mr. Lutyens' art to which we shall hope to return on some future occasion, for he undoubtedly represents and reflects the best characteristics of that school of architects who are doing so much to revive the beauty of the English country home. To compare one of his buildings, such as Marshcourt or Berrydown, with

BERRYDOWN COURT, OVERTON: THE ROSE GARDEN
EDWIN L. LUTYENS, ARCHITECT

Edwin L. Lutyens, F.R.I.B.A.

BERRYDOWN COURT, OVERTON: SOUTH FRONT *(See also page 279)* EDWIN L. LUTYENS, ARCHITECT

one of sixty years ago, is to realise the enormous strides which have been made since the mid-Victorian era—a period humorously described by one of the characters in that admirable novel "The Sands of Pleasure," as one of "stuffed leather binding, padded and scented," "an age of panoramas, of views," and finally "the age of the whatnot, the occasional table, and the scrap-book."

Thanks are due to the Hon. W. B. Portman, to Mr. Herbert Johnson and Mr. E. E. Cooper, the owners of Hestercombe, Marshcourt and Berrydown respectively, for giving facilities for photographing these places.

A movement is on foot among members of the recent International Art Congress to commemorate the valuable services rendered by the President, the Earl of Carlisle, and the Chairman of the British Committee, Sir John Gorst. It is proposed to ask Lord Carlisle to sit for his bust, and Sir John Gorst for his portrait, and a fund has been opened to enable this proposal to be carried out. Contributions should be sent to the offices of the Congress, 151 Cannon Street, E.C.

"THE STUDIO" YEAR BOOK OF DECORATIVE ART, 1909.

THE fourth issue of this publication will be ready shortly. Several new and interesting features are being introduced whereby the volume will prove of the greatest value and assistance to all concerned and interested in the higher forms of the decorative and applied arts of to-day. The book will be a complete *résumé* of the best work being done by the leading designers and craftsmen in Great Britain and on the Continent. There will be some hundreds of illustrations of interior decoration, furniture, fire-places, mural painting, wall-papers, stained glass, wood-carving, metal-work, plaster-work, stone-work, stencilling, pottery and porcelain, glassware, tapestry, embroidery and needlework, textile fabrics, jewellery, enamelling, bookbinding, leatherwork, bookplates, illuminated manuscript, lettering, etc., and several plates will be in colour. The illustrations will be accompanied by notes giving the name and address of each designer, together with particulars of his or her work, so that the volume will also form a useful "Directory of Designers."

Bernard de Hoog, Dutch Painter

A DUTCH PAINTER: BERNARD DE HOOG. BY W. H. WATSON.

De Hoog has a simple, earnest talent, as his work shows. He is, moreover, without doubt a fine colourist, and there is always perfect harmony in his pictures. Many specimens of his work are to be found in his native country, but more are in various collections and galleries in Great Britain, Canada, and the United States of America. His is a worthy name amongst his brother artists, well known and honoured.

Bernard de Hoog was born in Amsterdam on November 19th, 1867. Even as a schoolboy he gave proof of his talent, and he asked his father to allow him to study art. This request was refused on the grounds that "commercial life was a great deal better and more profitable, and that there were hours enough in his spare time to draw and to paint to satisfy his craving for art." Like Sir Lawrence Alma-Tadema, he spent two or three years in an office. This life was not congenial to a temperament such as De Hoog's, and after a time the taste for drawing gained such a hold upon him that the merchant found one day sketches and drawings in the ledgers in place of figures. Quite naturally, he was not particularly pleased with the uses to which his ledgers had been put, but he recognised talent in the drawings, and gave the budding artist a commission to make a portrait of his wife. This was done, and the result was so satisfactory that the merchant procured him many other orders, and secured De Hoog, senior's, permission to find a place for his son in an artist's studio. The result was that the boy was sent to a drawing-master, under whom he did good work, and afterwards to a drawing academy, where he finished his studies. Later he made a studio of the attic in his father's house, where every day he worked hard, studying from nature. He received orders from different dealers for portraits, by which he was able to pay for his models. The last few years of his studentship were made easier by his success in gaining the subsidy of the Dutch Queen, which he held for two years. This amounted to about £40 per annum. He worked for some time under one of the greatest Dutch animal painters, Jan van Essen, and copied many of the old masters, such as Pieter de Hoog and Franz Hals. His painting from nature enabled him to understand the old masters. During the year 1886 De Hoog's talent became noticed. He had admired the paintings of Israëls and Neuhuys, and realised there that which he found most agreeable in the art and manner of production, colour, and subject. The first great picture that he exhibited was shown in Amsterdam, entitled *During the Sermon in the new Church.* The figures are likenesses; they are full size, and are depicted as following with great attention the words of the preacher. The painter in this picture has attained to something like the manner in which the old masters painted their official pictures. At the time the painting was exhibited many art papers noticed him as one of the best modern Dutch painters. In the same exhibition he also showed a portrait of a gentleman; the golden splendour of which was of the

"THE FIRST SEWING LESSON" BY BERNARD DE HOOG

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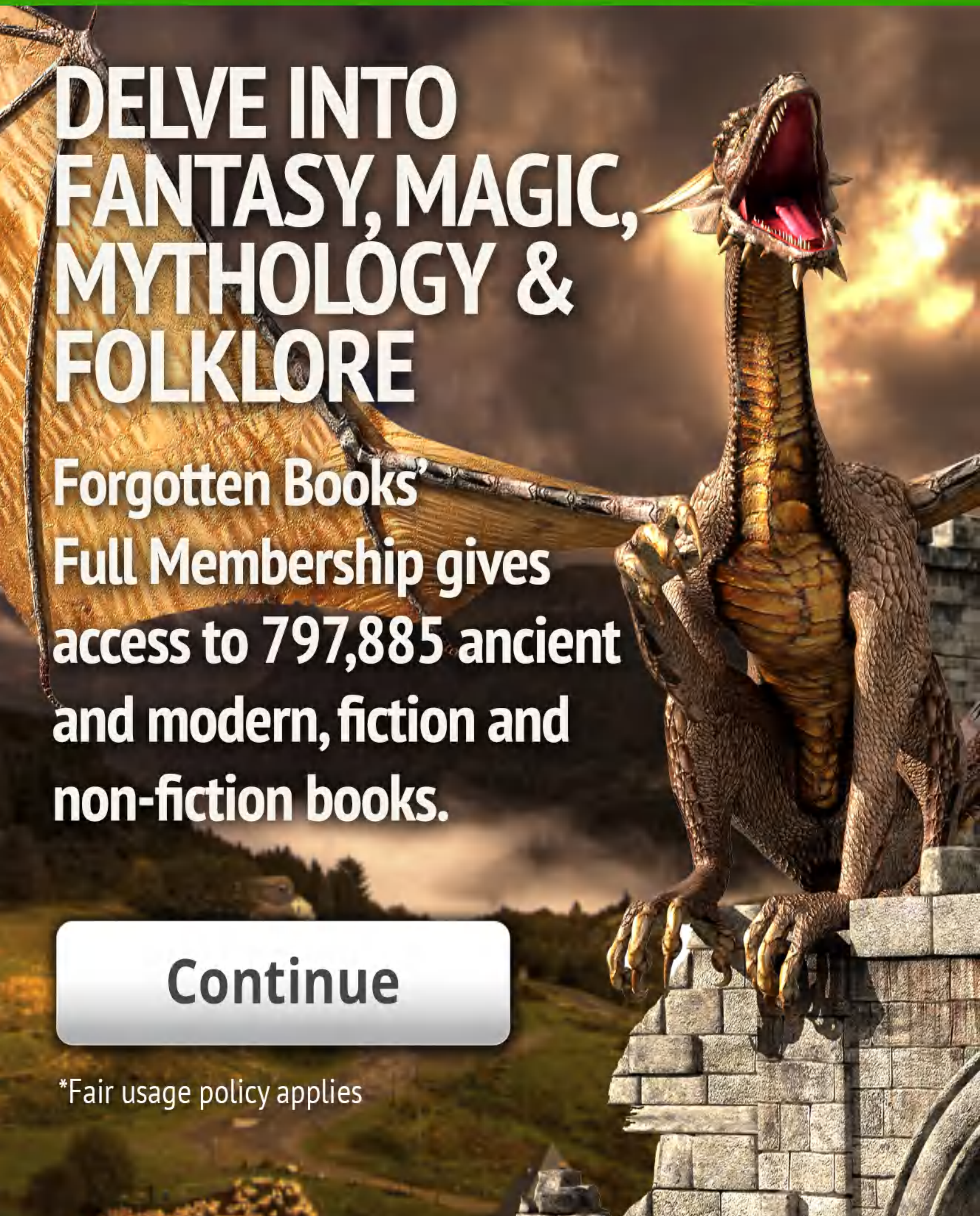
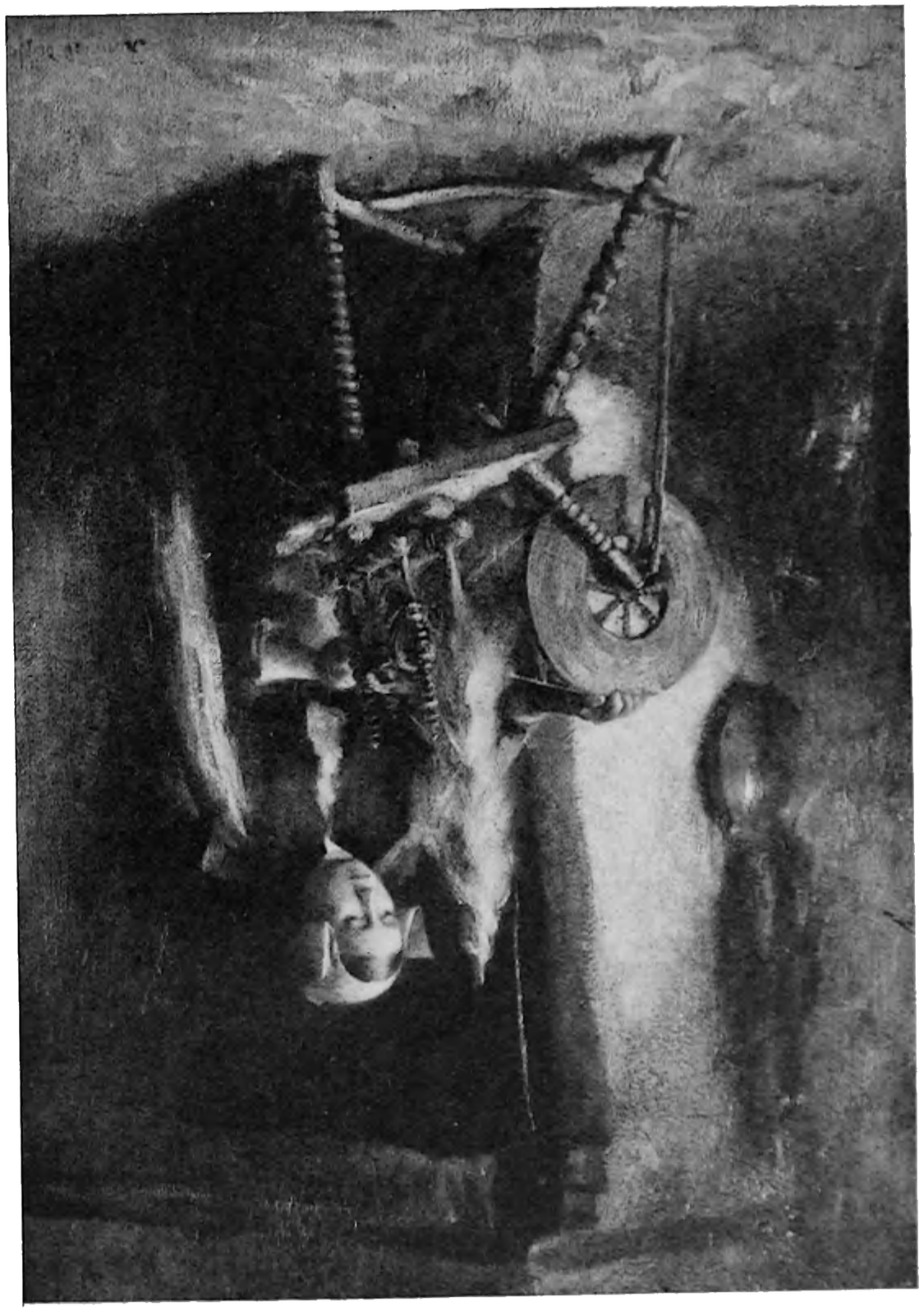
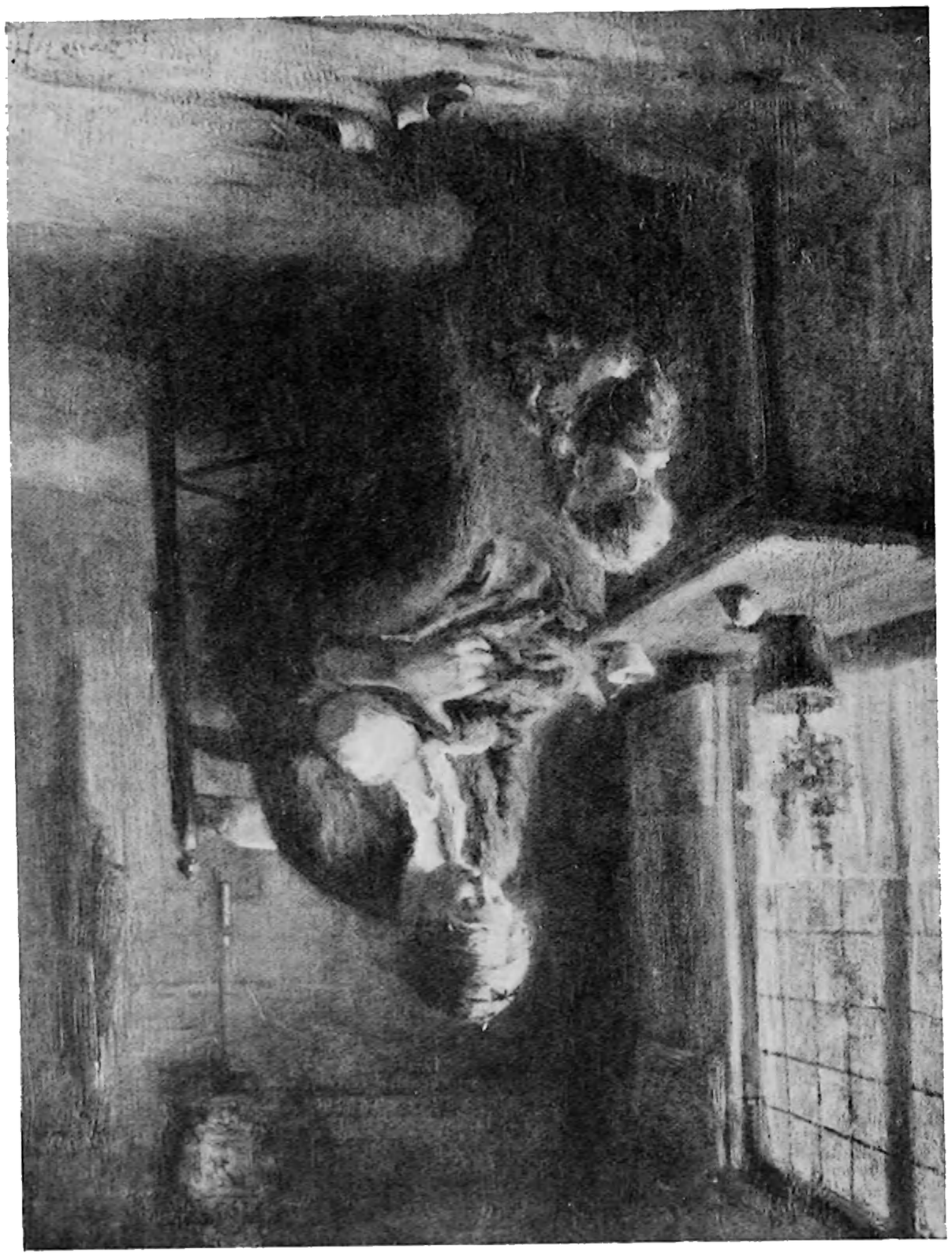




"WOMAN SPINNING"

BY BERNARD DE HOOG



"THE TWO MOTHERS"

BY BERNARD DE HOOG

kind that characterises the work of an old master. This portrait caught the eye of all who entered the room. It proved that De Hoog was an extraordinary colourist. Soon De Hoog came to be a painter of interiors, because he lived in a village rich in them, where he found the beautiful, mystic interiors that we think of in connection with his name. He painted interiors for four years, and then migrated to other provinces with his family. His effective talent was by this time fully appreciated, and people understood his originality. Although influenced by the work of Israëls, no one can deny the individuality of De Hoog. In many ways Holland is perhaps the most interesting country in Europe, and her art is in a most flourishing condition. The Dutch artist expresses his patriotism well. He devotes all his labour to revealing the beauties of his country. The great majority of the modern painters know their country well in its many changing aspects; even the dullest day is beautiful in their eyes. The work of the fields and life by the way offer splendid opportunities to the artist who is ready to take them. Perhaps none does this better than the artist I am writing about. A master of composition and colour who knows his country, De Hoog's pictures always appeal to the cultured mind. The reproductions accompanying this article show how serious and simple his work is. One of his later works is named *The Shepherd.* In it an old Dutchman is depicted standing at the door of a hovel at sunset, surrounded by a flock of sheep. This picture is rich in colour; it is painted in a pearly grey, and is most beautiful in tone, light, and colour. I also admired in his studio many academical figures, also a portrait which he painted in 1897 of Professor Hoedmaker and a study of a girl's head. Another picture called *Laren* is painted in pale grey, and the figures seem to live in reality.

Between the large works produced from year to year De Hoog has made many small pictures of the life of the country people, of the homes of the peasants, with the light shining through the ancient windows. The majority of these are painted in the half-natural tone of which this artist has the complete mastery, and many of them are sunlight pictures.

De Hoog has a developed mind and excellent taste. In the simple appearance of the homely life of the Dutch people he discovers a beauty of thought which dictates his management of tone, he knows exactly the way to express the sentiment that is in him. On the Continent his pictures always attract much attention, and he has received many marks of distinction in Holland. In the future he must reach even higher fame, and we look forward to many fresh inspirations from him.

Under the name of "The Design Club," a club has been formed for the purpose of bringing together artists who have made or are making their living by design applied to industry and manufacture. Premises have been taken at No. 22 Newman Street, Oxford Street, and the preliminary list of members includes the names of many prominent designers. Provision is made for the election as lay members of a certain number of producers and distributors who take an artistic interest in the industries with which they are connected; and under this qualification representatives of various firms of high standing have already joined the club. Mr. Lindsay P. Butterfield is the Hon. Secretary.

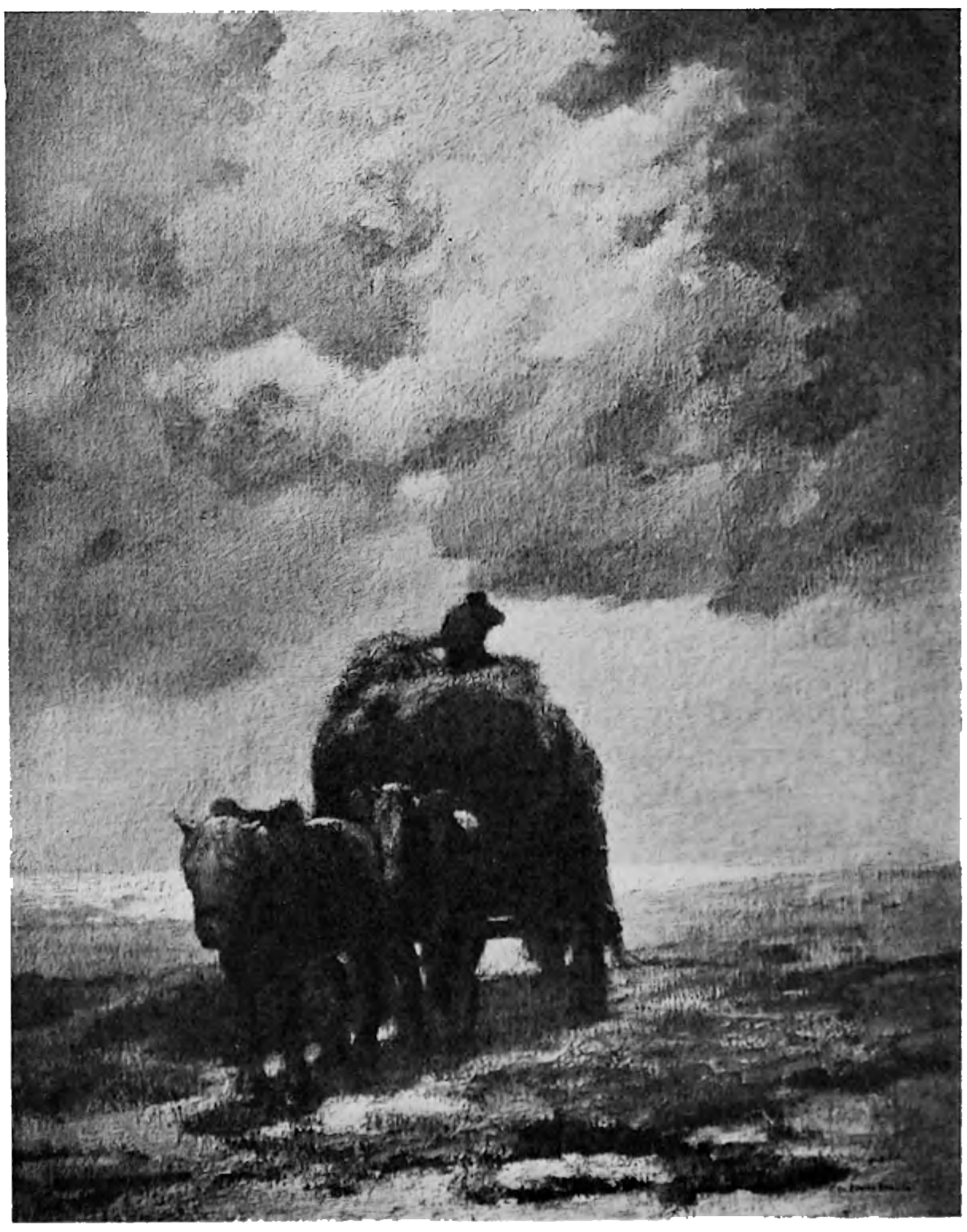
"WASHING DAY" BY BERNARD DE HOOG

AN AMERICAN PAINTER IN PARIS: GEORGE ELMER BROWNE. BY T. MARTIN WOOD.

WHEN an American painter comes to London *viâ* Paris we anxiously await his work to see whether with American facility he has lost all that is American on the way. Because this happens not unoften each new comer is awaited with curiosity. It would mean, if it always happened, that America had nothing to plant in the breasts of her children that could survive contact with the Paris ateliers. There theory has usurped the throne of inspiration; the botanists are pulling the flower of art to pieces. Excessive consciousness seems embarrassing the French mind in art so that they cannot find the unconscious element from which new art must spring.

From countries that have advanced far into the meshes of civilization there escapes into art a cry of home sickness. The greater the landscape, the plainer this cry with its remembrance of people who have walked under the trees, of lives lived and ended as if invisibly in the obscurity of the village. This began in Holland, which had civilized itself so quickly. Rembrandt expresses it significantly in the slightest of his etched landscapes. To find art without this feeling we must turn to America, for the civilization of America is a grafted rose. There is an element behind its curious flower which has not yet expressed itself, but which must find expression now that New York has brought back from Paris the easels, the paper, and the methods. The life force which is under the light soil of New York culture is raising its head in art, promising a national school. It will be something new to the world, this art of the New World. For art has only come to nations as they have acquired age and a great civilization, but the American continent has borrowed its civilization and the methods for an art with it. If her painting is to exist only upon her borrowed European culture it will never mean anything at all; but if it once expresses the instincts which have contributed to her success in other things, it too will be successful, and there will arise an art the fragrance of which will be like a west wind across her flat-iron cities and contagious chimneys; an art in its own way as spring-like as Greek art—not the decadent convention of spring suggested in a Botticelli, but such as in the American muse is accompanied by the rough-voiced pilot, Whitman.

Not living in America, Englishmen take the worthiest American art that comes to their shores;



"GATHERING KELP" BY GEORGE ELMER BROWNE

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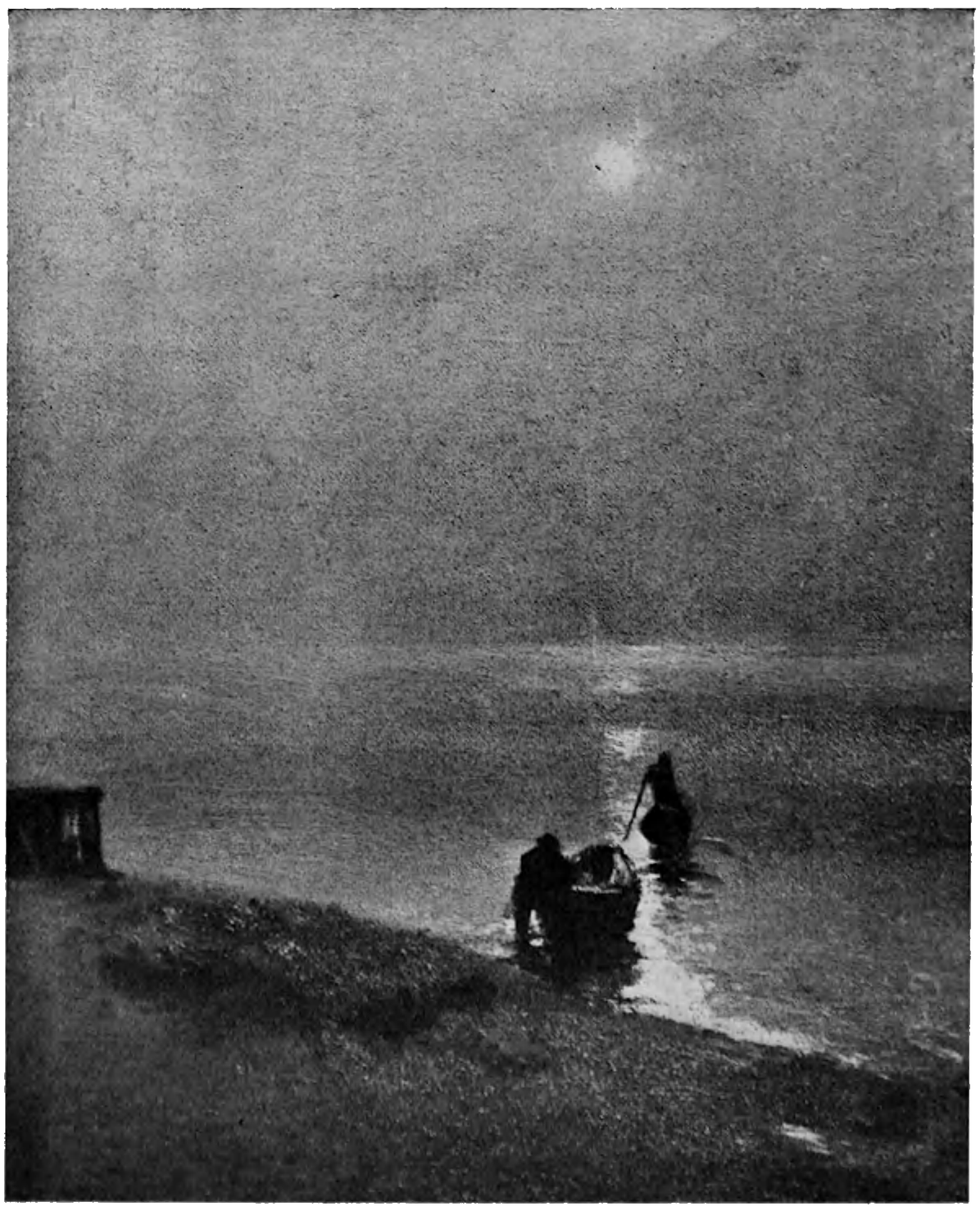
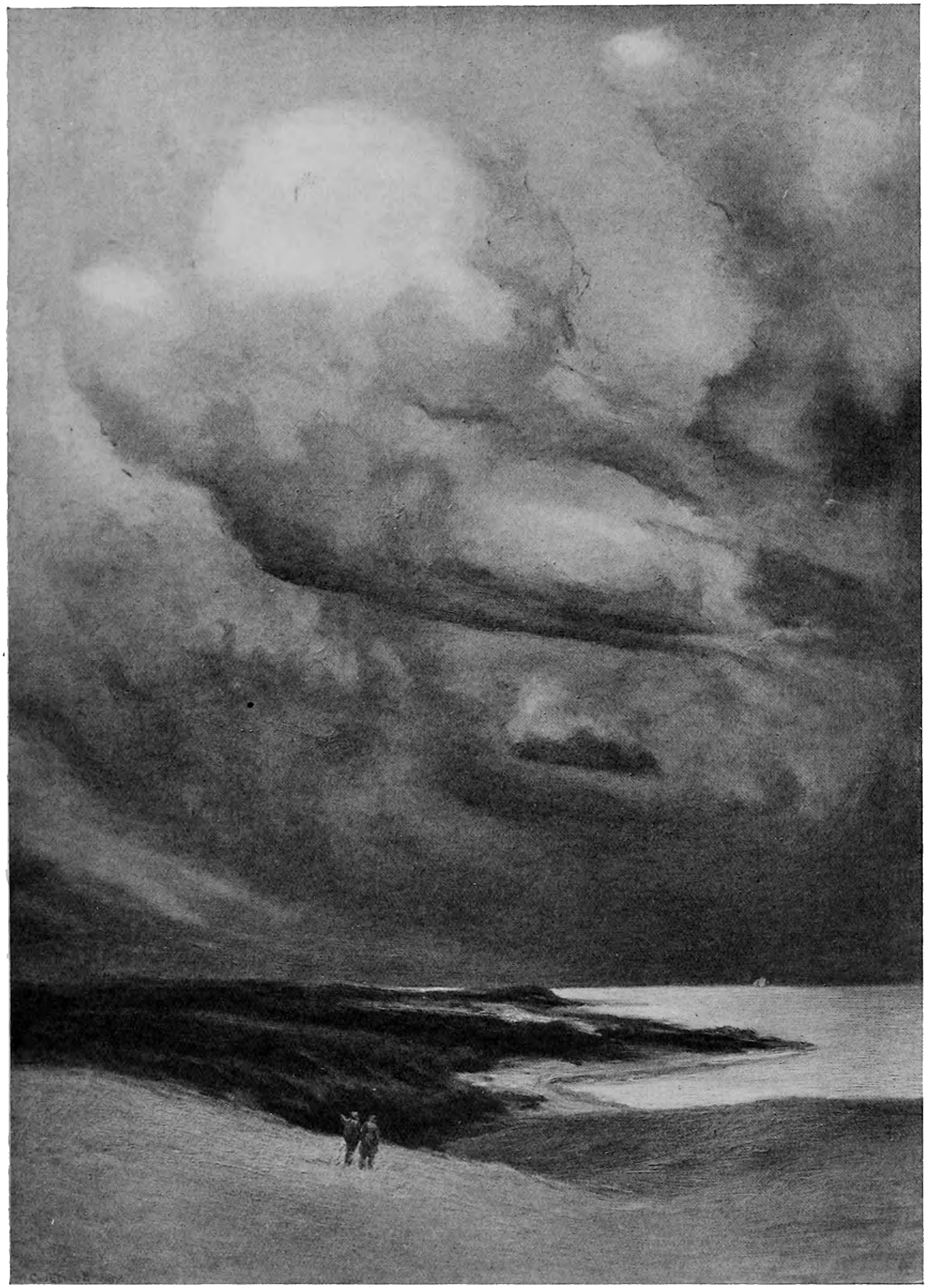
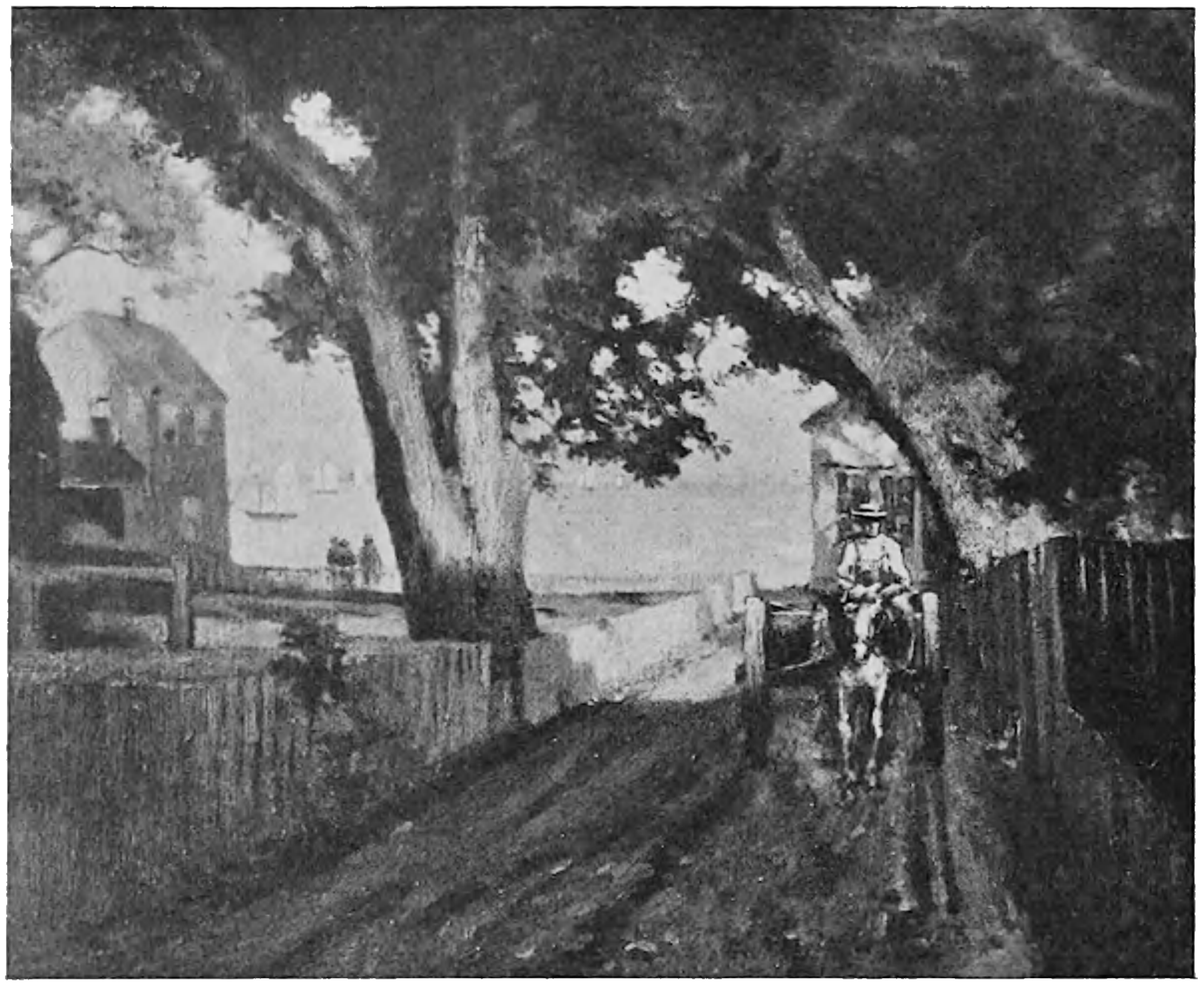
and for an instance, Mr. Elmer Browne's. Into his subjects themselves, as well as in his treatment of them, for all that it savours still a little of Paris, a meaning is to be read by susceptible people. There is a representation of open country and sweeping sky peculiar to his birth-land; a sense of vast nature the loneliness of which is even emphasised by so large a group of figures as in *The Wain Team*; land until lately as untrodden as the sea, except for the tribe whose life once harmonised with nature as closely as the animals they hunted. Mr. Browne's art will grow more interesting as it grows more than ever characteristic of this native quality with which he acquaints us in his present work—a quality which, whilst it can only find expression in painting with the finest virtues of craft, must not be confused with those virtues. It is related to that quite inexplicable element in the mind which gives a painter a preference for one thing over another; that, though he sees the beauty of both, makes him only feel the beauty of one, and that makes the same scene seem a different scene to an Englishman and an American. Mr. Elmer Browne has told me that he cannot look upon English landscape as our landscape painters look upon it. He looks for what are called "bigger" things, more elemental states. The hand of tillage, so far as I can gather, is to him about as vandalistic as the jerry-builder. I cannot, without amusement, imagine him painting gardens. This anxiety to escape the trammels of culture, to defy the civilising hand and sing the praises of the loose vagaries of nature, is interesting only when, as here, we receive proof by interpretation that the painter knows what nature is. For the greater the idea that you cheapen, the greater the cheapness. Mr. Elmer Browne is still at the threshold of his noblest ambitions, but already he has clearly proved his singleness of heart. Our standard of criticism is determined by our interest in his aspirations, any mere commentary upon his dexterity in maintaining a certain standard of execution being relevant to those older days before he emerged with some hundred others equally dexterous from Julian's Academy and "found himself," as the saying is. He realised that he was an American, as he had not done in a country full of them, and that if he had an art at all it would be American. He encountered the old masters as he left the French school, and it was they that took the scales from his eyes. That was about 1900, at the time that he sent his first works to the Salon. In 1904 his work, *Bait Sellers of Cape Cod*, was purchased by the French Government. His first visit to Holland was in the year 1901, and the great Dutch sentimentalists, Rembrandt and Van Meer, gave him the greatest lesson he had ever received in mere craft.



"EVENING MIST" BY GEORGE ELMER BROWNE



"THE HOUR OF SPLENDOUR"
BY GEORGE ELMER BROWNE



"LATE AFTERNOON" BY GEORGE ELMER BROWNE

Mr. Elmer Browne started his career according to all the best artistic traditions, being intended for business. His people gave way, in quite the correct fashion, upon his proving a certain "hopelessness" with figures which were neither beautiful nor lively.

He went to the Museum of Fine Arts in Boston for four years, and after that to Cowel's Art School in Boston for another two, and then there was the year in Paris. His earliest efforts met with recognition. In the old Grammar School at Gloucester, Massachusetts, there are still numerous drawings in chalk on the blackboards that the city fathers have thought worthy to preserve. It was in Gloucester that the painter was born, in May, 1871. There are many years yet to pass before he reaches his prime, in which all those interested in America and her expression in landscape will closely watch his canvases among the coming signs.

As to his present methods, all Mr. Elmer Browne's canvases are broad in treatment, the touch is very energetic, and perhaps for this reason somewhat failing in its suggestion of minor phenomena as contributory to a general effect. But no artist begins with subtlety—that comes as he advances. The same sized canvases and the same sort of subjects, when treated at a later age, are filled in with a thousand inflections, the eyes growing more discriminating; finding, not more details, but infinity of variation in nature.

I do not think we could mistake the fact that many of Mr. Elmer Browne's paintings were done in America, even where the character of the landscape does not suggest it. I believe it is within the power of a fine landscape painter to realise in his painting the "atmosphere" which mentally

"MOONRISE IN HOLLAND" BY GEORGE ELMER BROWNE

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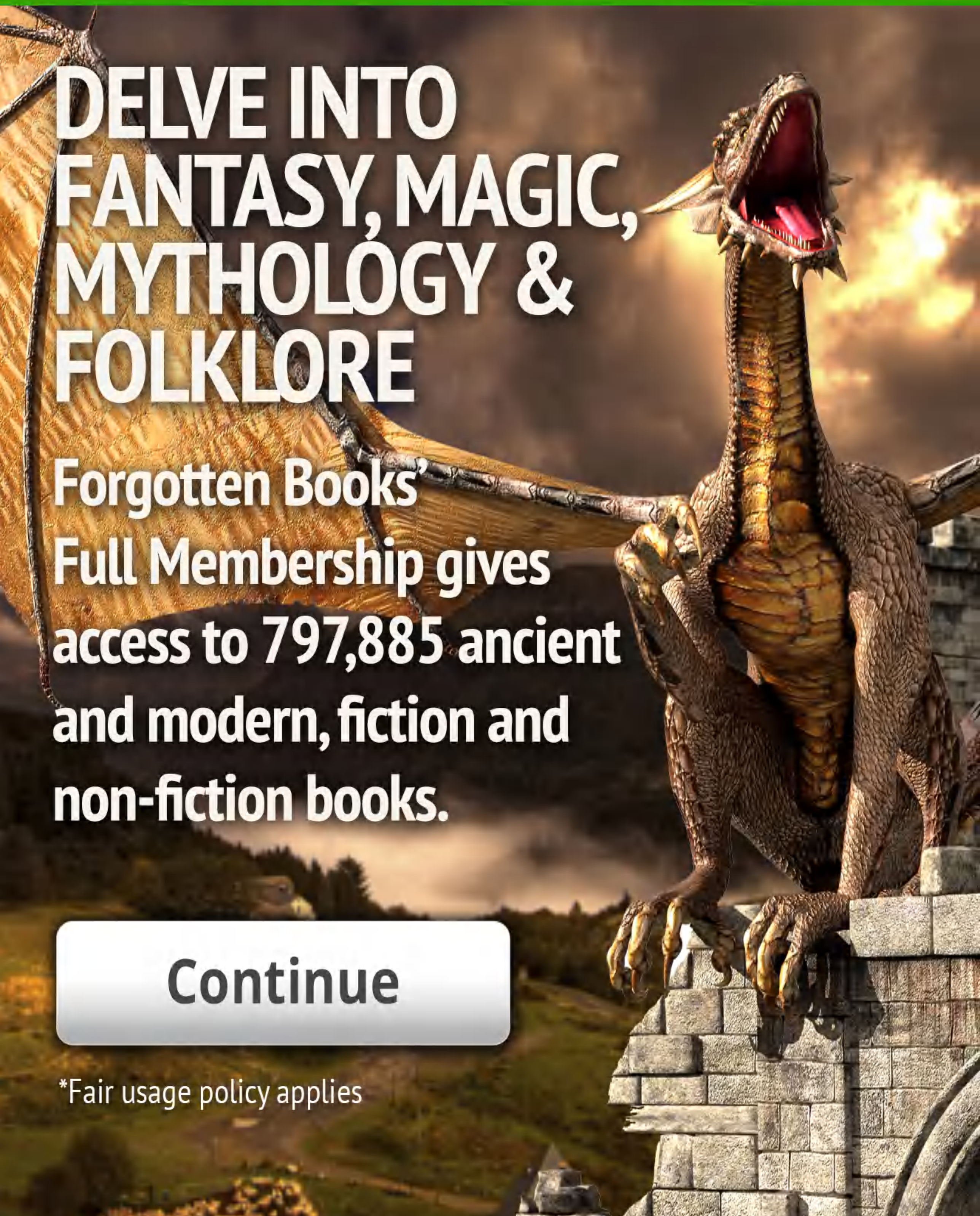
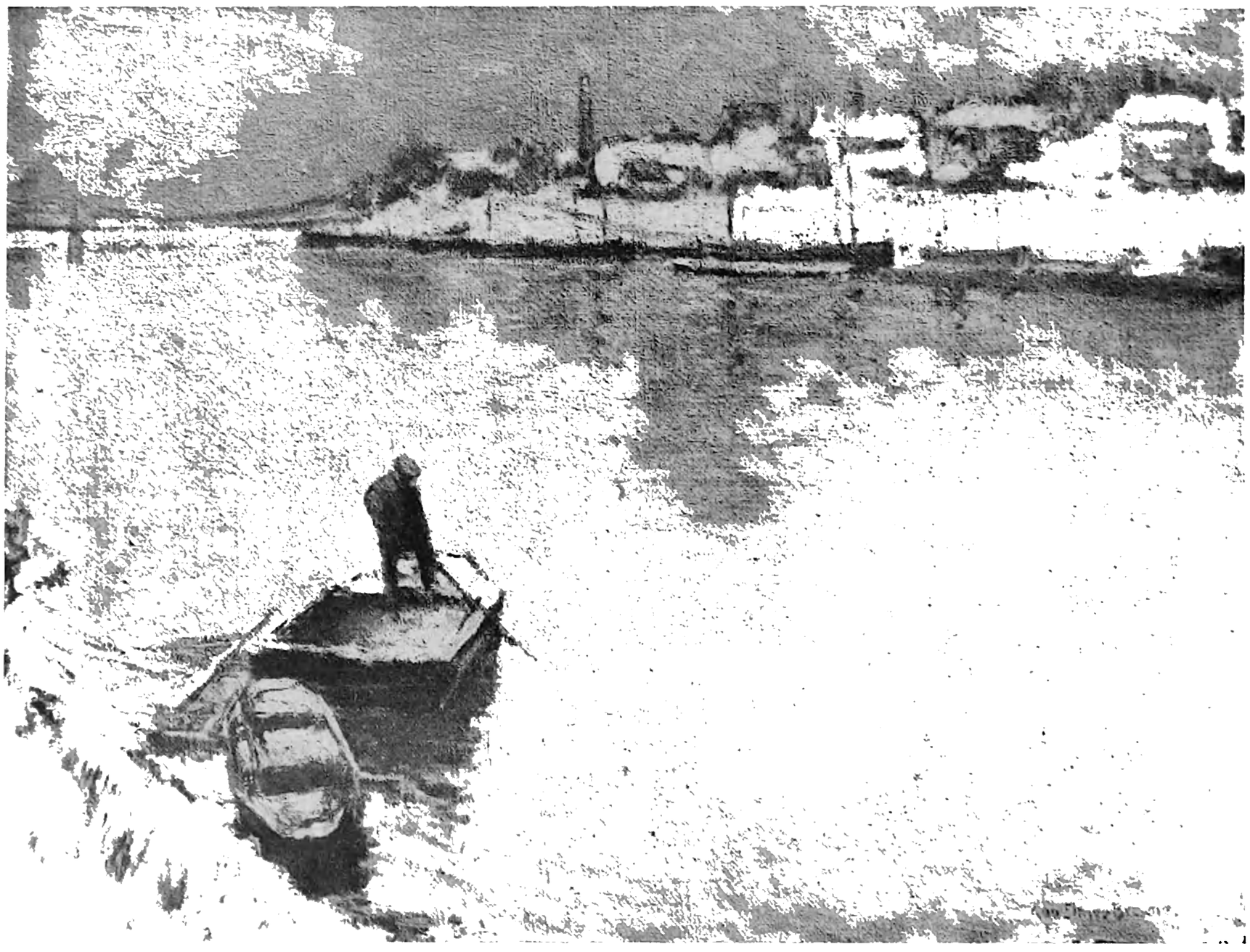




"WINTER AT ST. DENIS" BY GEORGE ELMER BROWNE

was conditional to its production. So that, for instance, sea painted from the American coast would seem like American sea, not because it was different from the sea round England, but because of the inexplicable influence of associations over the mental attitude; and the same, of course, would apply to inland scenes. And, moreover, it seems to me that only Americans, or one who had a curious mental affinity with them, could paint American landscape with this peculiar suggestive power.

Those who affirm that art is national have this in their favour, that the best paintings of the Low countries have been done by the Dutch, the best paintings of the English countryside by Englishmen; the best of Scotch scenery by Scottish artists, and so forth. Against this, one is sometimes prompted to ask oneself whether the imaginative Anglo-Saxons who have gone to Venice have not sometimes realised all that the Queen of the Adriatic stands for in our imaginations better than the Venetians, in regard to landscape; and yet I think they must defer to the art of Canaletto. T. M. W.

DESIGNS FOR A COUNTRY COTTAGE.

THE drawings submitted in a recent competition under the above heading are, on the whole, of a fairly high standard, though a protest must be entered against certain ill-digested examples of uneducated amateurism, to which it were perhaps kinder not to refer by name.

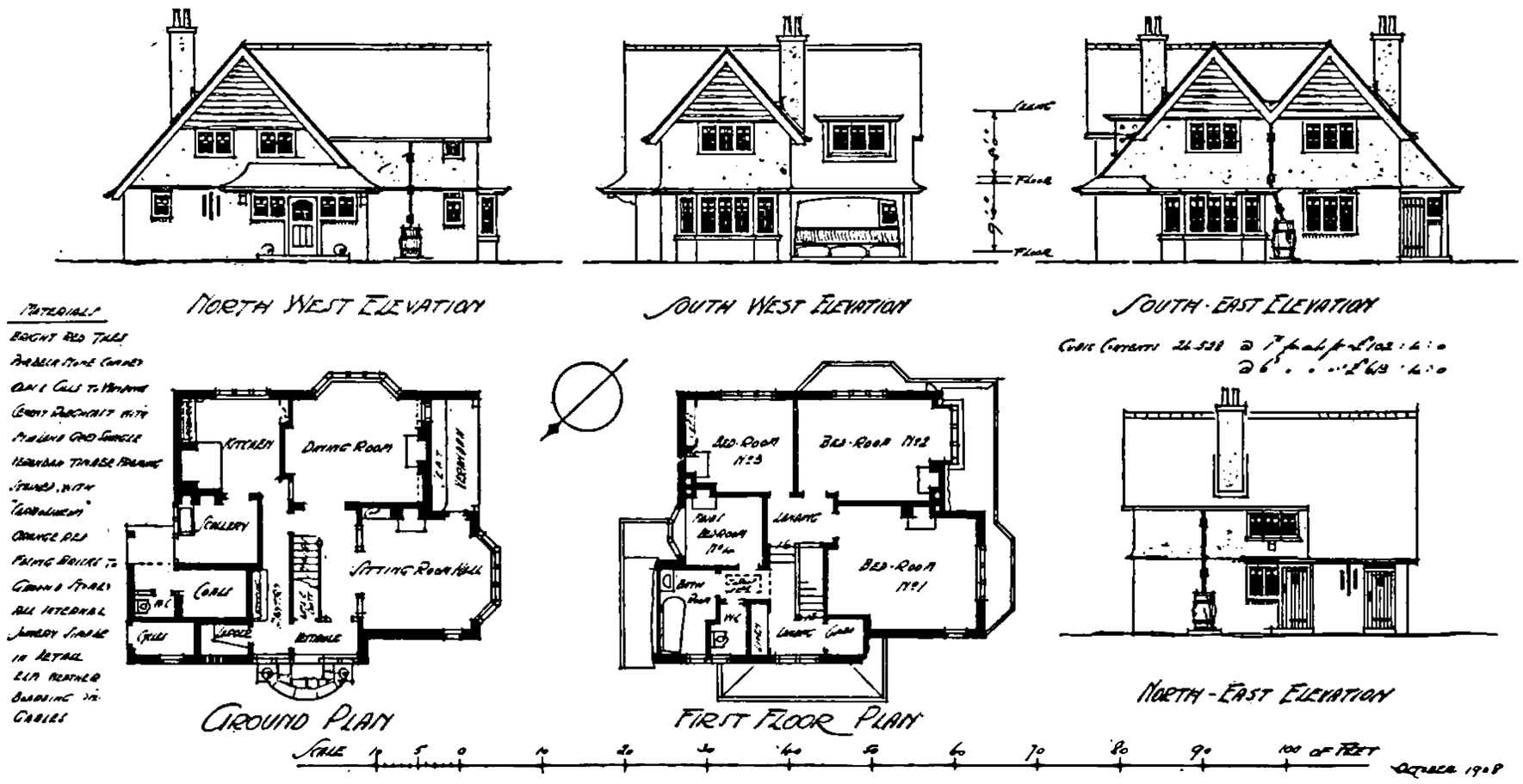
It is curious how many competitors have apparently disregarded the aspect of their house, or, at all events, do not indicate clearly, by marking the points of the compass on their plans, that they have considered it. The successful scheming out of a house and the disposition of its rooms of course turn upon the consideration of this point.

As regards the elevational treatment, a majority of the drawings sent in tend to confirm the probable dictum of some future historian, that the twentieth century found the country house of brick, and left it—not the marble of the Roman Emperor, but—rough-cast. There are some exteriors, however, which show a rather welcome departure from this apparently inevitable material. *Cymro*, for

instance, sends a pleasing design in rubble stone, built upon the traditions of the Welsh homestead. *Eboracum* (page 295) submits an interesting design suggestive of the Yorkshire dales and the statesman's house, the irregular wall-face giving picturesque effect to the elevations. The set is illustrated by a rather thin perspective. Amongst the foreign designs contributed those by *Landlich* and *Friedlich* both have basements with cellars of which it is not very easy to see the use; in both an objectionable feature is the w.c.'s in the basements. The former competitor only provides three bedrooms, and the latter sends no first-floor plan, and his ground floor shows the kitchen opening directly into the hall.

Few of the drawings in this competition are accompanied by sections. It is difficult to imagine that so many competitors could have produced their designs without studying them by means of a section, but this seems the only way of accounting for the fact that a very large number of them show bedrooms with quite insufficient headroom between the floor and the roof plate. *Don*, for instance, shows bedrooms with walls 4 ft. 6 ins. high; *Billee's* design shows the springing of the roof where the head of the bed is, at this height, and *White Heather* has a bedroom next the stairs also 4 ft. 6 ins. *Los* (page 296), in the case of bedroom 4, has a height of only 3 ft. 6 ins. on the south-east wall where the cupboard is, a criticism which applies to the bathroom also. This is a pity, as his plan is otherwise good and on generous lines. One bedroom in the design of *Æneas* has a wall actually only 2 ft. 6 ins. from the floor, and the fireplace shown would be impossible. *Baudac* shows two beds placed against walls where there is a height of only 4 ft. 6 ins., and one side of his passage has the same defect, but his elevations are distinctly pleasing. *The Crow* sends a curious design, in which there is some mistake as to his heights, and one is sorry that, with so interesting a plan, he shows, on elevation, ground floor windows with sills apparently only 1 ft., and heads 5 ft. 6 ins. from the floor, and a coal cellar with eaves only 3 ft. above the ground.

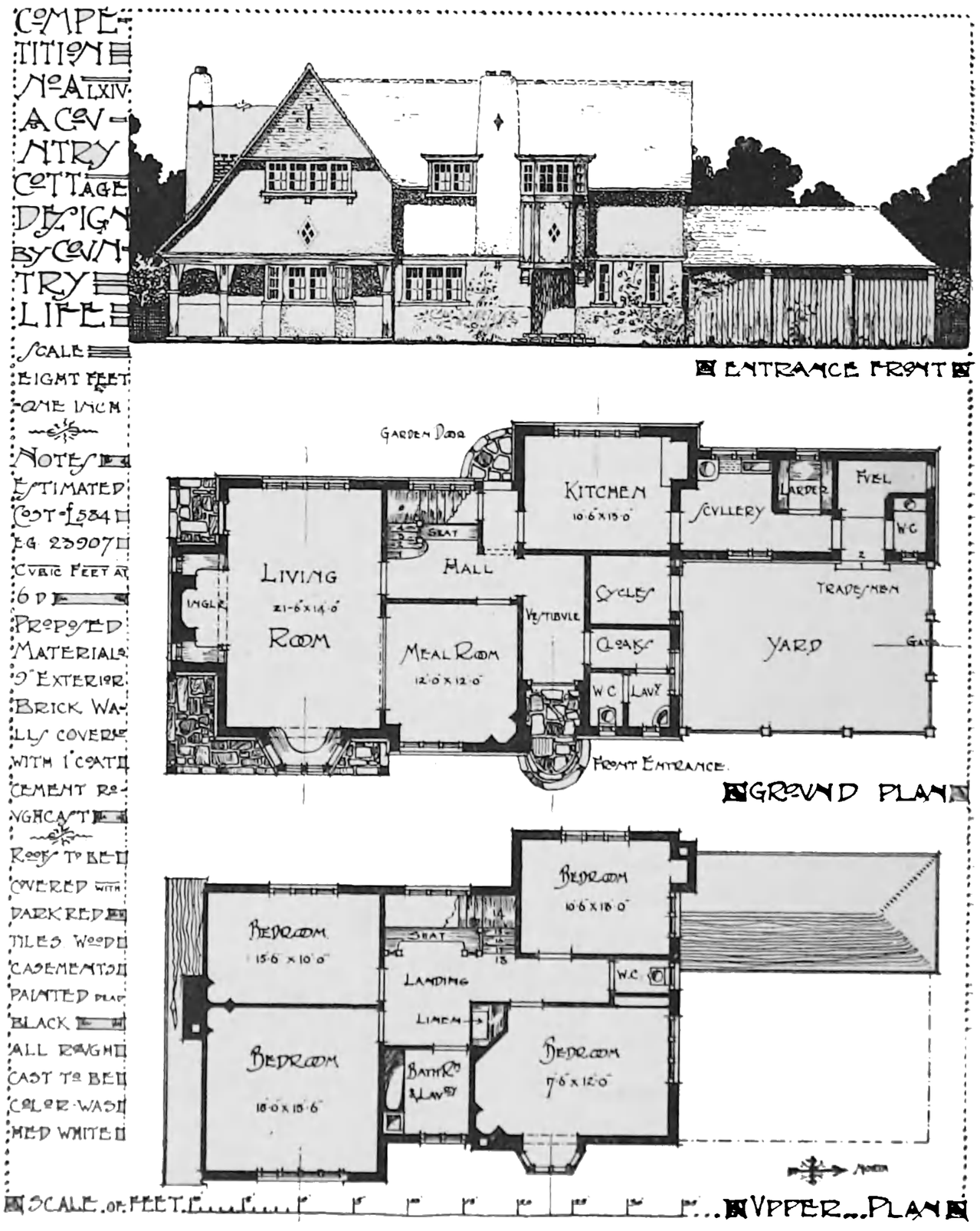
Fanessa sends a good, simple design, though the hall might have been made lighter had the window been placed nearer the cloak room. The parlour faces north and the landing in *Yellow Tights'* design is not well lighted. Lighting, indeed, has been a weak point in many cases. In *Haystack's* design his bedroom, No. 2, would be ill-lit. The thatched roof, too, is so complex as to necessitate much flashing—a thing to avoid as much as possible with this material. *Carlo*, in his design No. 1, shows a hall which would be dark. In his No. 2 design the door to "Hats" would be only 3 ft. high! *Fluctuat nec submergitur* does not supply in his bedroom the one foot of window-glass to 10 ft. superficial of flooring asked for by the authorities in every district; otherwise it is a good and simple plan. *Cotteswold's* house (page 299) has a living room of the uncomfortable proportions of 30 ft. by 11 ft. 6 ins., cramped bedrooms, and his first floor landing and stairs are all but dark, but his elevation is attractive.



DESIGN FOR A COUNTRY COTTAGE

BY "NISCH"

Several designs fail in the direction of making the kitchen of proper size. *Marcovil* (opposite), for instance, in an otherwise compact plan, only shows this 9 ft. by 10 ft. 6 ins., and *Max* (page 297), who submits an excellent elevation, shows a kitchen which, after deducting the projection of the chimney-breast, measures but 9 ft. by 11 ft. 6 ins. *Juvenis* and *All Right* also show kitchens insufficient in size, and the latter, indeed, shows no range and overhangs the upper chimney-breast with a 14-in. projection on a 9-in. wall. The carefully drawn designs of a French (or Belgian) competitor, *Alpha*, show by somewhat fantastic elevations a couple of buildings which are villas rather than cottages. In one his kitchen is only 10 ft. by 8 ft. 6 ins., and his sitting-room or salon 13 ft. 3 ins. by 10 ft. 6 ins. The kitchen and maid's bedroom of *Nisch* (page 293) are both somewhat small, and in execution the "coats" and larder might be reconsidered with a view to getting the latter nearer the scullery. His plan and north-west elevation do not agree, but on the whole his design is capital. *Penna* sends a good plan, but his elevations are somewhat weakly drawn. *Farmer Giles* (page 297) certainly does not fall into the error of insufficient lighting. His bedroom No. 2 has no less than 25 ft. run of window. The central chimney, where shown, is impossible; it stands on nothing. *Thrift* (page 298) has a good plan which he illustrates by sections. The living-room and a small room adjoining which he calls "boudoir," are connected by a fold-up partition giving a room 29 ft. 6 ins. long, a treatment with much in its favour. *Shielin* sends two designs spiritedly drawn, and of considerable originality. The kitchen of *Rex*, after allowing for the chimney-breast, is too small, and there is insufficient headroom in the landing above the garden entrance. The same remark as to the kitchen applies to *Bux*, whose serving-room makes it even smaller. *Country Life* (below) sends a good set on the whole. The elevations are effective, and the meal-room, entered from the living-room, is a good feature. *Staves* is a good square plan with economy shown in the arrangement of landings. *Casa's* plan is an unusual one of considerable merit, though it is difficult to see where his dining-room chairs, etc., are to be placed in a room where the four niches at its angles leave very little wall space. It is more than doubtful if *Mollusc's* design could be carried out for 5½*d.*, and it would be interesting to know how his ground floor 4½-in. walls carry the chimney-breast in bed-



DESIGN FOR A COUNTRY COTTAGE BY "COUNTRY LIFE"

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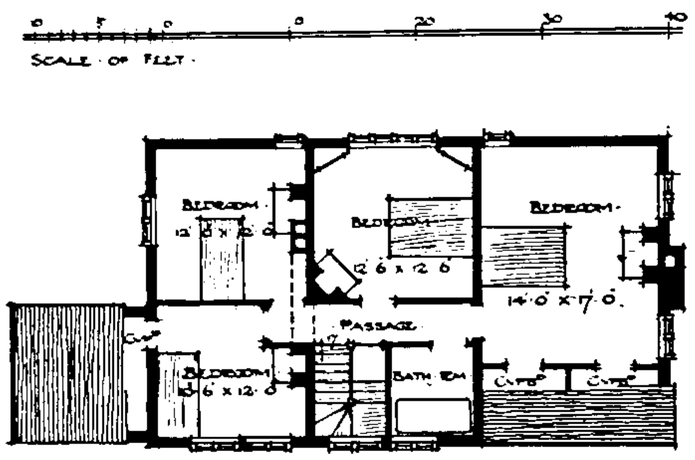
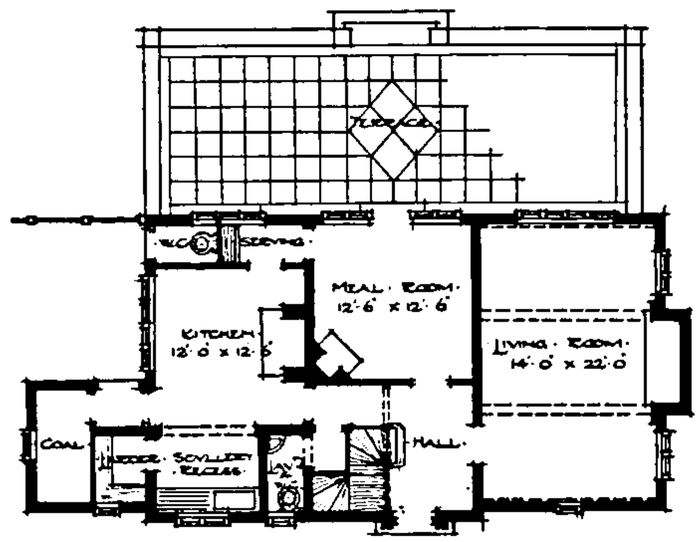


· FIRST · FLOOR · PLAN ·



· GROUND · PLAN ·

· THE · STUDIO ·
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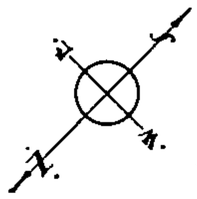
· DESIGN · FOR · A ·
· COUNTRY · COT- ·
· TAGE, ☐ BY ·
· NIV-QEL-RAH ·



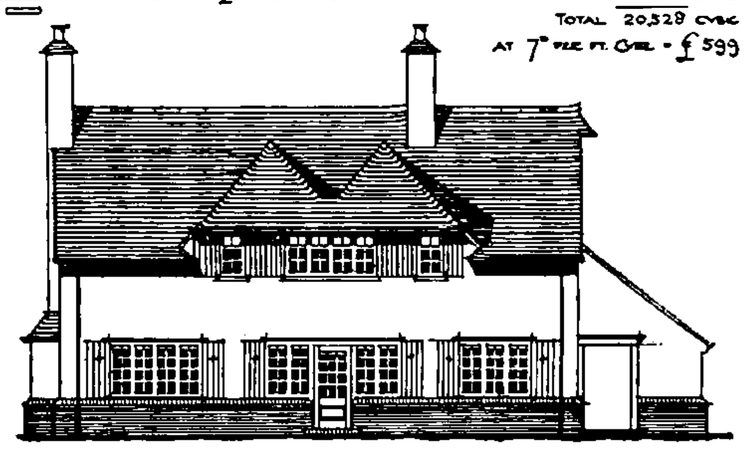
· N · W · ELEVATION ·

· DETAILS · OF · CUBING :

· HEIGHTS · TAKEN · FROM · BOTTOM ·
· OF · BRICK · FOOTINGS · TO · HALF ·
· WAY · UP · ROOF · ☐
· TERRACE · NOT · INCLUDED ☐

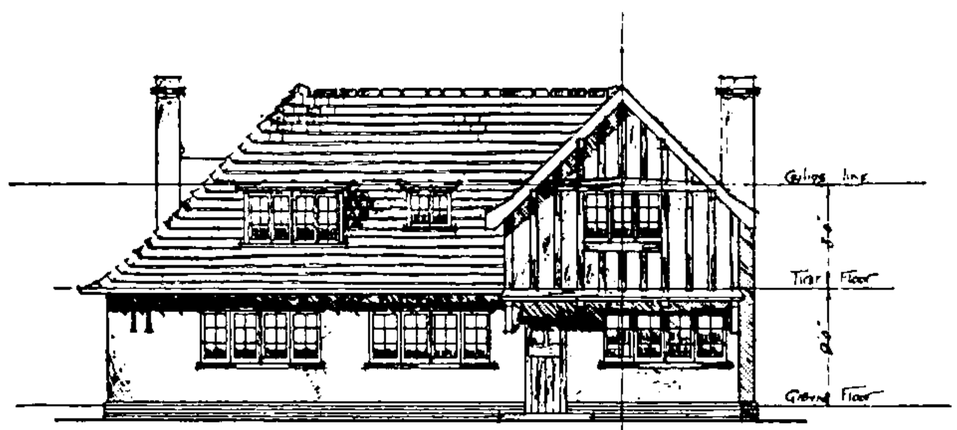
· BLOCK · WHERE · MAIN · ROOF ·	44'0"	x 19'6"	x 20'0	HIGH =	14760 CUBIC FT
· BLOCK · WHERE · LONG · SLOPE ·	15'0"	x 6'6"	x 11'0	HIGH =	1073 CUBIC FT
· STAIRCASE & SCULL · BLOCK ·	27'0"	x 6'6"	x 19'0	HIGH =	3335 CUBIC FT
· FIREPLACE IN · LIVING · ROOM ·	8'0"	x 2'0"	x 10'0	HIGH =	160 CUBIC FT
· COALS AND LARDER BLOCK ·	10'0"	x 10'0"	x 12'0	HIGH =	1200 CUBIC FT
				TOTAL	20,528 CUBIC FT

AT 7d PER FT. CUBE = £599



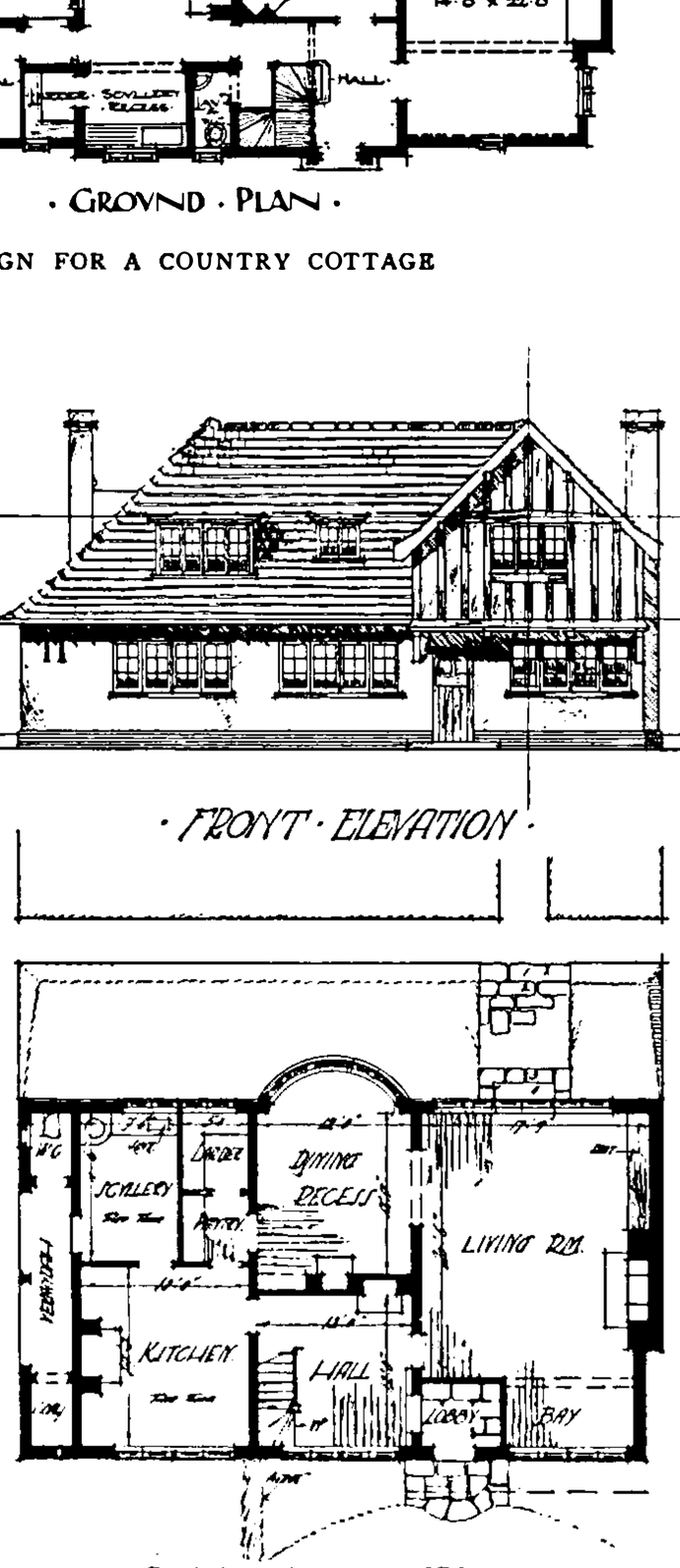
· S. E. ELEVATION ·

DESIGN FOR A COUNTRY COTTAGE — BY "NIV-QEL-RAH"

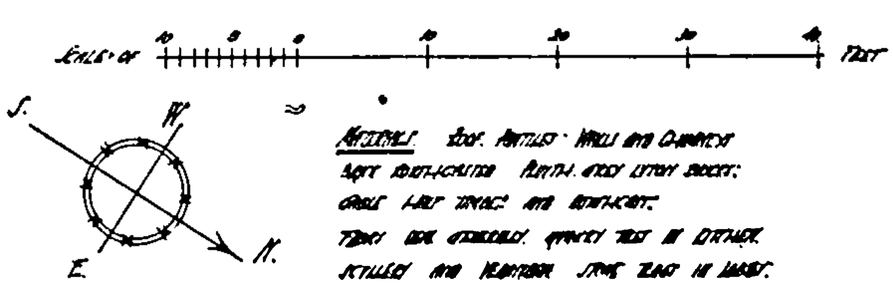


· FRONT · ELEVATION ·

· NO. OF CUBIC FEET — 23920 ·
· AT - 6d. — £598 - ·



· PLAN · GROUND · FLOOR ·



· FIRST · FLOOR ·

DESIGN FOR A COUNTRY COTTAGE — BY "LOS"

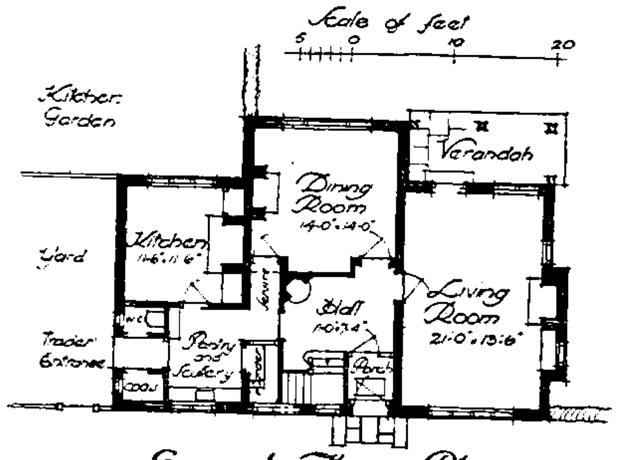
Designs for Country Cottages

Entrance Elevation :

Garden Elevation ·

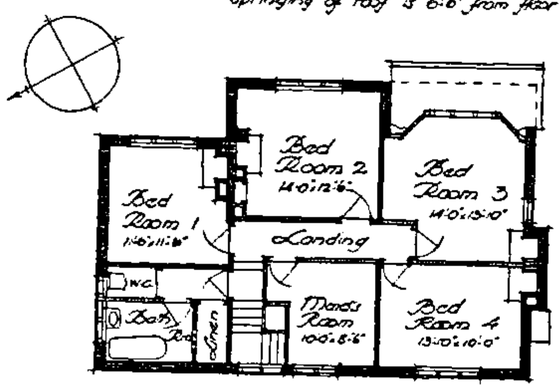
·Side Elevation :

Ground floor 9'0" high
First floor 9'0" high



Ground Floor Plan :

In Bedrooms Nos. 1.2 & 4 the springing of roof is 6'6" from floor



First Floor Plan

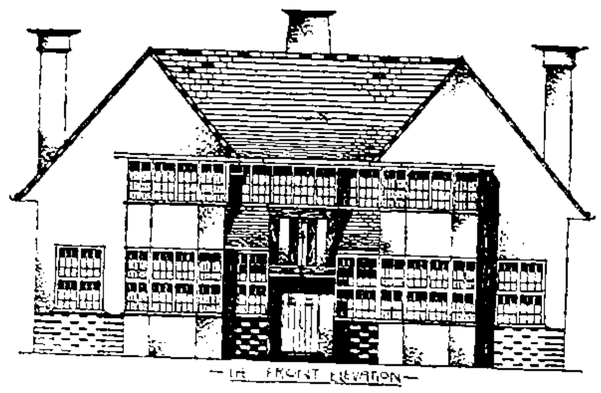
Design for a Country Cottage

External walls roughcasted two coats Portland Cement & dashed with white spar
Roof covered with hand made tiles.
Windows to have wood casements.
All internal joinery of simple character & majority stained
Eaves gutter 5" half round c.i.
Verandah floor and entrance step to be paved with flags

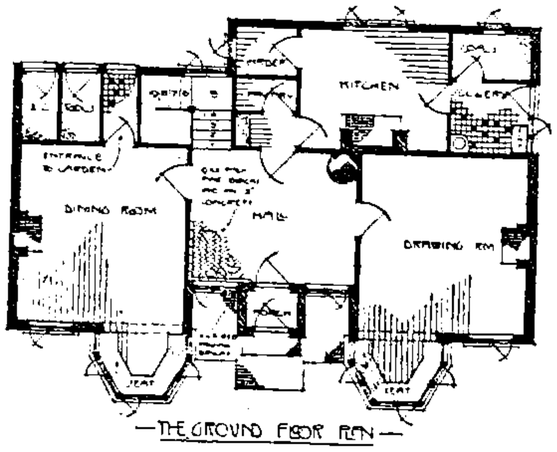
Cubical Contents :
which include foundations, dormers, chimneys & verandah
25966 @ 5½d £595.1.0

DESIGN FOR A COUNTRY COTTAGE

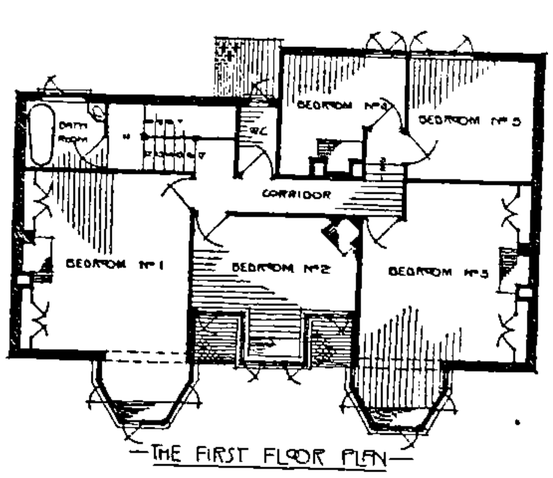
BY "MAX"



—THE FRONT ELEVATION—



—THE GROUND FLOOR PLAN—



—THE FIRST FLOOR PLAN—

NOTES— BRICKS TO BE BEST HAND-MADE SUFFOLKS OFF — BRIGHT RED-COLOUR TILES TO BE SAND FACED SURREY TYE ROUGHCAST FINISHED WHITE WINDOW FRAMES SHUTTERS AND DOWN PIPES PAINTED GREEN —

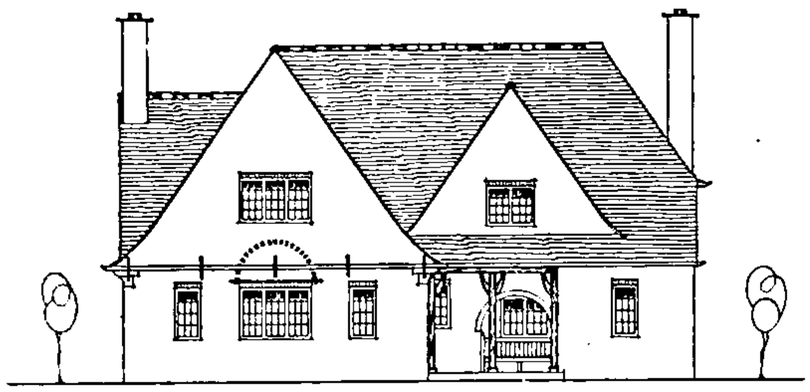
THIS HOUSE IS DESIGNED FOR A NARROW SITE WITH LIGHTING ON TWO SIDES ONLY —

—THE BACK ELEVATION—

STUDIO COMPETITION
Nº LXIV A
DESIGN FOR A COUNTRY COTTAGE TO COST £600
CUBIC CONTENTS 29800 C.F. AT 5½° PER FT. WOULD £393.

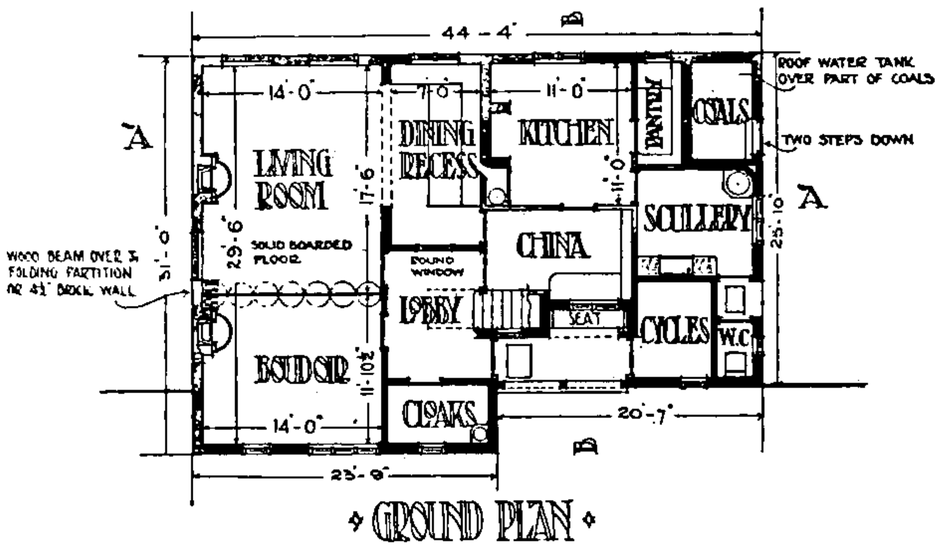
DESIGN FOR A COUNTRY COTTAGE

BY "FARMER GILES"

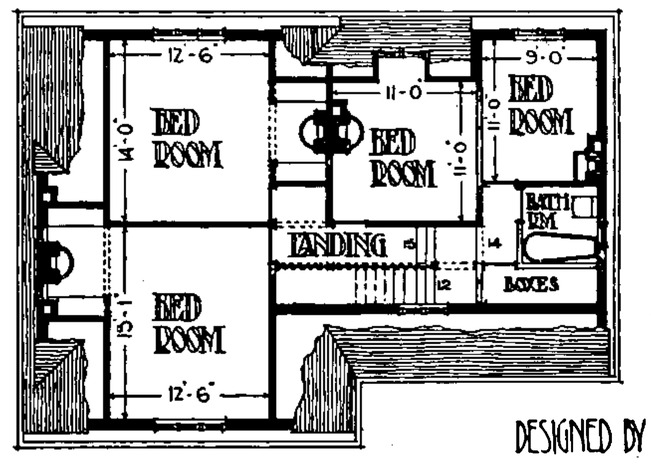


ELEVATION

SCALE OF FEET 10 0 10 20 30



GROUND PLAN

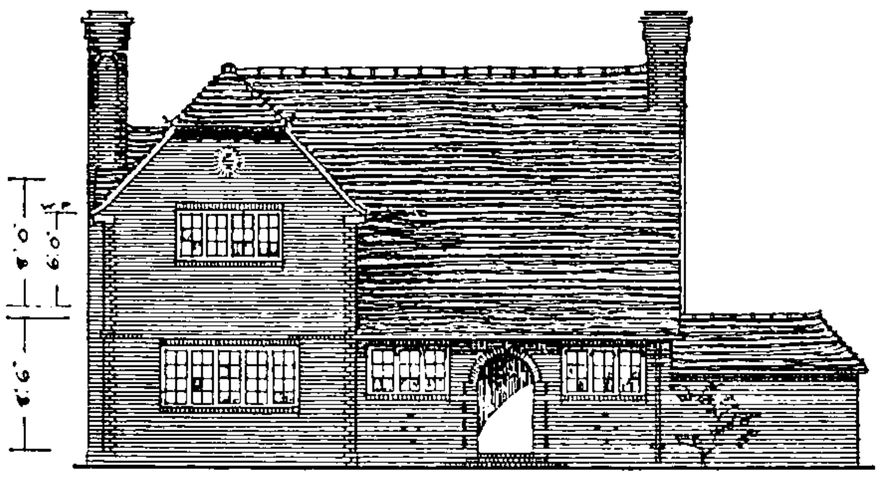


DESIGNED BY "THRIFT"

BEDROOM PLAN

DESIGN FOR A COUNTRY COTTAGE

BY "THRIFT"



MATERIALS :

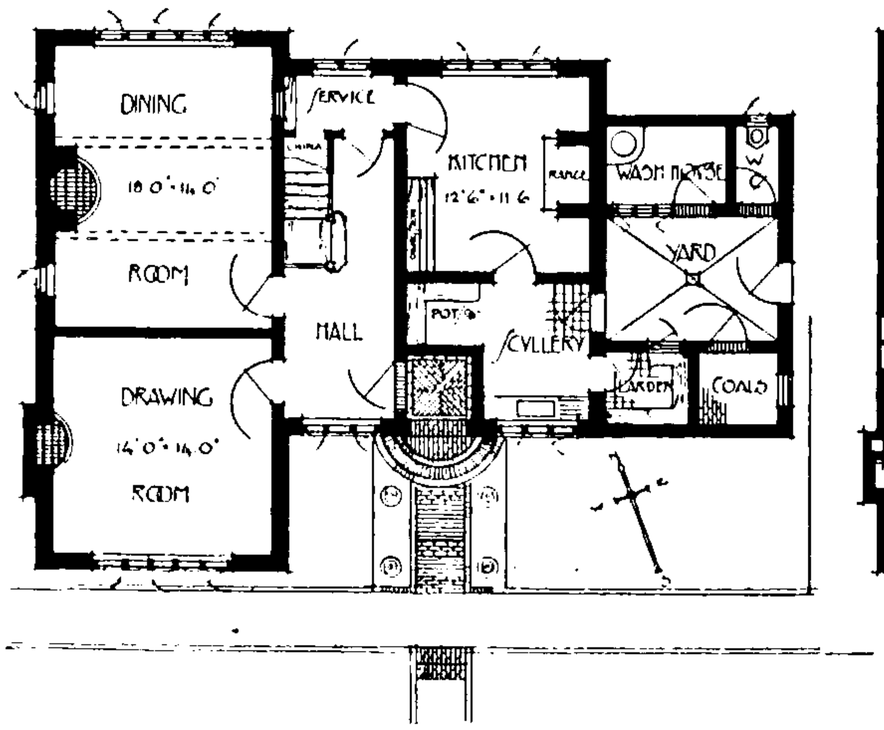
ROOF COVERED WITH HAND MADE SAND FACED TILES OF DARK RED COLOUR - WALLS FACED WITH SAND FACED BRICKS OF VARIED COLOUR WITH DARK BURNT BRICKS PICKED FOR QUOINS &c JOINTS TO BE FLUSHED UP (NOT STRUCK) IN LIGHT MORTAR WOODWORK TO BE DEAL FINISHED WHITE - WINDOW FRAMES FITTED WITH IRON CASEMENTS & LEADED LIGHTS PAVING TO PORCH & IN HARD BURNT BRICK

ESTIMATE

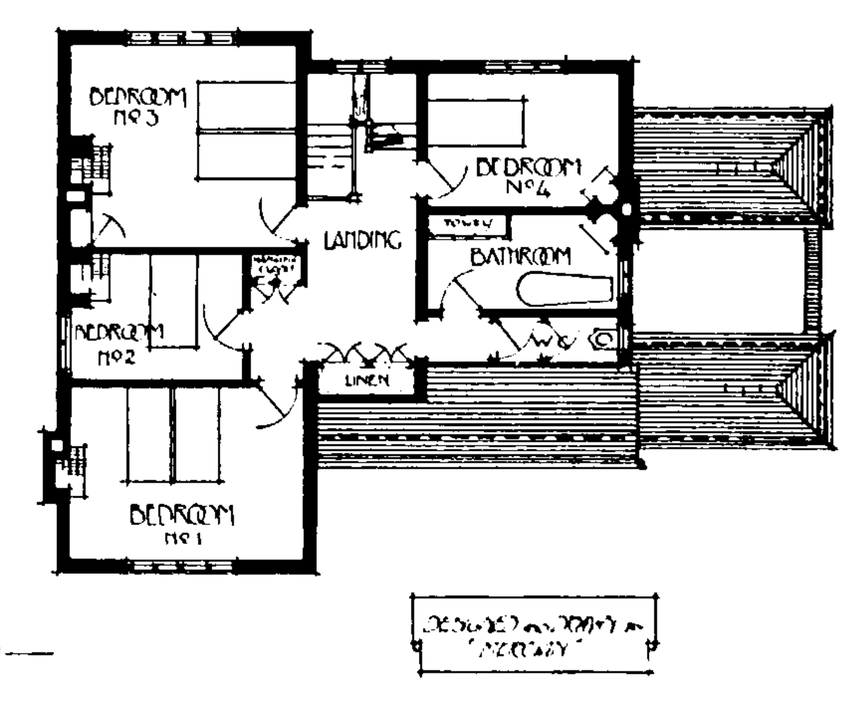
CUBIC CONTENTS MEASURED FROM BOTTOM OF FOOTINGS TO HALF-WAY UP ROOF :-

22286 CU. FEET @ 6½ PER FT. £603.11.7

HEIGHT OF GROUND FLOOR ROOMS 8'6" - FIRST FLOOR ROOMS 8'0" TO COLLAR



DESIGN FOR A COUNTRY COTTAGE



BY "MERCIAN"

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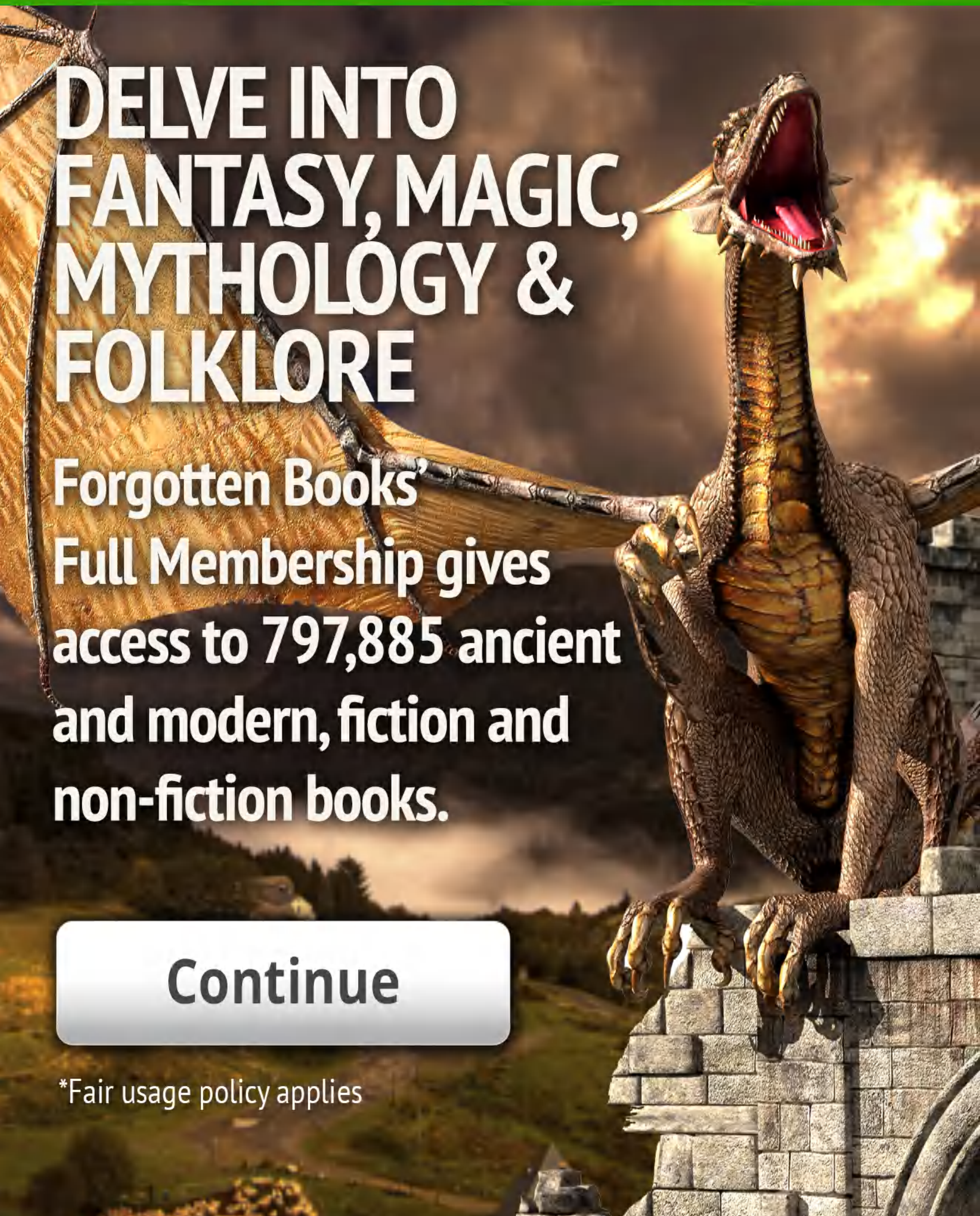

subject of copyright, and that this copyright should belong to the artist, the author of the work. (2) That the duration of copyright in works of art should be sufficiently long to recompense the artist for the years of special and costly training necessary to produce works of the highest merit." These principles are accordingly embodied in the Bill, under which copyright remains vested in the artist until he has executed an assignment in writing, and, therefore, making the reservation now required unnecessary. The duration of copyright of an original work of fine art (an expression to which a very broad meaning is given in the defining clauses) is the term named in the International Convention, viz., the life of the artist and fifty years after the year of his death, and this provision is to apply to copyrights now existing. For derivative works (such as engravings, etc.) and photographs, the term is to be fifty years after the year of completion. Registration of copyright is not essential, according to our reading of the Bill, provided the original work and authorised copies of it are marked in a certain way, and in other cases is only necessary as a preliminary to proceedings for infringement. We understand that the present Chancellor of the Exchequer is interesting himself in the question, and there is a probability, therefore, of the subject coming to the front in the near future, though it is unlikely, we should think, that artistic copyright will be dealt with separately, but only as part of a comprehensive measure embracing all aspects of the question.

The memorial tablet and the plaster panels by Miss E. M. Rope illustrated on these pages are among that artist's recent productions. Miss Rope's work is very pleasing because of the decorative feeling which distinguishes it.

The Chenil Gallery, Chelsea, provided one of the most interesting exhibitions of the month in the etchings of Theodore Roussel. For long the fervent disciple of Whistler, Mr. Roussel shares the extreme sensitiveness to accidental impressions which gave such a rare charm to the master's art. We get a glimpse of Cheyne Walk, just as the romantic old red-brick houses impress themselves upon a susceptible visitor to Chelsea—the red brick itself is recalled, and everything else these old houses suggest to the mind, on a plate of very small dimensions. Sometimes it is a glimpse of the brown river suggested by the colour of the paper itself, defined by surroundings expressed with an imaginative economy. *The Duke's Head, Parson's Green*, is one of the finest plates, though we are sorry to see the convention of cumulus clouds mounting up over the buildings — for this effect has become a very conventional one indeed, through being taken advantage of in precisely this way over and over again in the last few years by artists. The artist is happy in grouping figures in the street, going very directly to life, conveying with beautiful realism groups of untidy folk in the purlieus of Chelsea. Some of his very little plates of this kind, *Little Girls and Perambulators, Chelsea Embankment*, are the best, but in single figures like *Penelope—a Doorway, Chelsea*, the figure is not nervously drawn and informed with life. For the very best of Mr. Roussel we must come to

"ST. CECILIA:" TABLET IN WHITE MARBLE IN MEMORY OF LADY DOROTHY CUTHBERT AT THE EARL OF STRAFFORD'S CHAPEL, WROTHAM PARK. BY MISS E. M. ROPE

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PAIR OF IVORY-

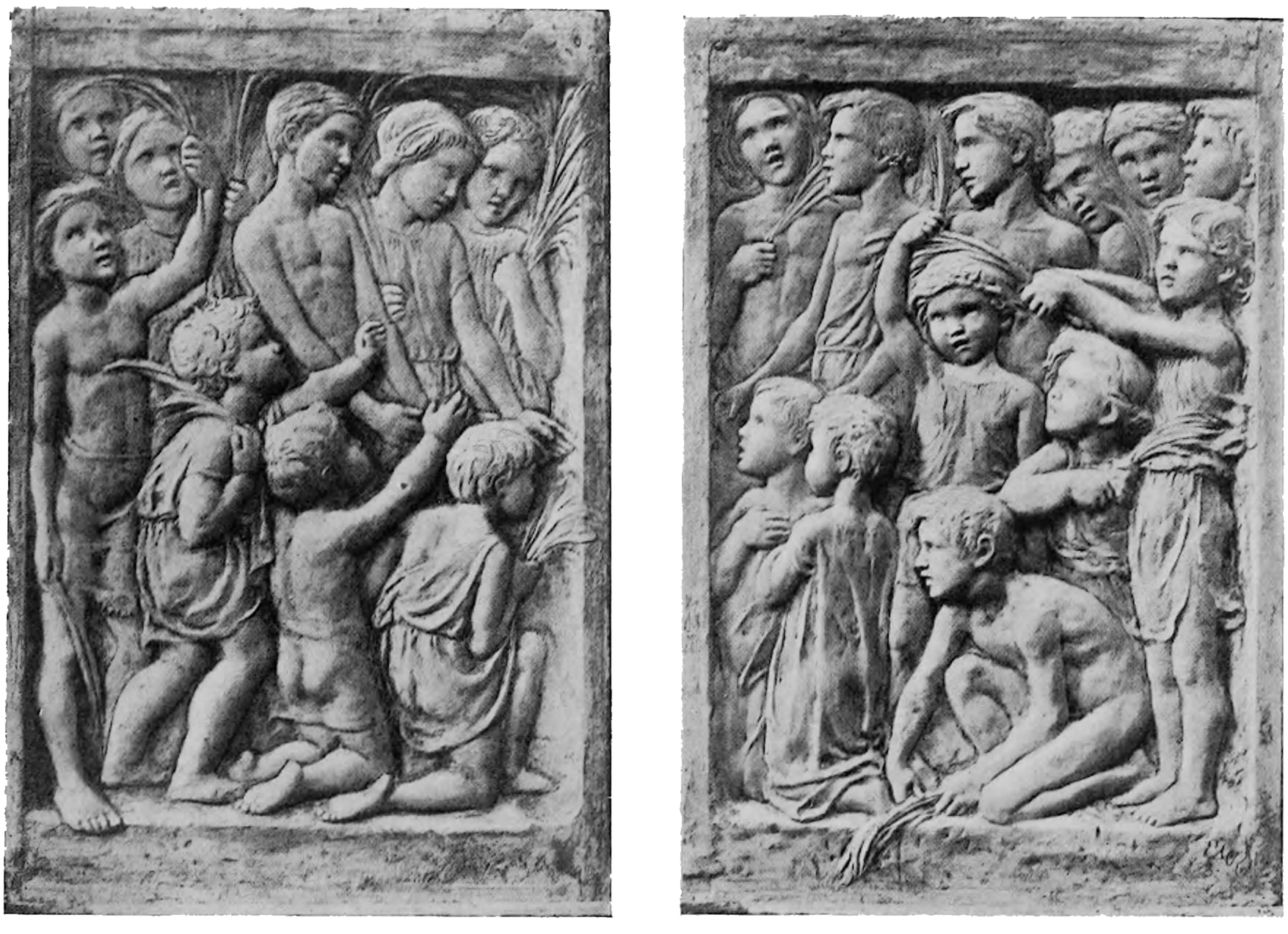
"FAIRY MUSIC" PANELS FOR AN OVERMANTEL — BY MISS E. M. ROPE

The Pastoral Play; in this plate the etcher is master, with freedom and charm of craft equivalent to his impressionableness.

At Messrs. James Connell & Sons the exhibition of pastels of Scottish Gardens by Miss Mary G. W. Wilson was very attractive; we especially remember a drawing, *Carnock in Stirlingshire*, in which the treatment of the grey stone house and garden summed up the qualities most to be admired in her other pictures.

At the Carfax Gallery last month was to be seen the deeply impressive work of Mr. A. Cayley-Robinson. Austere in composition and in drawing and sensitive in colour, his work is also the creation of an artist swayed strongly by a mood which governs his view of any subject and gives to all his work an imaginative significance. Even in his least successful moments his drawings are distinguished by something forcibly individual.

We have carried over from our notice of the



PAIR OF IVORY-TINTED PLASTER PANELS FOR CHANCEL SCREEN — BY MISS E. M. ROPE

"MISS LILLAH MCCARTHY AS DOÑA ANA" BY MELICENT STONE

Goupil Salon last month the illustration of the statuette of *Miss Lillah McCarthy*, by Melicent Stone. Miss Stone is not a prolific worker, but all her work has its own character, a certain delicacy of conception, charming enough in these days of clumsiness and embryo-Rodinesque work.

Excellent as were Mr. Edmund Dulac's illustrations for "The Arabian Nights," he has made a considerable advance in his pictures for "The Tempest" exhibited at the Leicester Galleries. If an artist is grotesque he must be so with variety, or he will tire his public. We do not believe that the true vein of Mr. Dulac is the grotesque, since in his last book it took the very limited form of a gentle exaggeration of the features of his male figures; his invention in the grotesque scarcely seemed to go beyond this. A sense of beauty is apt to limit a man's irreverence, and in acknowledging this sense in Mr. Dulac we credit him with something better than that which we deny to him. The dreamy attitude of Mr. Dulac was the foil of a whole collection of Phil May drawings in the other room. Phil May's genius was the genius of a Dickens. As a realist he was not interested in the reality of beauty as Degas, or even Beardsley, but in the reality of the existence of ordinary people, who are disturbed in mind by the word beauty and not conscious of its presence in the aspect of their everyday life.

The drawings which we reproduce by Phil May, though included in the exhibition just referred to, have not been reproduced before. They show the artist's pencil skilfully treating two diverse subjects. In that of the costumed figure the model might stand for Sir Walter Scott's Wildrake in "Woodstock," in one of that hero's less admirable moments, the very antithesis of the erudite bibliophile on the opposite page.

Mr. Harry Becker, whose vigorous work in both oil and water colours will be remembered by visitors to the Royal Academy Exhibitions of recent years, was at the early age of fourteen one of a group of enthusiastic students in the Academy

"ARRIVAL OF THE DUTCH REFUGEES IN COLCHESTER" (PAINTING) BY HARRY BECKER

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FROM AN UNPUBLISHED PENCIL
DRAWING BY PHIL MAY

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FROM AN UNPUBLISHED PENCIL
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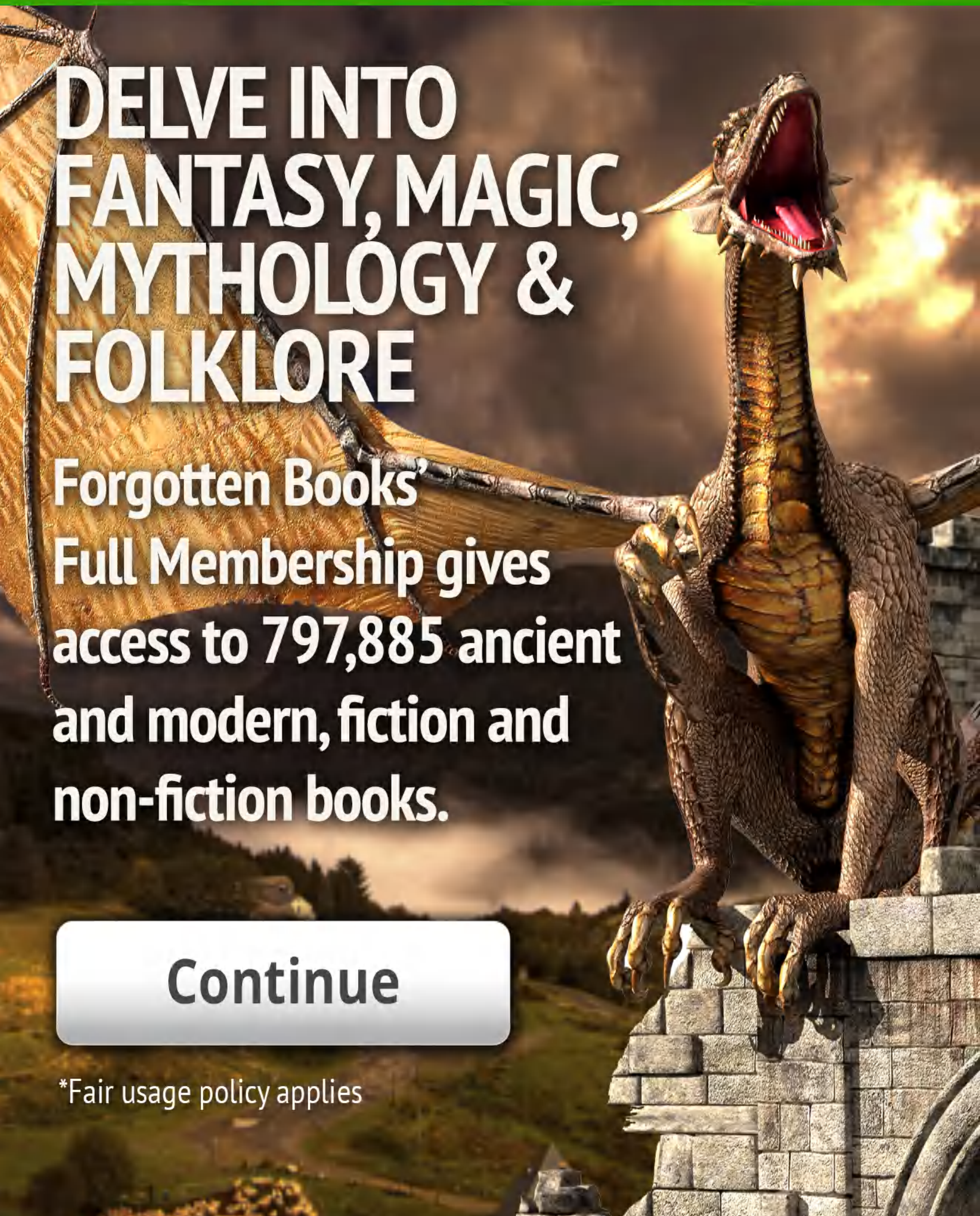
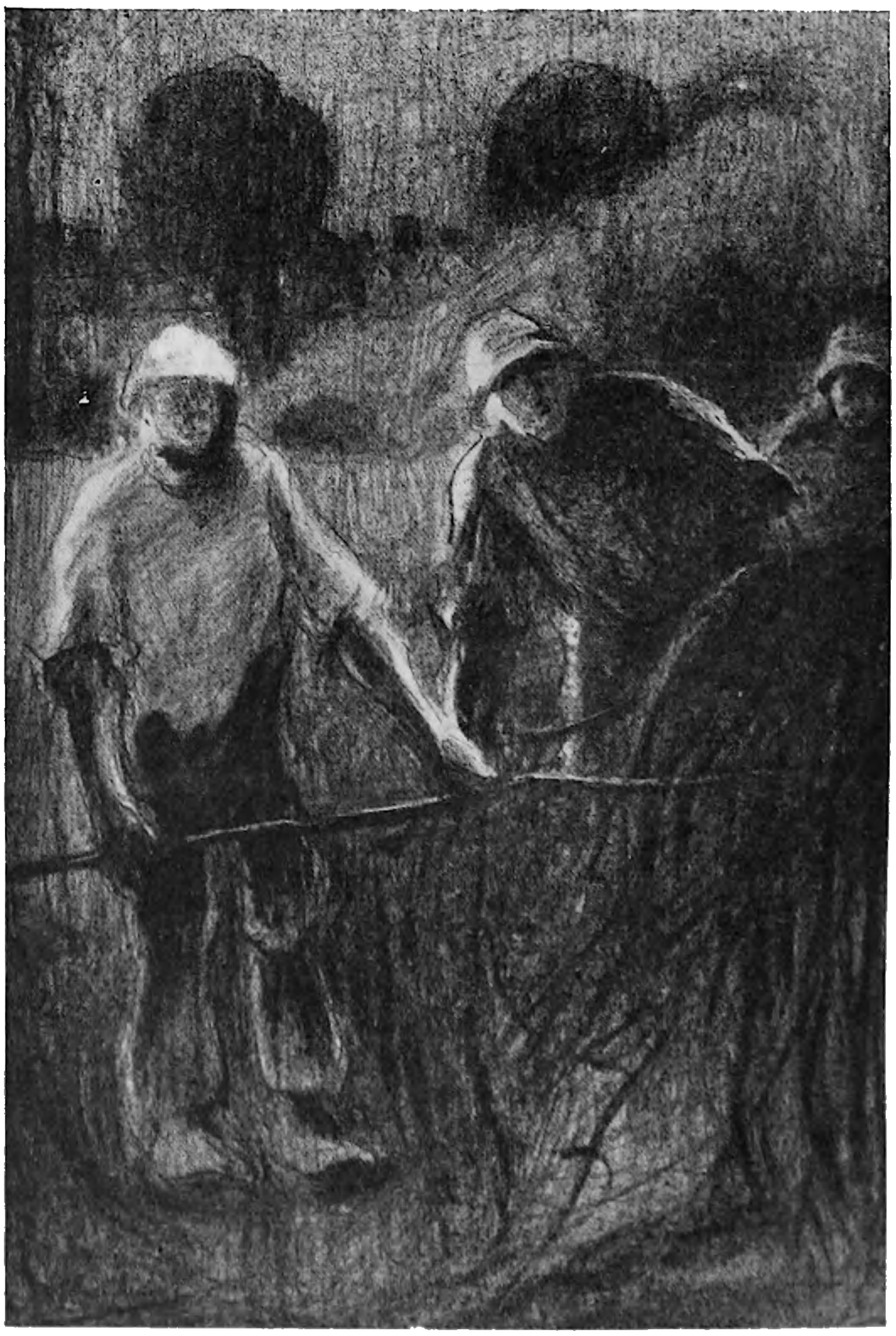


of Antwerp; later, in 1885, he became a pupil of Carolus Duran in Paris. For four successive years following his study in Paris he exhibited only water-colours; but this medium was entirely abandoned later on, and he then occupied most of his time with portraits in oil. In his lithographs Mr. Becker recognises fully the limitations of his medium as well as its charms, that of a quick, forceful expression which of necessity must go in only for essentials. Those reproduced are but a few of an extensive collection we saw at Mr. Baillie's Gallery. Mr. Becker has also done a number of important subject-pictures. One of these executed some time ago was done for the town hall at Colchester, the subject being the *Arrival of the Dutch Refugees in Colchester*. This is perhaps Mr. Becker's most characteristic piece. It is admirably composed, and painted in a strong virile manner.

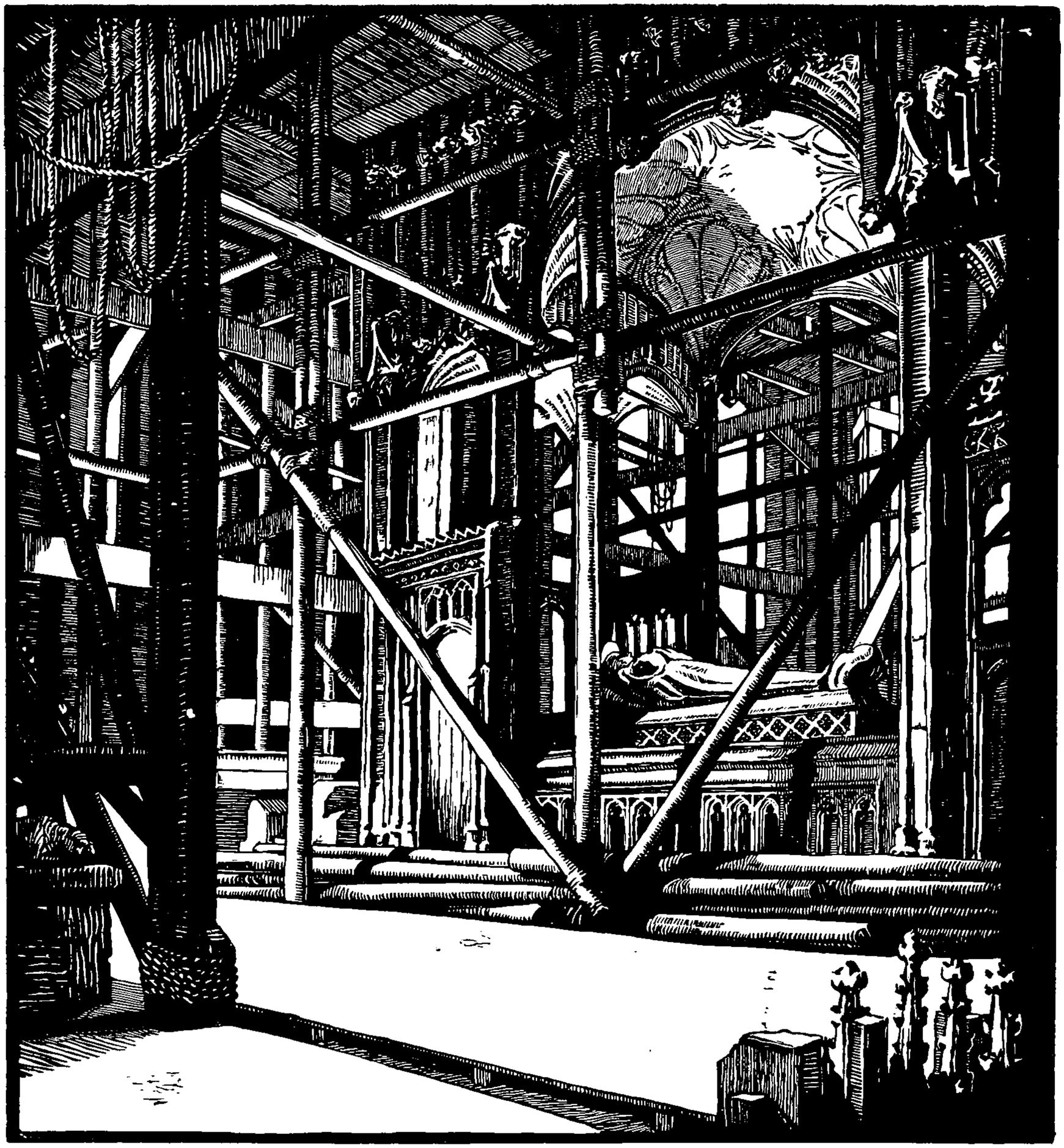
At the Rowley Gallery last month were to be seen further studies in charcoal by Mr. H. Becker, and pastels lively and pleasant in colour character by Mr. H. M. Livens. There were also some landscape studies in charcoal by Mr. F. Mura having a very high rank; some animal drawings in colour by Mr. W. D. Adams, designed within a convention which originated, we believe, with Mr. William Nicholson, but full of many other qualities that commend them to us, and which are the artist's own. The most important feature of the exhibition, however, was the series of drawings by Mr. Frank Brangwyn, A.R.A., many of them preparatory work for etchings, some of them with more force and vigour and subtlety than he can carry over into the etching, but all of them representing work of the highest order of this kind produced to-day.

Our illustration opposite is from the wood-engraving of *Winchester Cathedral, Beaufort's Chantrey*, by Mr. W. Herbert Durst. A student at "The Slade" and of J. Paul Laurens, Mr. Durst has with his brother produced many beautifully executed engravings cut upon box-wood and finished entirely by hand.

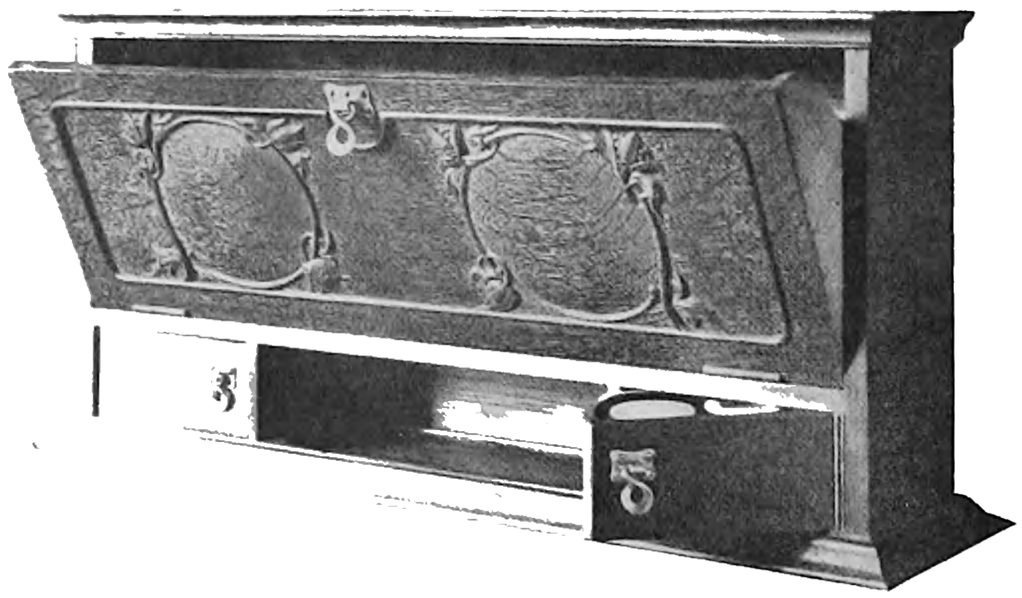
A collection of contemporary water-colour drawings brought together last month by Messrs. Dowdeswell contained work so diverse in aim and characterised by such differences of style as Mr. W. L. Bruckman's *Croix-de-Vie* and the paintings, say, of Mr. Alfred Parsons, A.R.A. There was characteristic work by Mr. Roger Fry and Mr. D. S. MacColl and by the Hon. Neville Lytton. Another kind of work, as if in a different medium, was that by Mr. Lee Hankey. His *Montreuil-sur-Mer* inclined too much to the pretty in its colour unfortunately, but, for all that, was interesting for its wonderfully skilful management of water-colour. The drawings of Mr. Ernest Parton, Albert Goodwin, Mr. David Murray, R.A., and Mr. Eyre Walker, R.W.S., gave variety to the exhibition, and yet another note was supplied in the work of Mr. Hughes-Stanton, and the comprehensiveness of the



"WEED BURNERS" (LITHOGRAPH) BY HARRY BECKER



"WINCHESTER CATHEDRAL:
BEAUFORT'S CHANTRY"
FROM A WOOD ENGRAVING
BY W. HERBERT DURST



OAK STATIONERY CABINET WITH BRASS HANDLES BY A. W. SIMPSON

work shown was completed by examples from the brush of Sir Charles Holroyd, Professor C. J. Holmes, Mr. Alfred East, A.R.A., Mr. Oliver Hall and Mr. A. W. Rich, and some remarkable bronzes by Kathleen Bruce.

At Mr. John Baillie's Annual Arts and Crafts Exhibition such well known jewellery-workers as Mrs. Hadaway, Mrs. Arthur Gaskin, and Mr. Harold Stabler were represented at their best, and the statuettes of Mr. Stabler, Mr. Reginald Wells and Miss Gwendoline Williams were all of an important order. The Martin ware and the Lancastrian lustre ware was in both cases of exceptional quality. The great variety of artistic and ingenious toys sent from Vienna, some of which have been illustrated in THE STUDIO from time to time, proved a source of great interest to everyone. Mrs. Dora Stone's exquisitely-worked silk pictures, and the water-colour drawings by Millicent Sowerby illustrating "A Child's Garden of Verses" and "Yesterday's Children," gave a charming interest to the walls of the centre room. Miss Jessie Bayes' illuminated inscriptions and manuscripts grow more elaborate and successful in treatment every year. Amongst the many examples of good jewellery we should not overlcok that of Mrs. Linnell, Mrs. Hilda Keane, Misses Kirkpatrick, F. Stern, Gladys Falcke, M. Audrey, and Margaret Clarke; for Mr. Baillie admitted nothing that was not of a standard deserving praise.

Her Majesty the Queen has bought from the Fine Art Society's galleries a water-colour called *The Aventine from the Tiber—Night*, by Señor Gustave Bacarisas, who held a small exhibition there last month. He is a British subject but of Spanish parents.

Mr. Marcus B. Huish, of the Fine Art Society and Director of the New Dudley Gallery, held in December, at the latter place, an exhibition of his own very skilfully executed and delightful water-colours dealing with subjects in the Moray Firth and the Sussex Downs.

The oil sketch by Mr. Frank Brangwyn, A.R.A., which we here reproduce in colours as a supplement, represents an early stage in the evolution of the panel which now finds a place at the Royal Exchange. The final version has already been reproduced in these pages along with various sketches which also played a part in its genesis.

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FIRESCREEN IN CARVED OAK BY A. W. SIMPSON

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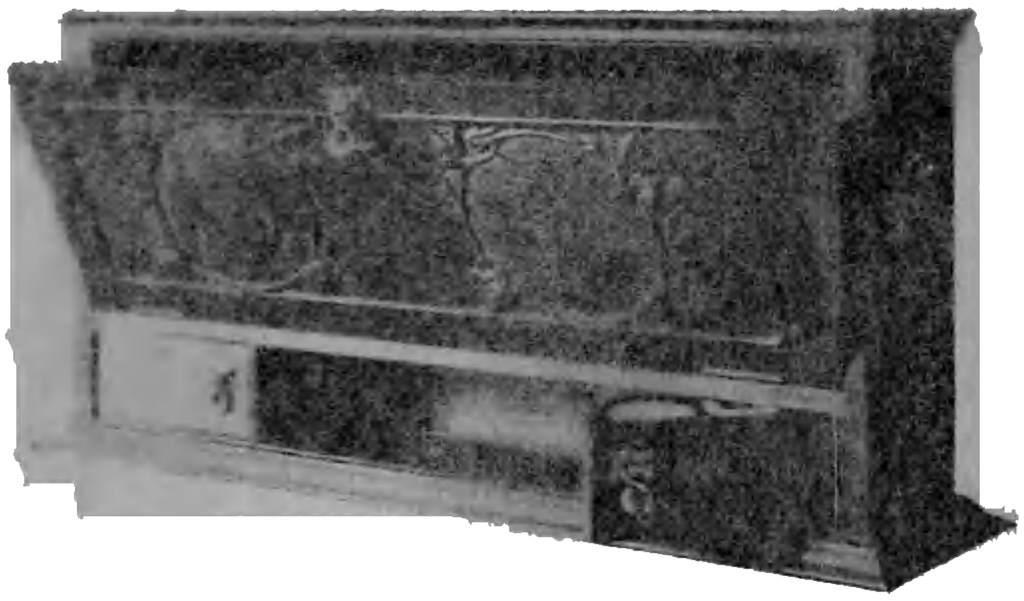

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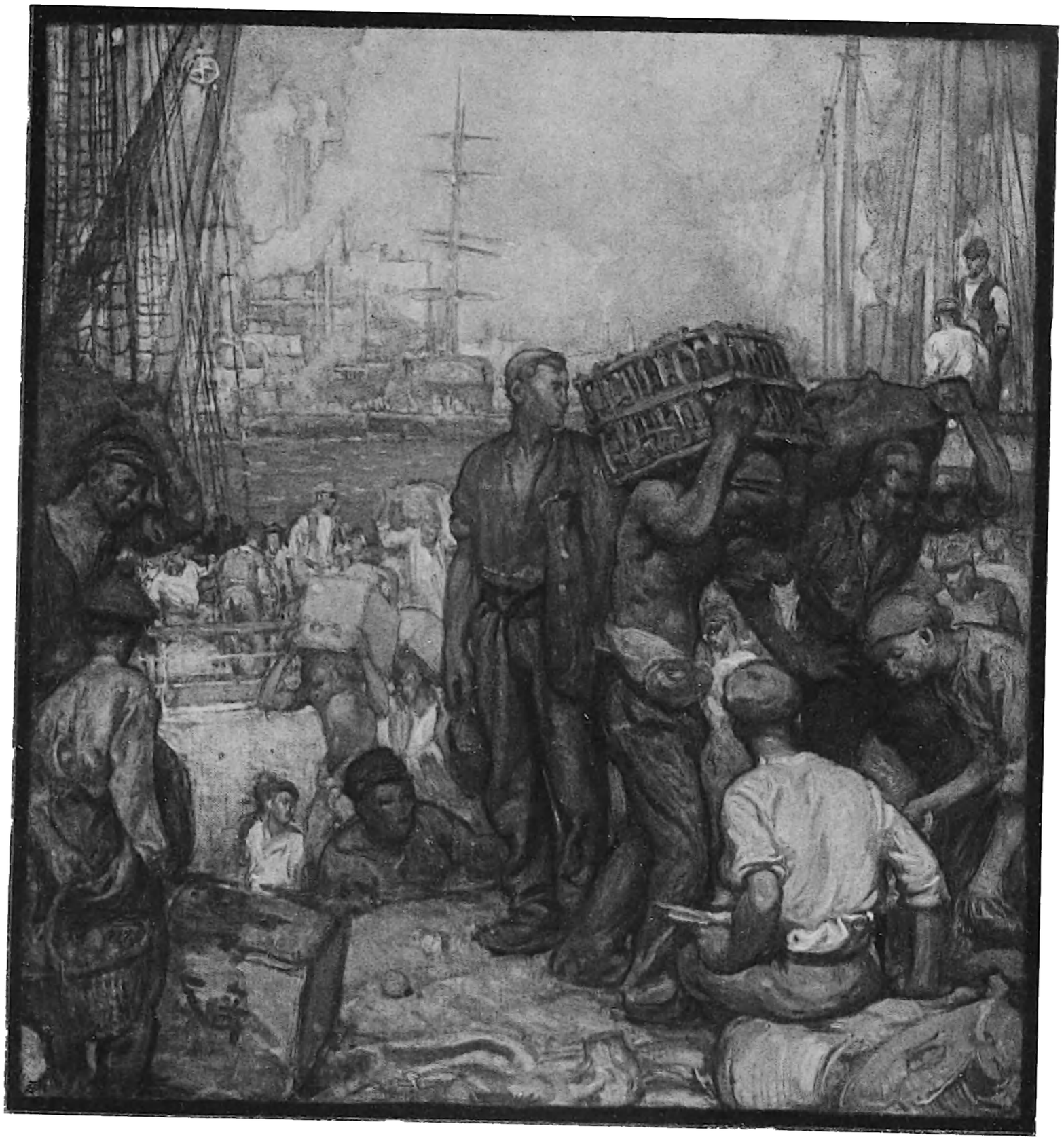
FIRESCREEN IN CARVED [illegible] BY A. W. SIMPSON



FIRST SKETCH IN OILS FOR PANEL
OF "MODERN COMMERCE" AT
THE ROYAL EXCHANGE, LONDON.
BY FRANK BRANGWYN, A.R.A.

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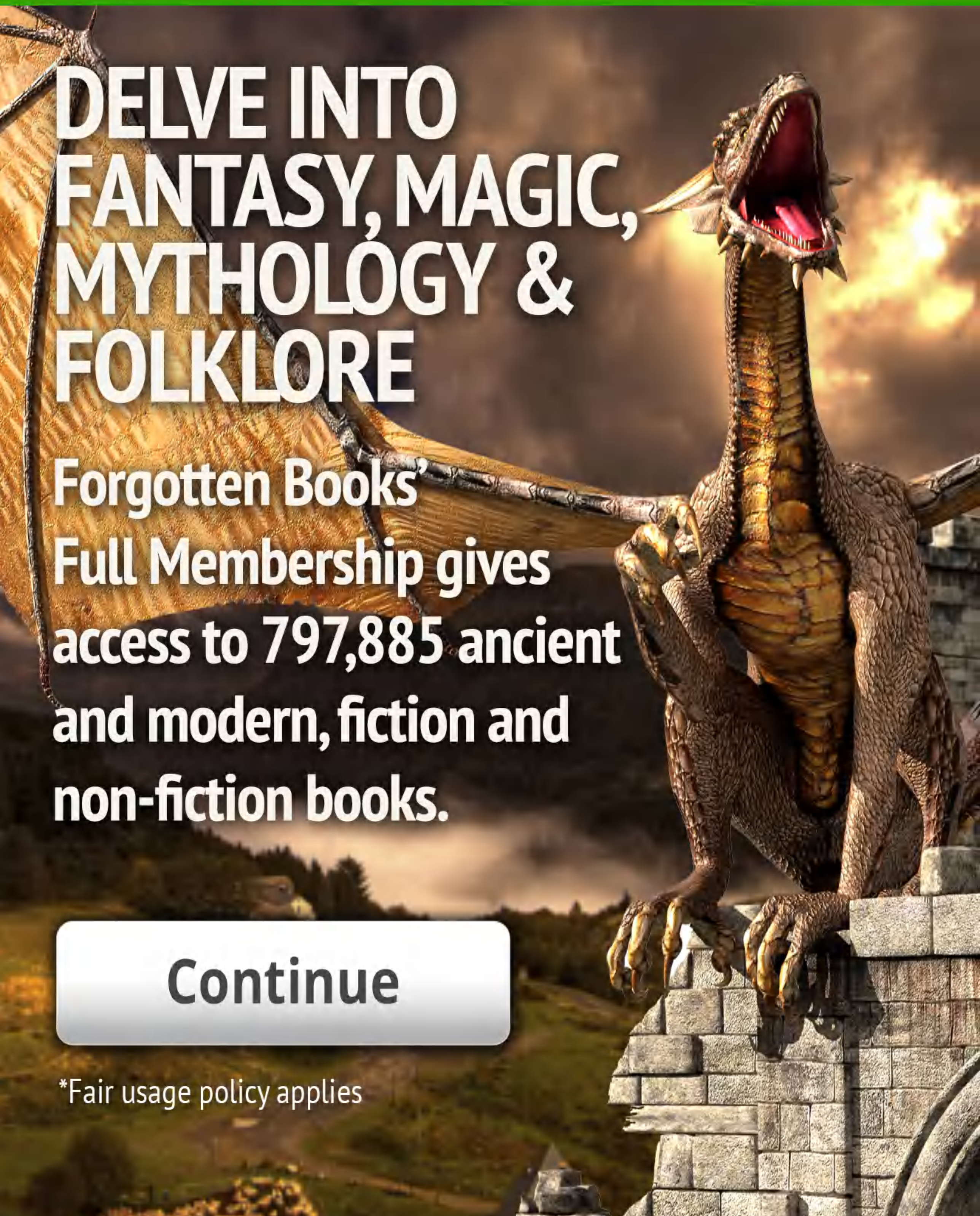


WOODEN PLAQUE WITH BATIK DECORATION
BY ALBERT REIMANN

plant with its golden stalks, seem to be its radiation. Frau Erler is never at a loss in cleverly and gracefully adapting floral materials to the purposes of ornament.

An artistic event of supreme importance during the closing weeks of the past year was the Uhde exhibition at Schulte's. Here was a rare occasion to study the character of a leader among modern German artists, whose work affords insight into different characters. He was here to be studied in the gloomy romanticism of his early days, in his later pleinair realism, his religious naturalism and his final phase of Impressionism. Each period was represented by a good choice of representative productions. As the art of Fritz von Uhde will be dealt with more fully later on, these remarks must suffice for the present occasion.

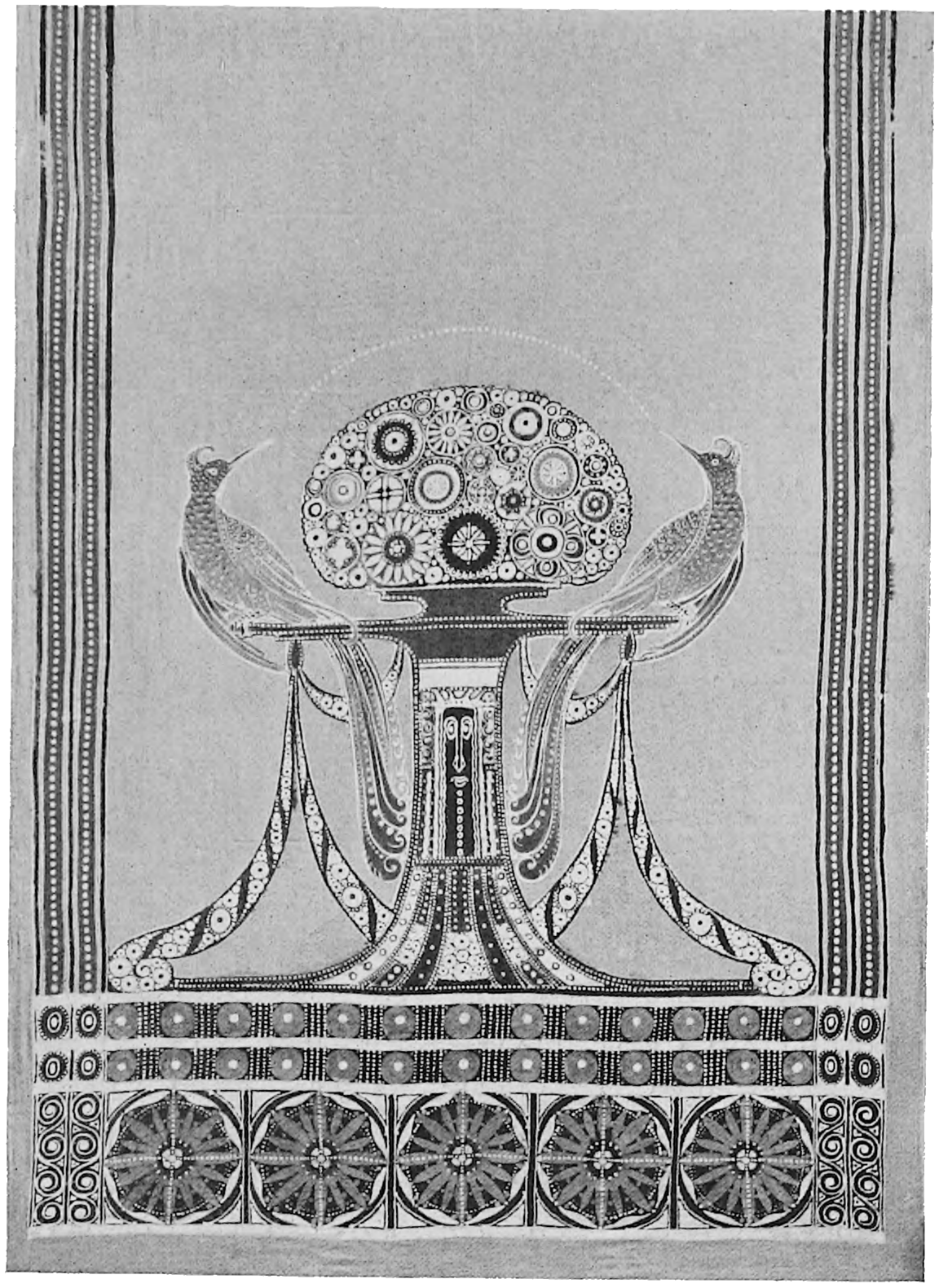
Particular attention must be drawn to the labour which the well-known craftsman, Albert Reimann, is devoting to the revival of the old Batik technique. He has constructed a Batik pencil which is already patented, and which facilitates in an astonishing way the difficult method of wax-drawing. Batiks are now easily executed in all sorts of materials, and a many-sided exhibition in Mr. Reimann's school bore

WOODEN PLAQUE WITH BATIK DECORATION
BY ALBERT REIMANN

witness to charming results, not only in textiles, but also with wood, leather and metal. Chasing, carving, intarsia, stencilling and punching were here achieved by a surprisingly easy method. This work is in its incipient stage at present, but our reproductions of some of the things executed in accordance with the new methods show that they are almost certain to prove popular.

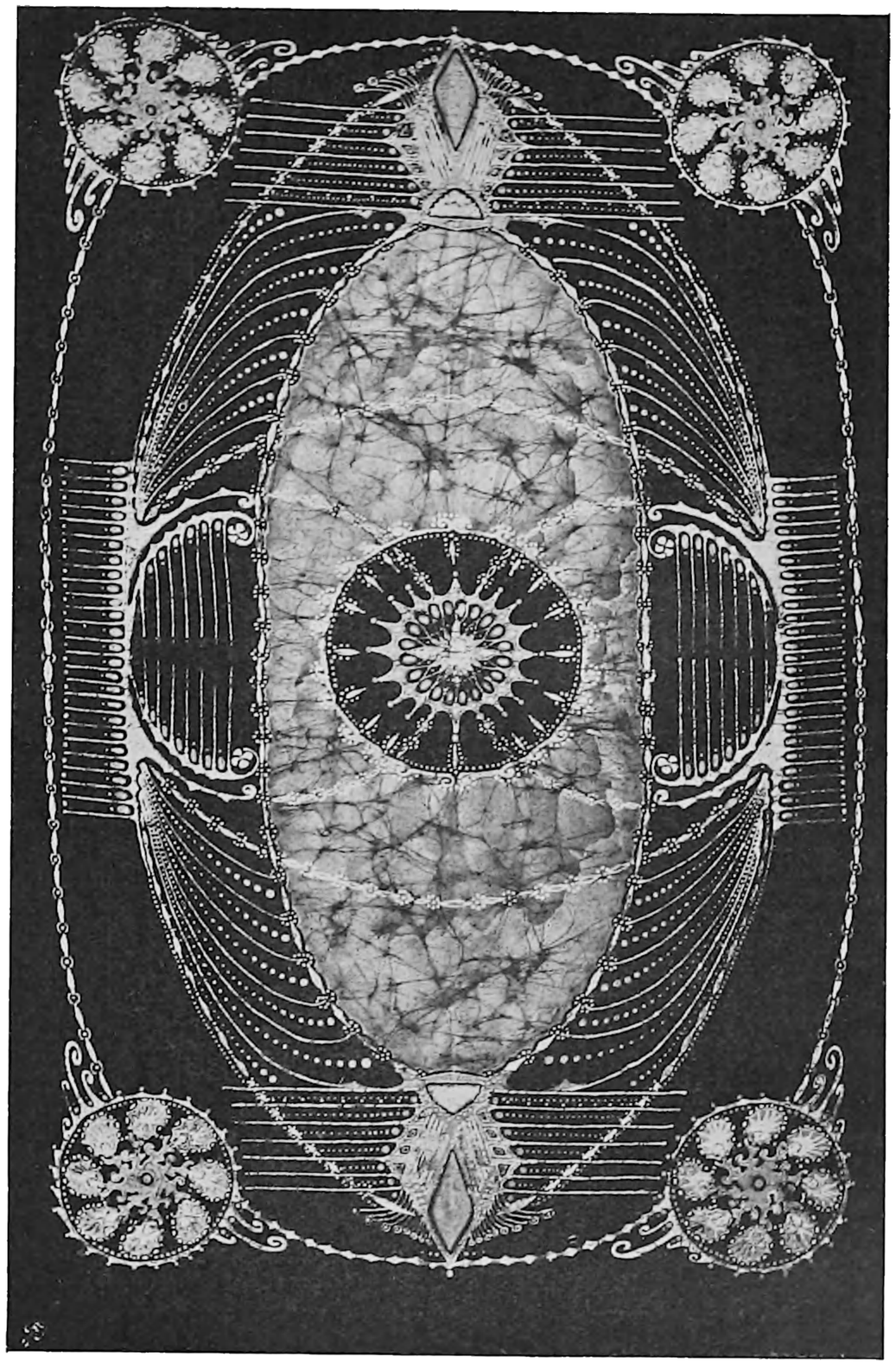
WOODEN PLAQUE WITH BATIK DECORATION
BY ALBERT REIMANN

The Salon Cassirer was fortunate in being able to open its winter season with some new works from the fertile brush of Lovis Corinth. The monumental *Bewailing the Dead* was equally strong in its plastic as in its mental qualities. Massaccio, rather than Rubens, was here evoked. Some portraits, studies of the nude, and land-



BATIK DESIGN ON CAMBRIC

BY ALBERT REIMANN

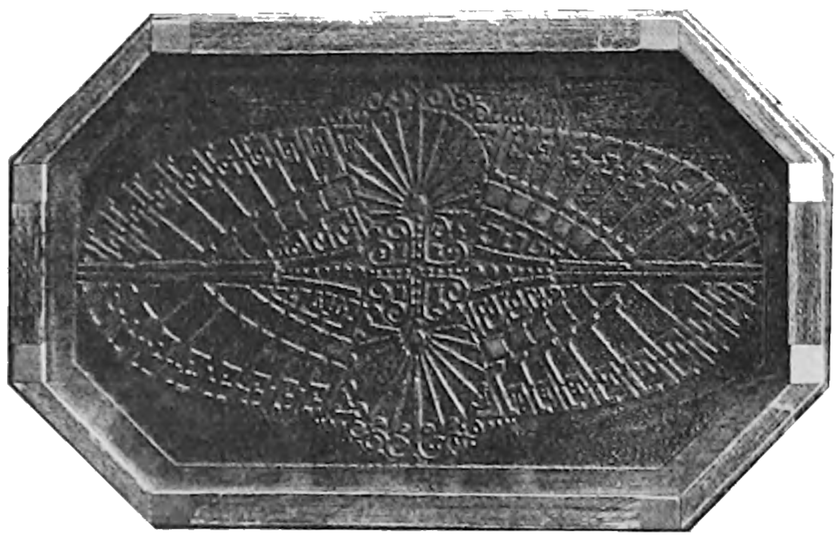


COVER WITH BATIK DESIGN

BY ALBERT REIMANN

scapes were unequal in quality; they gave witness to the painter who can succeed or fail in daring attempts with the brush. It was also most instructive to study modern still-life here in a select collection of such works.

Great activity reigns in the domain of applied art. The Königliche Kunstgewerbe Museum has been delighting connoisseurs with an English exhibition of modern books, writings and illuminations, and modern handwrought jewellery, quite personal works of some distinguished craftsmen. Bibliophilic rarities are already produced in Germany, but the reform movement started in England, and we were grateful to be allowed to see new achievements by worthy followers of Morris. The metal-works, brooches, necklets and pendants

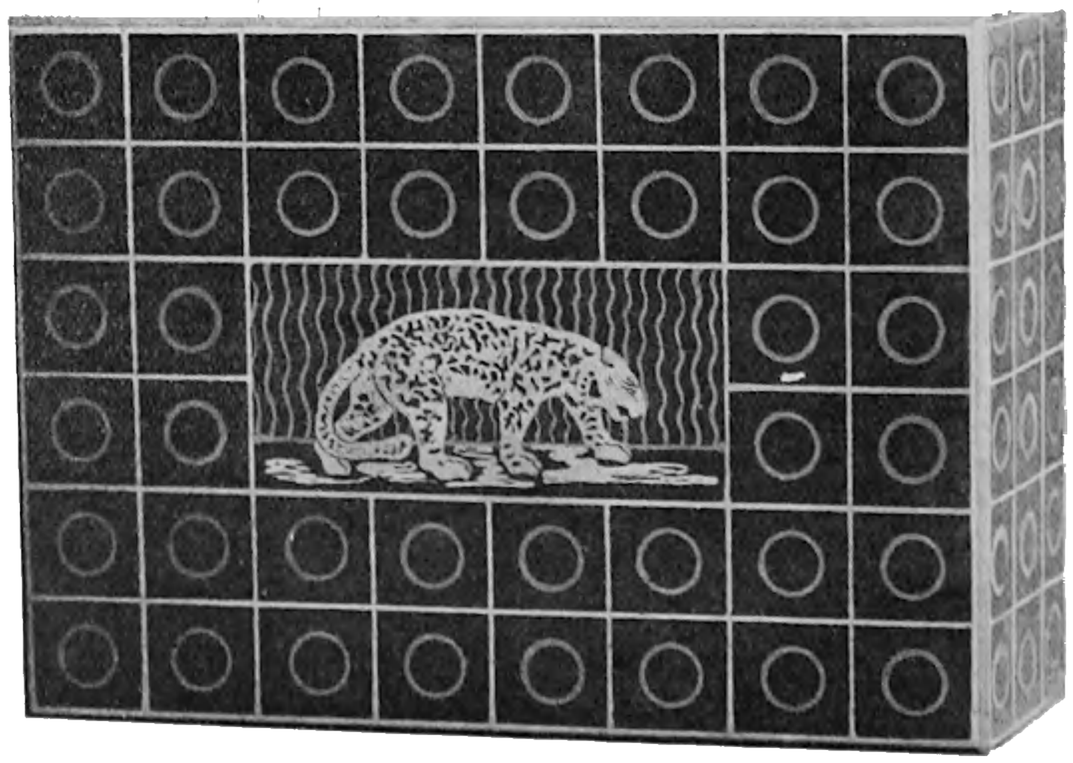


TRAY WITH BATIK DECORATION BY ALBERT REIMANN

showed that a group of very individual English workers are keeping in touch with best traditions and yet far from mere imitation.

The demand for artistically executed visiting-cards is another symptom of increasing æsthetic requirements in Germany. It was most interesting to study the exhibition prepared at Amsler and Ruthardt's, which consisted of the 550 original designs sent in for the prize competition arranged by the Leipzic Buchgewerbe-Verein. One could not quite agree with the awards of first prizes for cards for the Crown Princess Cecilie or the Princess Johann Georg of Saxe, but there was much admirable work from renowned painters, lithographers, etchers, typographical designers, and caligraphists. Quite a gallery of miniatures was displayed; extravagances of imagination found vent in real orgies in allegory and symbolism, but wit and humour also were not absent. Careful comparisons could only decide in favour of reserve and simplicity, although the graces of Rococo and Empire times were equalled by modern artists. Clear and fine lettering and superior paper seem crowning virtues of an up-to-date visiting-card; to announce beforehand one's personality by any sort of emblem of self-revelation or self-recommendation would certainly seem to imply a lack of tact, however admissible such devices may be for business purposes.

With the advent of Christmas came two important doll exhibitions. In Tietz's sale rooms first and then in the Hohenzollern Kunstgewerbe-Haus of Messrs. Friedmann and Weber, historical reviews were held that again brought success to the dolls of the *siècle charmant* and of the early nineteenth century. But the doll appeared also in the character of the marionette, the crib figure, the automat, the tea cosy, and the preserver of old peasant dresses. There was also the quite individual modern doll, and these miniature repetitions of babies and people who live around us attracted particular attention. Naturalism is sometimes too radical in this domain; it must not be forgotten that dolls are pre-eminently toys, that they have to delight, not to frighten, our little people. In the section of plastic caricatures at Friedmann and Weber's a group of Berlin humorous draughtsmen stood out conspicuously with designs for ginger-cakes, whilst the ceramic



BOX WITH BATIK DECORATION BY ALBERT REIMANN

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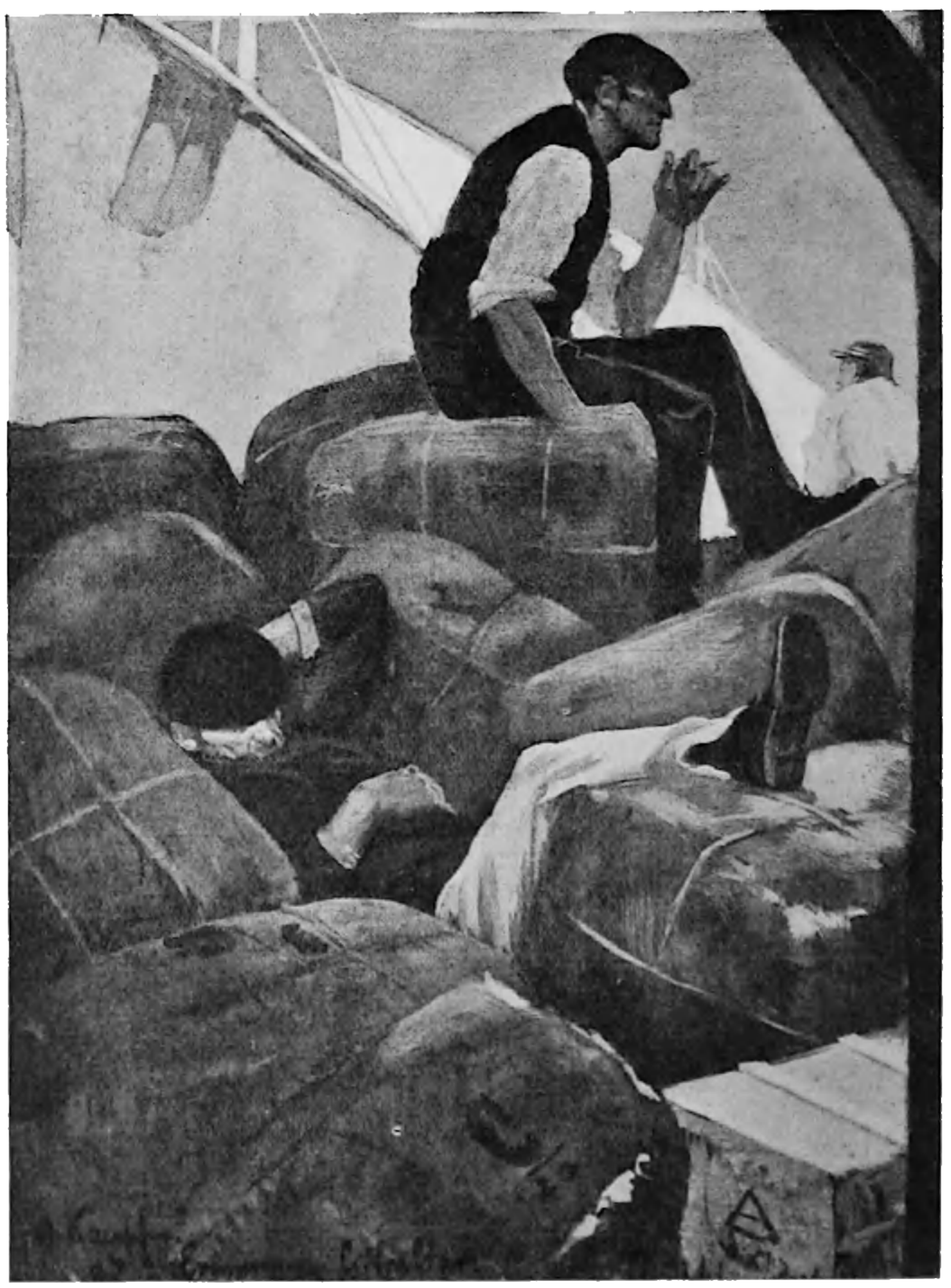
groups of Robert Leonard attracted much attention by their grotesque satire and most lifelike attitudes.

In November the Königliche Kunst-Akademie opened a water-colour exhibition, the purpose of which was to offer a survey of the work done by German artists of the last century in this medium. As homage was done to dead and living masters, the exhibition turned out to be an unusually important one. The prevailing notion that the Germans as a nation are not gifted in this domain had to be abandoned in the face of an imposing number of really artistic productions. Menzel was again the dominating master with a matchless series of historical scenes and sketches from reality. Eduard Hildebrandt, the world-traveller, who learned his technique in England, still delights in many of his landscape odes, and much enjoyment was to be derived from the architectural refinements of Rudolf von Alt and Karl Graeb, the gay but conscientious work of Ludwig Passini and Paul Meyerheim, the impressionistic verve of Gustav Richter, the reserved and broad treatment of Albert Hertel, and Max Liebermann's distinguished realism. On the whole we no longer feel in the permanent Sunday frame of mind which would seem to have possessed most of these painters and their charming predecessors, the Schwinds and Mohns and Ludwig Richters, but all the same we are thankful for their reappearance in this procession. Modern water-colour shows a more vigorous face; present-day artists hardly attempt the tenderness of transparent colours, the effect of untouched parts. Preference is given to gouache and tempera and solid body-colour, and we must own that delicacy is replaced by vigour. Menzel was supreme in this style, but living artists like Hans von Bartels, Arthur Kampf, Ludwig Dettmann, Eugen Kampf, G. Kuehl and Scarbina, also fascinated by kindred contributions. It cannot be denied that the taste of German artists and that of the general public is not much in favour of the water-colour medium, yet this exhibition, which was opened by the Emperor in person, and arranged by President Arthur Kampf, may awaken a fresh interest.

J. J.

PARIS.—The group which has been recently formed by M. Edouard André under the name of the "Société Internationale de la Gravure originale en Noir" is indeed an interesting one. The Society's first exhibition has just been held in the new Dewambez Galleries, which are admirably adapted to this purpose, and has, furthermore, achieved considerable success, partly, no doubt, because the public has been rather satiated with coloured engravings. Nowadays, everyone, more or less, does etchings in colours, and the Société de la Gravure en Noir heads therefore a sane reaction. Among its members (where I regret to say I look in vain for the name of Bracquemond), it numbers some already famous artists, and others, again,



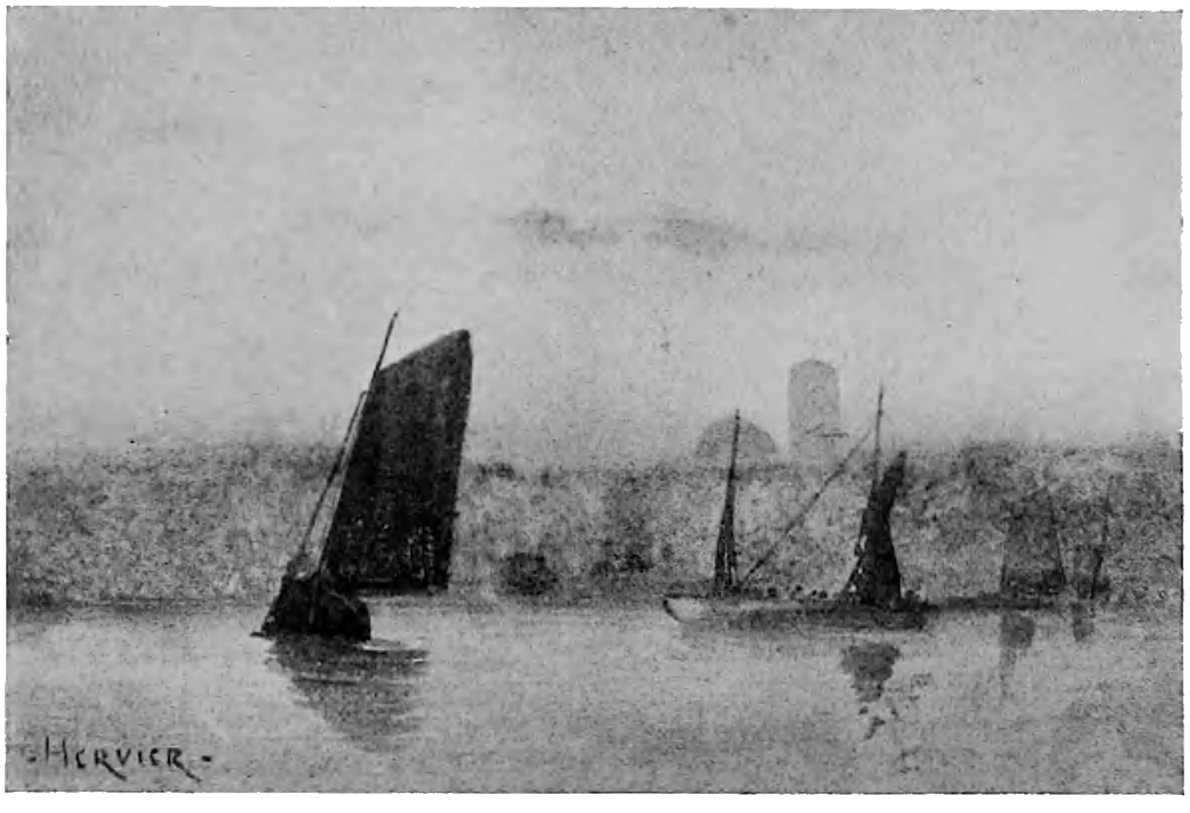
"SOUVENIR OF GIBRALTAR" (WATER-COLOUR) BY ARTHUR KAMPF

"LA RAFALE" (ETCHING) BY A. PÉTERS-DESTÉRACT
(Soc. Int. de la Gravure en Noir)

whose work has been hitherto unpublished. Among the former one must mention Rodin, who exhibited his portrait of M. Antonin Proust, a dry-point which is already familiar to us, and *Les Amours conduisant le monde*, a most rare plate, of which there are only three proofs in existence. From M. Victor Prouvé, the celebrated Lorraine artist, who is too often absent from Parisian exhibitions, we saw with pleasure the *Femme lisant* and his *Crépuscule*, an imposing treatment of the hills of Lorraine. Of the works of M. G. de Latenay, to tell the truth, I preferred the coloured etchings, for he strikes me as a colourist rather than as a draughtsman. Besides this artist, there was M. Lobel Riche, who is well known as an etcher in colours; his display charmed one here by its variety. He treats the most diverse subjects, portraits, nude studies, landscapes, but always with much ingenuity and originality.

M. Michael Cazin, who has achieved success both as a medallist and in the field of decorative art, showed some excellent impressions, views of Mont Saint Michel; M. Péters-Destéract had some landscapes, among which was the *Rafale*, which has been purchased by the Government; M. Hochard showed some good lithographs, including a valuable portrait of Rodin; and M. Friant had a display of dry-points of unquestionable expertness and virtuosity.

M. J. J. Gabriel exhibited a most important series depicting picturesque corners in Venice, Martignes, Allevard, Poitiers; this artist ought decidedly to be commissioned to make a record, in his charming manner of etching, of the numerous quaint spots which are, alas! always disappearing; and this



"LE PORT" (WATER-COLOUR) *(Houbron Collection)* BY ADOLPHE HERVIER

same compliment I would also pay to Mme. Souvet-Magron, by whom we had a beautiful etching of the Portal of St. Gilles, and also to M. Georges le Meilleure. M. François Simon, whose work has been often reproduced in THE STUDIO, is as distinguished in his etchings in black as in those he does in colours. Among the foreign artists I noted works by M. Carl Larsson and M. Evert van Muyden.

M. Bernheim, Junior, has arranged in his delightful gallery in the Rue Richepanse an Exhibition of paintings by Vuillard—an artist whose work one is always interested in seeing, for besides being gifted with a delicate and charming vision, he gives us seductive colour harmonies and compositions which are always graceful. Certain of Vuillard's later works would gain, in my opinion, by being carried to a rather greater degree of finish; nevertheless one is compelled to admit that this untrammelled and sincere art is a welcome relief after the many artificial and conventional works which encumber our exhibitions, and M. Bernheim is to be commended for attaching himself to this artist, one of the foremost and most original of his generation.

Madame Aguttes, an exhibitor at the Salon d'Automne, has gathered together at Petit's Gallery a number of small water-colour drawings which are not always very original impressions, and in which I find often a reminiscence of some one else's work. One must not deny, however, that this artist has undoubted ability.

M. Lucien Monod, besides being a specialist in portraits executed in three coloured crayons, has just completed several remarkable lithographs in colours. His work in this medium is firm, and the studies of heads remind one of certain works of Boucher and the engravers of the eighteenth century.

An exhibition of French artists at Montreal is in process of being organised. MM. Rodin and Besnard are at the head of the Committee.

At the exhibition of the Société Internationale des Aquarellistes, M. Maurice Guillemot, the President of this interesting association, had the idea of doing homage to Hervier by organising a special exhibition of his work. Nothing could have been more praiseworthy, for Hervier, who died obscurely in 1879, was one of the masters of water-colour in the nineteenth century.

Though in his lifetime Hervier failed to win success among collectors and dealers, and though his works were not acquired by our art galleries, as was the case with those of many of his contemporaries, this charming artist yet had his admirers, both famous and far-seeing, who, so far as he was concerned, were simply crying in the wilderness. Thus, the Goncourts often discussed him in their *salons*, and on the appearance of an album of his lithographs they devoted to the artist the following lines, which, in their nervous style, well describe Hervier's manner: "A wealth

"CHAUMIÈRES EN NORMANDIE" (WATER-COLOUR) *(Gandouin Collection)* BY ADOLPHE HERVIER

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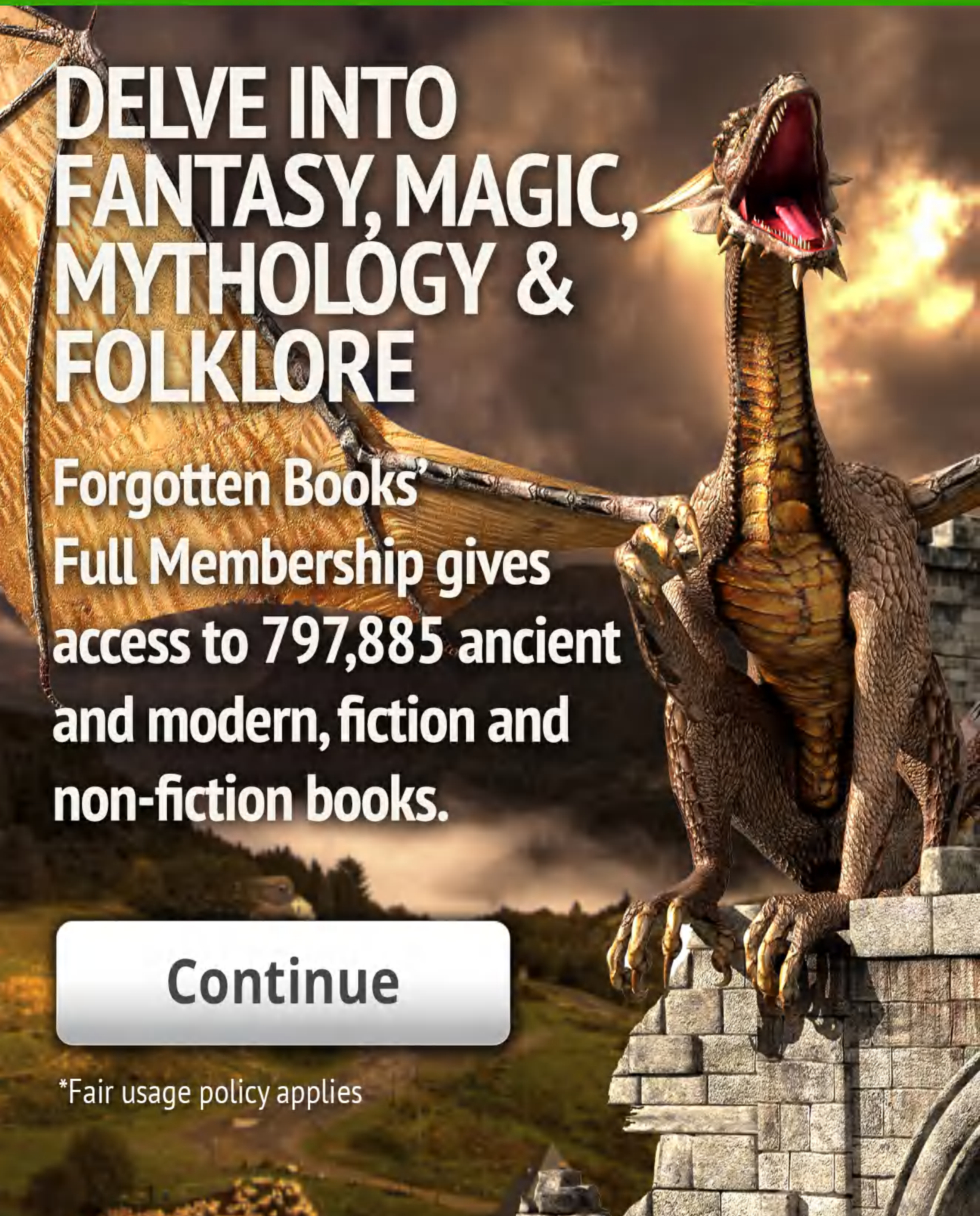

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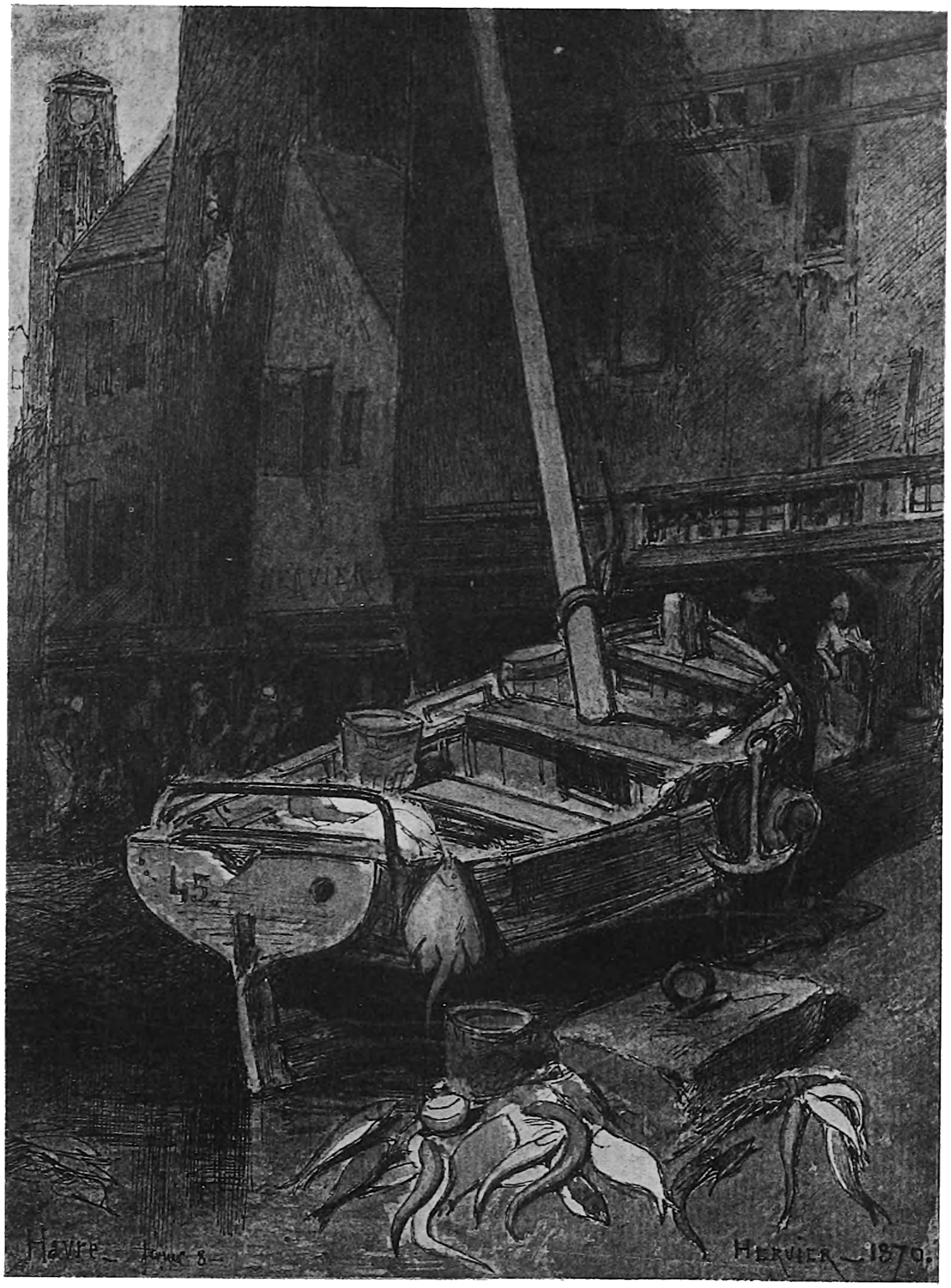
"CHAUMIÈRES EN NORMANDIE" (WATER-COLOUR) *(Gandouin Collection)* PLATE PAR HERVIER



"RETOUR DE LA PÈCHE." FROM THE WATER-COLOUR BY ADOLPHE HERVIER.

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"A STORMY EVENING" BY HUGO GRIMM

able because the artist is entirely self-taught. Herr Grimm is no mere imitator of Nature, but nevertheless he observes her closely, seeking out those beauties which are hidden to those who as they pass by cast a hurried glance. It is certainly an unusual thing to find a man who has spent years of dreary toil at the desk turning out such good work at the easel. His *Autumn Landscape* has, with another work by him, been acquired by the Archduke Eugen for his private collection.

A. S. L.

ART SCHOOL NOTES.

LONDON.—Sir Edward Poynter, when distributing the prizes last month at the Royal Academy schools, made no comments on the general quality of the work submitted by the painter students, but that it was unsatisfactory was admitted by many of the members who were present on the prize night. Some of it, of course, was good, and the excellence of the cartoons drew from the President a few words of high commendation as he handed the prize to Miss Robilliard, but the landscape painting Academicians seemed dissatisfied with most of the Creswick studies, and none of the sets of drawings from the life was considered good enough for the first prize, which was accordingly withheld. A remarkable feature of the prize distribution was the success of the women-students, who, in the painters' competitions, carried almost everything before them. The competition for the Creswick prize of £30 for landscape *In an Orchard* brought forth fourteen canvases, one of which showed the influence of Mr. J. W. North, and another, still more strongly, that of Mr. H. H. La Thangue. But to neither fell the prize, which was awarded to Mabel Genevieve Dicker for a vigorously handled study of apple trees and sky. In the Armitage competition for a design in monochrome for a figure-picture, *Elijah Raising the Widow's Son*, the first prize of £30 went deservedly to Amy Joanna Fry, and the second prize of £10 to Hetty Muriel Bentwich.

So far, all the honours had been taken by the women, who at the Academy schools now compete on exactly level terms with the men, and when the name of Amy Joanna Fry was announced again as that of the winner of the most important painters' prize of the year, the applause was tremendous. The prize was that of £40, offered for the best design for the decoration of a portion of a public building, illustrating *Husbandry*, a capital subject, capable of an infinite variety of treatment. But in none of the seven water-colours submitted was there much feeling for decorative design. There were some excellent qualities in the work that gained the prize, but its strong point was colour rather than composition. Miss Fry, who carried off the cartoon prize two years ago, was a pupi at the St. John's Wood Art School before she commenced to study at the Royal Academy. It was

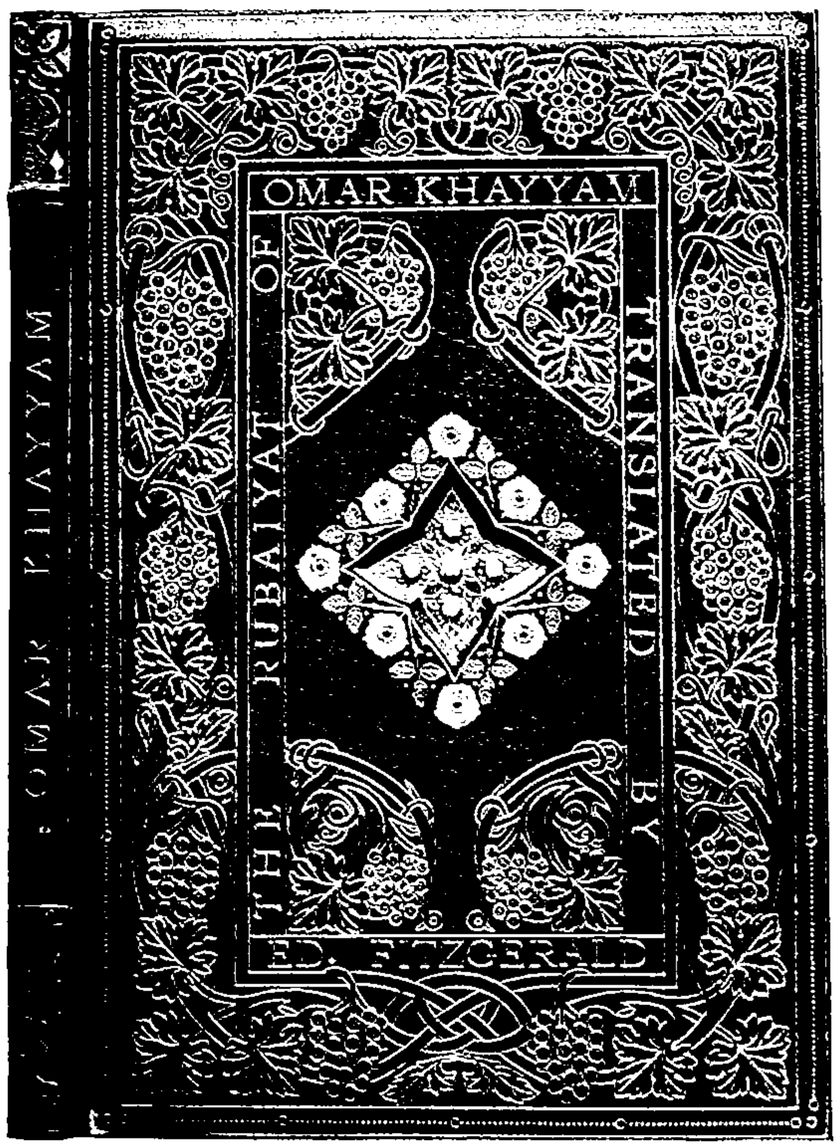
curious to notice among the works sent in for this competition a design that was frankly imitative of Blake.

The contest for the prize of £25 and silver medal for the best cartoon of a draped figure produced some of the best work of the year at the Academy schools. The award was given to Marianne H. W. Robilliard, for a study of a girl with a chaplet of seaweed, and cloak and tresses floating on the breeze, that was an admirable representation of the subject set, *A Draped Female Figure on a Wind-swept Seashore.* Miss Robilliard, who received her early training at the Crystal Palace Art School, won the Turner Gold Medal last year at the Academy and the Creswick prize the year before. Both the medals for painting the nude from the life were taken by women students, the first by Margaret Lindsay Williams and the second by Dorothy Webster Hawksley. The study by Miss Williams of a man posed in an attitude resembling that of the sailor in *The Boyhood of Raleigh* was, in some respects, uncommonly good. It was especially so in the painting of the clear, unforced shadow, and in the colour of the light falling on the back and shoulders of the model.

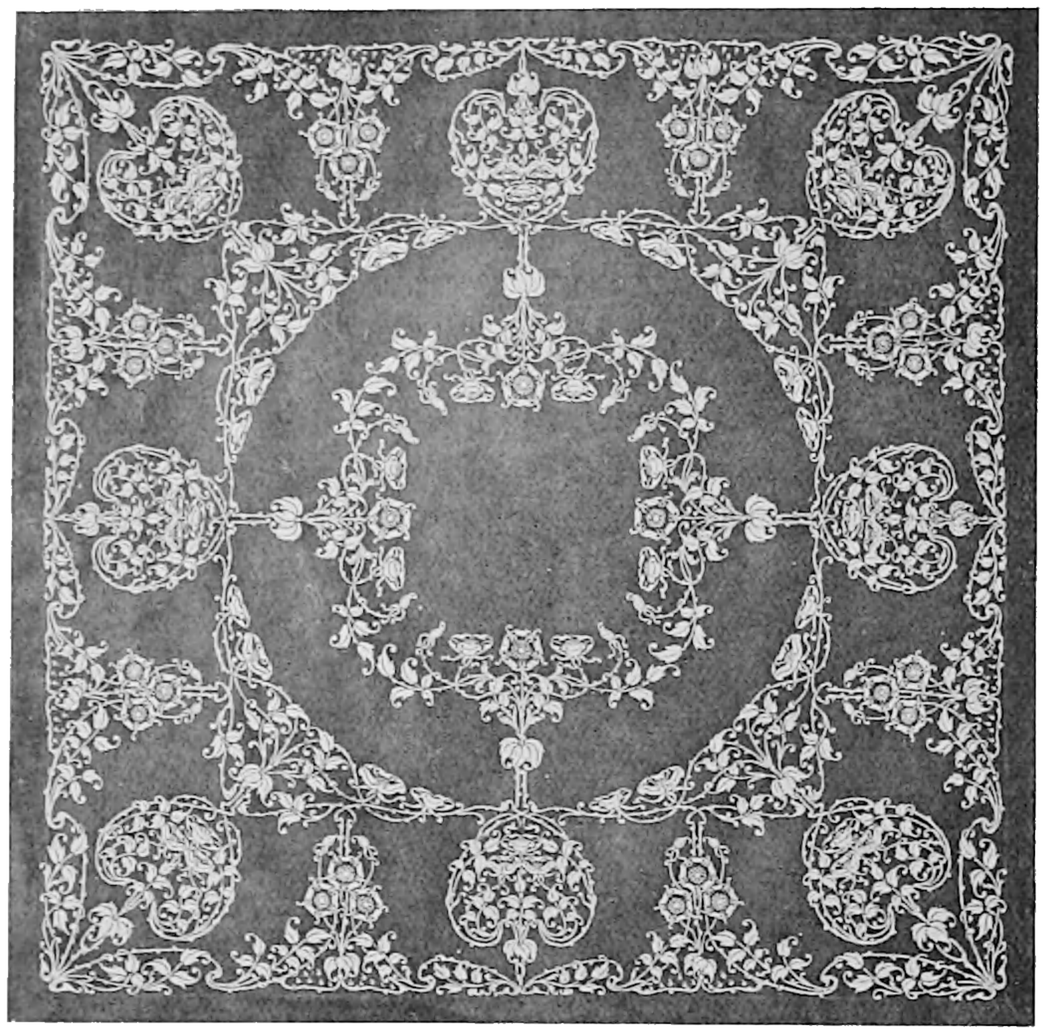
It has already been stated that the first prize for drawing from the life was withheld, and not unjustly, for the drawings collectively were not as good as they have been in some recent years. The second prize of £15 was awarded to Kenneth Edwin Wootton, and the third of £10 to Mabel Genevieve Dicker. Miss Dicker was, however, disqualified, as she had gained the same prize in 1905. The medals for the best heads from the life in oil were the only awards in painting gained by the men students. The first medal was given to Stanley Edward Hewitt for a painting of a girl in a pink dress, with the face, carefully painted but a little hard, seen nearly in profile. The second medal fell to Charles Vincent Holder.

In sculpture the high standard of the past decade was fully maintained. There was a time when the interest of the Academy competitions was almost entirely concentrated in the painters' work, and little or no attention was paid to the sculpture, but nowadays the modellers' work seen in the Academy prize studies is often of a better class than that of the painters, and this was so in the competitions of last month. There were eleven candidates for the prize of £30 for the model of a design, *Orpheus and Eurydice*, and although it was fairly won by John Angel, there was not much to choose in merit between his work and that of several other students. The second prize of £10 was awarded to Percy Bryant Baker. The same students were respectively first and second in the competition for the prizes of £20 and £15 offered for the best set of four models from the life. Mr. Angel also secured the first silver medal for a bust from the life, the second going to Allan Gairdner Wyon. The silver medal given for a model of a running design for a frieze round a library was awarded to William Wheatley Wagstaff. No prize in sculpture was gained by a woman student, but a Landseer scholarship of £40 was given to Millicent Wadham, who gained the £30 prize for the model of a design in 1906, and the first medal for a bust in 1907. Landseer scholarships of £40 in sculpture were also awarded to William Charles Mathias, William Charles King, and Allan Gairdner Wyon; and in painting to Philip Stuart Paice, H. E. F. M. de Poix, Gerald Leslie Brockhurst, and Harold Notley.

In architecture the chief honours at the Academy



BOOKBINDING BY A. H. BRUCE
(Northampton Polytechnic Inst., London)



DESIGN FOR DAMASK NAPKIN — DESIGNED BY WM. J. FERRIS
(Belfast Municipal Technical Institute)

fell to Louis de Soissons, who won the £25 prize for architectural design, and the travelling studentship of £60 offered for the best design for "An open-air Bath of Architectural character situated in a Public Park." Minor prizes in architecture were awarded to Richard Bertram Ling, Henry Quilter, Philip Edward Webb, David Wickham Ayre, and Alan Binning.

Mr. Reginald Blomfield, A.R.A., will give four addresses to the Royal Academy students next month, all dealing with early French Renaissance architecture. The first address, "The Italians in France," will be given on February 1st; the second, "The Master Builders," on February 4th; the third, on "Gaillon and the Royal Buildings," on February 8th; and the fourth, on "Domestic Architecture to the Death of Francis the First," on February 11th. These addresses will be followed by four on sculpture, delivered by Mr. W. R. Colton, A.R.A., on February 15th, 18th, 22nd, and 25th. Those on the 15th and 18th will be "Preliminary—to the Sculptors of To-morrow." On the 22nd, Mr. Colton will speak on "Two Great Sculptors of Modern Times," and on the 25th, on "Two Great Sculptors of Olden Times." The addresses will in every case commence at four o'clock, and all exhibitors at last year's Academy are entitled to tickets of admission.

The example of bookbinding shown in the illustration accompanying these notes (p. 325) is one of the best works of its kind that have ever been produced by a student of that famous technical school, the Northampton Polytechnic Institute, St. John Street, E.C., the Artistic Crafts Department of which is directed by Mr. John Williams. At the Northampton Institute, which is for professional students only, the apprentice-bookbinder, who works in a large shop where there is much subdivision of labour, is given opportunities that he might not otherwise obtain of studying and practising the refinements of his profession under Mr. F. Sangorski and Mr. S. Byrnes. Mr. Sangorski, who is at the head of the bookbinding classes, is a master of every branch of his craft, and an enthusiastic worker who spares himself no trouble in helping his students and inspiring them to efforts that may lead them to better things. The binding of Fitzgerald's rendering of Omar Khayyam's poem is the work of Mr. A. H. Bruce. It is executed in green morocco. The vine leaves and grapes are inlaid in leather of lighter green and pale purple, and the stones used in the ornamentation of the design in the centre are lapis-lazuli and opals.

"THE SOUTH WIND" — PANEL IN PAINTED ENAMEL BY ALICE BRITTAIN
(Belfast Municipal Technical Inst.)

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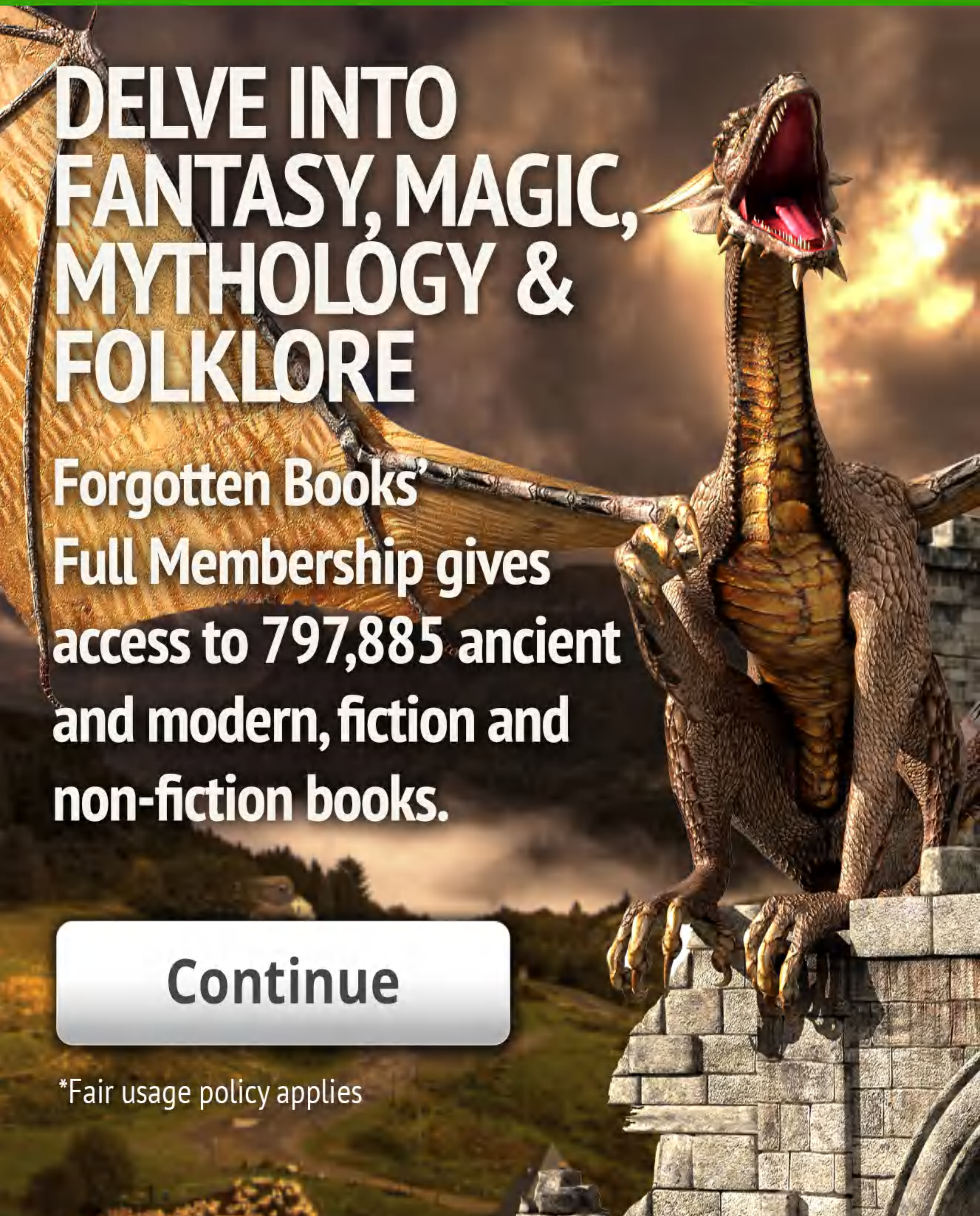
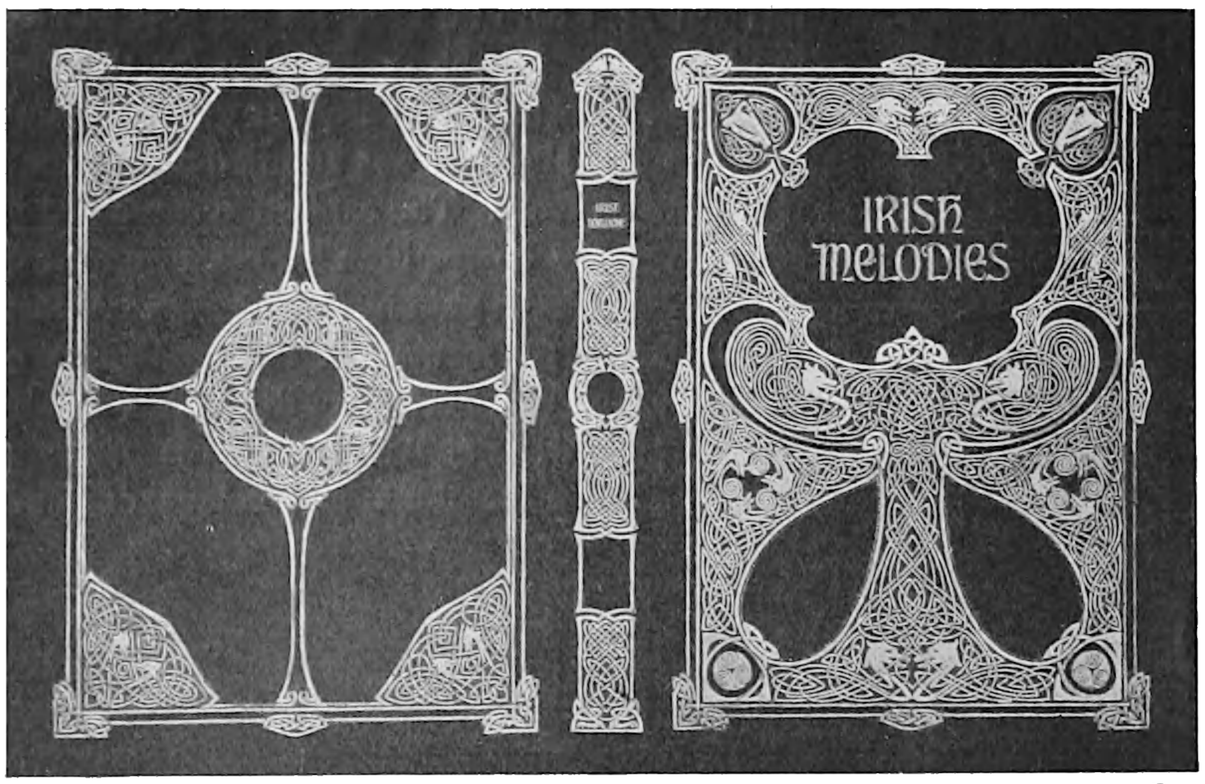


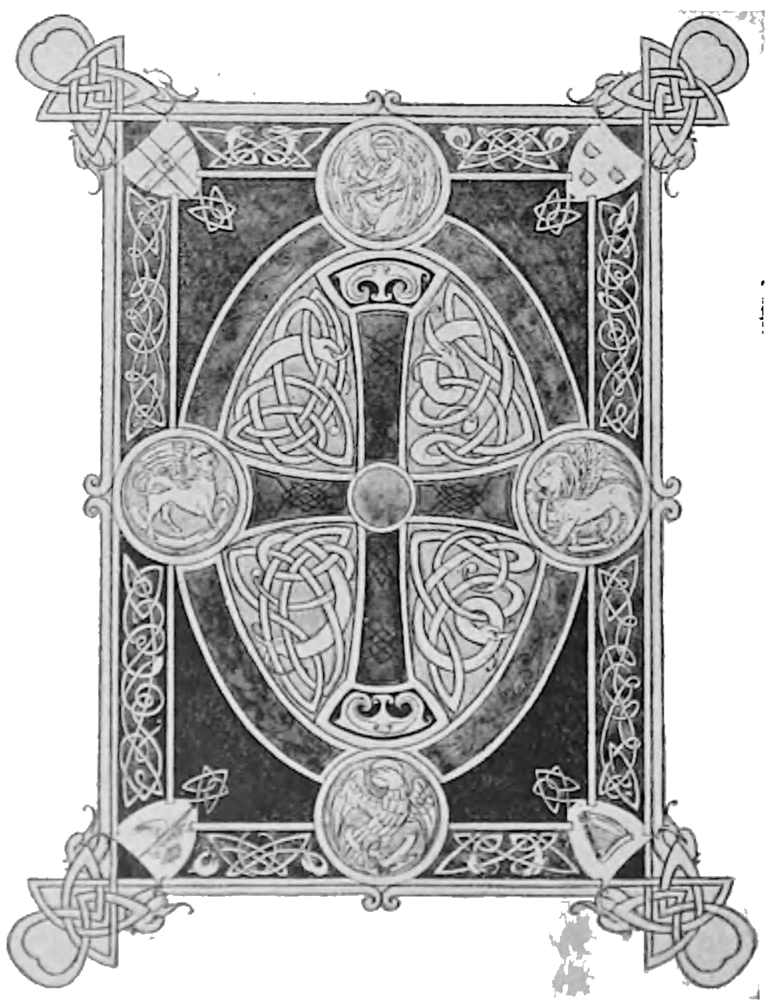


DESIGN FOR BOOK COVER—CELTIC STYLE
BY JOHN CAMPBELL
(Belfast Municipal Technical Institute)

Simpson, and the landscapes of Annie Barber and Mary Simpson. There were designs too by Leonard Brightwell and Gertrude Steel. W. T. W.

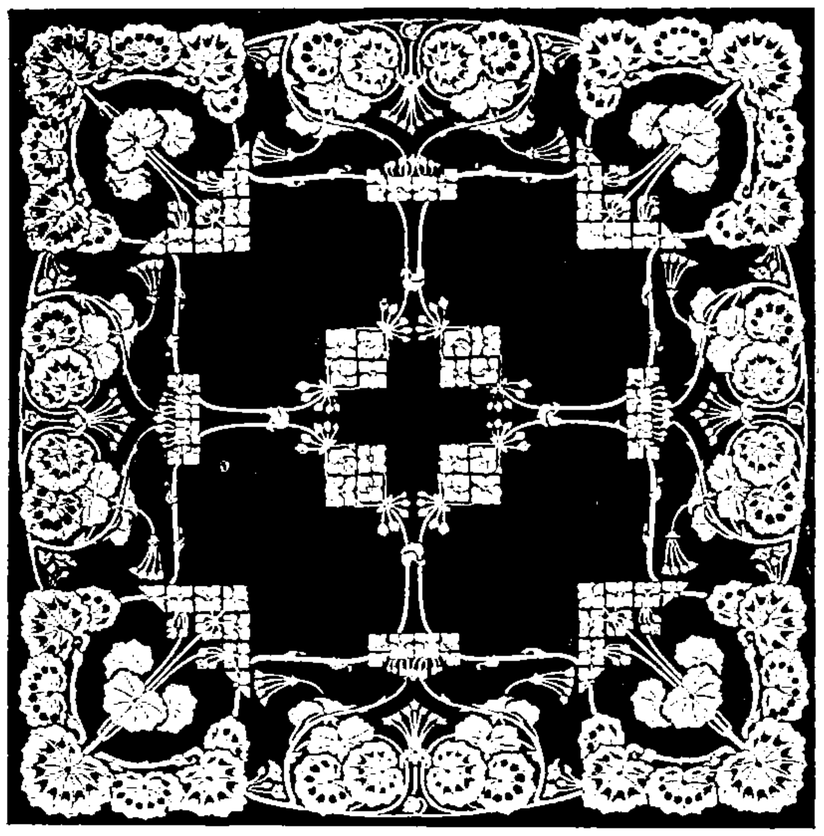
(Some illustrations belonging to our Correspondent's notes on the Academy School Competitions are unavoidably held over till next month.)

It is to be hoped that there will be a good muster of craftsmen and students at the important series of lectures inaugurated this month by the Carpenters Company. These lectures, for which free tickets can be obtained by any one from Mr. J. H. Freeman, the Clerk, will deal with preliminary design in the constructive arts, and will be given at the Hall of the Company in London Wall every Wednesday evening at 7.30 from now until April 7. Though it is intended that they shall be as exhaustive as possible, the aim of the lectures, which will be delivered by such well-known authorities as Messrs. Weir Schultz, Guy Dawber, Romney Green, Troup, C. F. Voysey, Baillie Scott, Charles Spooner, Laurence Turner, and Starkie Gardner, is to encourage those who attend to study the subjects for themselves, and for this purpose to make use of the vast material available in London. At the close of the course there will be six competi-



PANEL BASED ON EARLY IRISH ART
BY FRANCES H. DUNCAN
(Belfast Municipal Technical Institute)

PANEL BASED ON EARLY IRISH ART
BY JAMES SLATOR
(Belfast Municipal Technical Institute)



DESIGN FOR DAMASK NAPKIN
BY HERBERT R. LILLEY

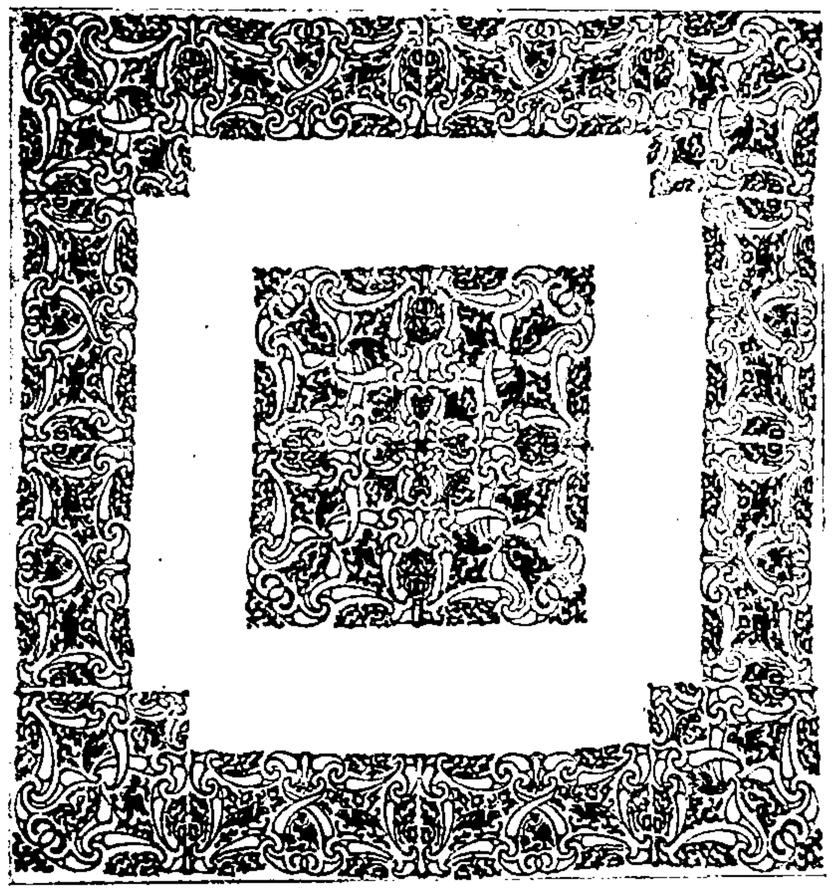
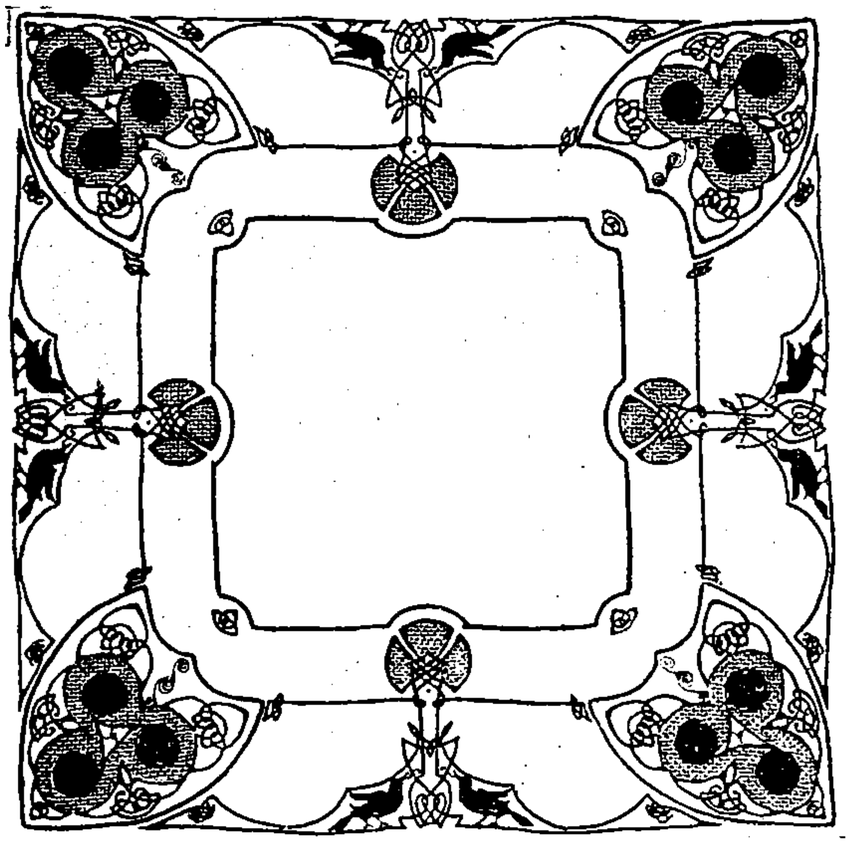
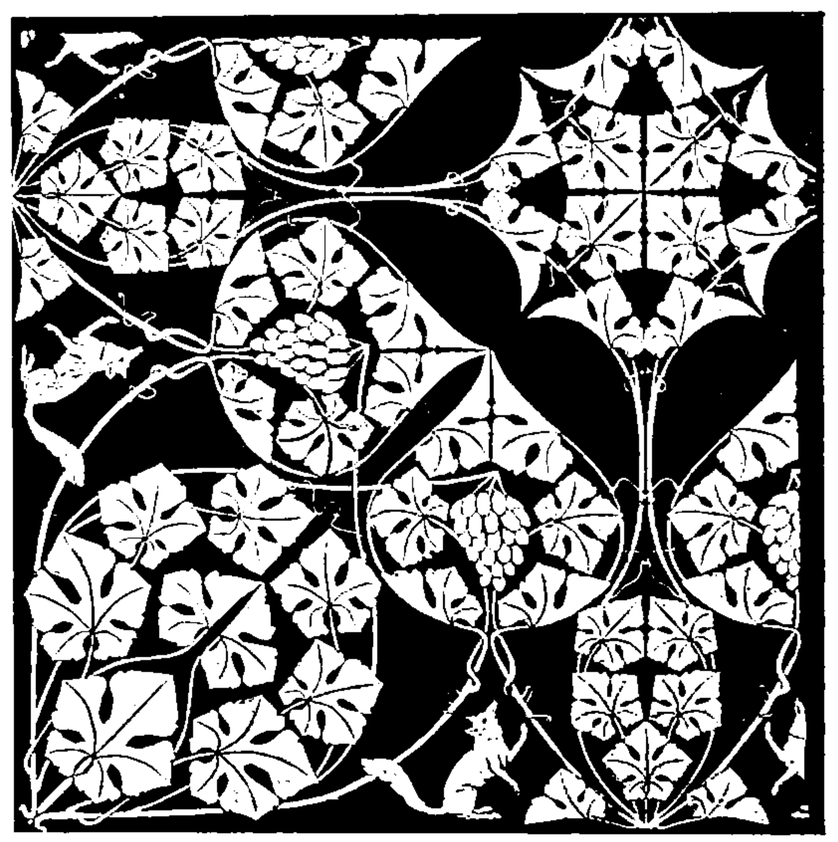


TABLE COVER—BLOCK PRINTED ON SILK
DESIGNED AND EXECUTED BY MARY A. CHAMBERS



EMBROIDERED CUSHION, DESIGN BASED ON EARLY IRISH ART, BY ELEANOR KERR



DESIGN FOR DAMASK TABLE CLOTH
BY WM. J. FERRIS

(Belfast Municipal Technical Institute)

tions for prizes, two of which will be entirely open, the rest being confined to craftsmen and others actually occupied in trades to which the lectures are relevant.

BELFAST.—The annual exhibition of work by students of the Belfast School of Art presented an attractive appearance in the large Central Hall of the Technical Institute, where it was recently held. Great as had been the progress shown in previous exhibitions, there was a decided improvement this year, although some of the work is still in an experimental stage. Considerable public interest is being shown in these annual displays, which no doubt have an influence in directing attention to art education and in attracting possible students and future artists. The school has now settled down in its new premises, and a few words as to its history and work may not be out of place. Previous

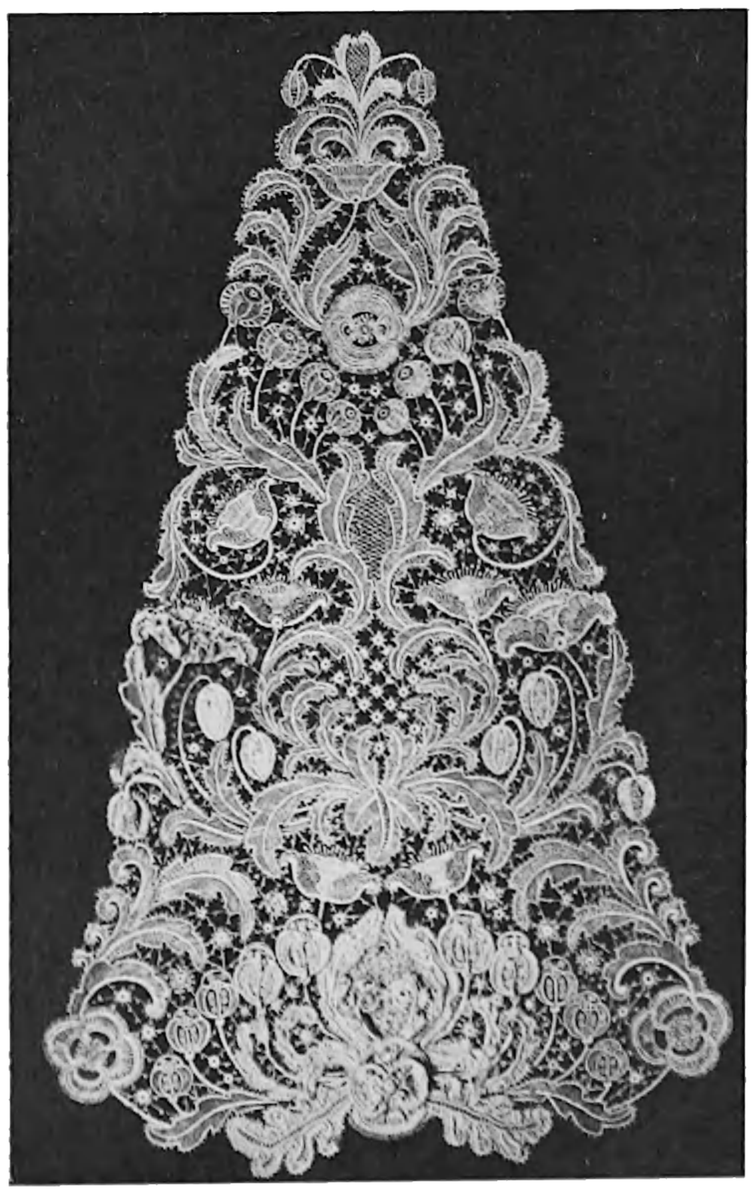
to the year 1901 the school was managed by a Board of Governors. It did some good work, and many designers in the local industries, as well as a number of artists well known in London, received training in its classes. In the year named, however, the school was handed over to the municipality, and becoming merged in the Technical Instruction scheme, it was entirely reorganised. It was lately housed on the topmost floor of the new Technical Institute and occupies an exceptionally good series of rooms, twenty-six in number, with adjustable

PANEL BASED ON EARLY IRISH ART
BY EDITH E. WILSON
(Belfast Municipal Technical Institute)

top and side windows throughout, an up-to-date system of electric light, and special furniture adapted to its needs.

From being the recognised centre of the linen weaving and white embroidery industries, Belfast has come to be known as the birthplace of the largest ocean steamers, and has added lithographic printing and many growing minor arts to its list of industries. Hence, it is to be expected that its Municipal School should have a bias towards decorative art and that its courses of study should aim largely at training art-workers to meet the local needs; but although designers, craftsmen and architects are being trained, every facility is given to the student showing ability in painting and sculpture, and an important branch of its work is the training of teachers for the schools of the surrounding districts. Classes for various handicrafts have been established, such as enamelling, metal-work, embroidery, lace-making, stained glass, and the school has become one of Art and Handicraft for Belfast and the province of Ulster.

With the approval of the Department of Technical Instruction, Dublin, under whose administration it falls, the school has organised its work to suit local requirements. Students have great individual freedom in selecting courses of study, but certain knowledge is required before complete specialisation in any branch may take place. The Lower School provides a general foundation and forms a preparation for entering the Upper School. In the latter there are four divisions or sections, an arrangement commenced in 1901 and now becoming usual, namely, Design and Handicrafts, Drawing and Painting, Modelling, Architecture. Drawing and painting is carried on side by side with the more practical branches until the time for complete specialisation is reached. Lectures and practice go hand in hand for a time; the electric lantern and a large collection of slides are in constant use, especially in the applied art division.



DESIGN FOR FRONT PANEL OF DRESS IN IRISH CROCHET BY MARY MCDERMOTT
(Belfast Municipal Technical Institute

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of another local industry and produced some interesting block prints on silk; the table-cover illustrated shows the possibilities of the blocks to form new patterns.

The modelling section of the school, from small beginnings, has become an important branch, and the memorial tablet by Elizabeth A. Ball may be noted as an example. Experiments are being made with minor handicrafts with a view to utilising local material. By means of monthly competitions students are encouraged to make freer and more personal sketches out of class hours, to supplement the severer studies executed under the teacher's guidance and to bring out latent artistic ability.

A CHROMO-LITHOGRAPHIC PORTRAIT OF COUNT LEO TOLSTOI BY PASTERNAK.

By the courtesy of Professor Pasternak we are enabled to give a reduced facsimile reproduction of an interesting portrait of Count Tolstoi which he has recently executed in lithography. "One would have thought," writes our Moscow correspondent, "that the jubilee of so popular an author as Tolstoi, who is greatly revered by all classes of the Russian people, would have resulted in numerous additions to the graphic art of the country; but, unfortunately, apart from numerous photographs in monochrome or colour of the Count and various reproductions of earlier portraits, practically nothing of importance has appeared in relation to him, and the fact is significant of the meagre *rôle* which original work of this character has hitherto played in Russian art. One of the few really artistic productions in this connection—if not indeed the only one—is the very fine lithograph executed by Leonid Pasternak, who has portrayed the venerable writer in his study. Pasternak is a great admirer of Tolstoi, whose personality and writings have on repeated occasions provided him with themes, his pastel portrait of *Tolstoi in his Family Circle*, now in the Museum of Alexander III. at St. Petersburg, and his illustrations to 'Resurrection' especially, being familiar to many in the form of reproductions. A couple of years ago the artist published an etched version of one of his head studies of the Count, and now he has taken advantage of the chromo-lithographic medium to reproduce in simplified form an earlier study in oils which he made of Tolstoi while seated at his work table. For draughtsmanship of the impressionistic quality of Pasternak's, lithography offers an unusually wide field, and although we have here one of his first essays in this, for him, entirely new sphere, it must be conceded that he has already proved himself a master. The lithograph bears the imprint of the graphic section of the Stroganoff School of Applied Art, where the cultivation of the graphic arts is being ardently fostered, and where, in fact, some very encouraging results in this connection have already been achieved."

REVIEWS AND NOTICES.

Scottish Painting Past and Present, 1620-1908. By James L. Caw. (Edinburgh: T. C. & E. C. Jack.) 25*s*.—When one considers the size and comparative poverty of the country, its isolation from the great art centres, and the limited nature of the facilities for the acquisition of that thorough and complete craftsmanship which is so essential to the fullest artistic expression, it is surprising to find that Scotland has produced so many painters of distinction, of whom some have achieved a world-wide renown, while others, though comparatively unknown outside the country of their birth, have yet contributed work of enduring value, of high artistic merit. No writer has hitherto essayed a full and comprehensive historical study and critical analysis of this art, though one or two have with scholarly insight contributed to a sectional knowledge. Mr. Caw, the director of the Scottish National Galleries, has in this volume covered the entire field from the time of Jamesone to the present day. Encyclopædic in extent, and indicative of wide and accurate knowledge and much painstaking study and research, Mr. Caw's history is a valuable and timely contribution to the literature of art. It comes at the psychic moment, the period at which a reviewer can look back at the accomplishment of the past from a stage at which progress seems to have been arrested and no new forces calculated to affect the inerrancy of the judgment are asserting themselves. The book is divided into two parts. In the first portion two chapters are given to the earlier painters from Jamesone to David Allan, whom Mr. Caw rightly designates "The Precursors," as it was not until Raeburn appeared that one could really speak of a Scottish school of painting. To the portraiture of Raeburn, the historical and domestic *genre* of Wilkie and his contemporaries and followers, the Spanish pictures of Phillip and the work of the landscapists to 1860, Mr. Caw gives considerable space; but as the better known of these painters have already been very fully dealt with by many

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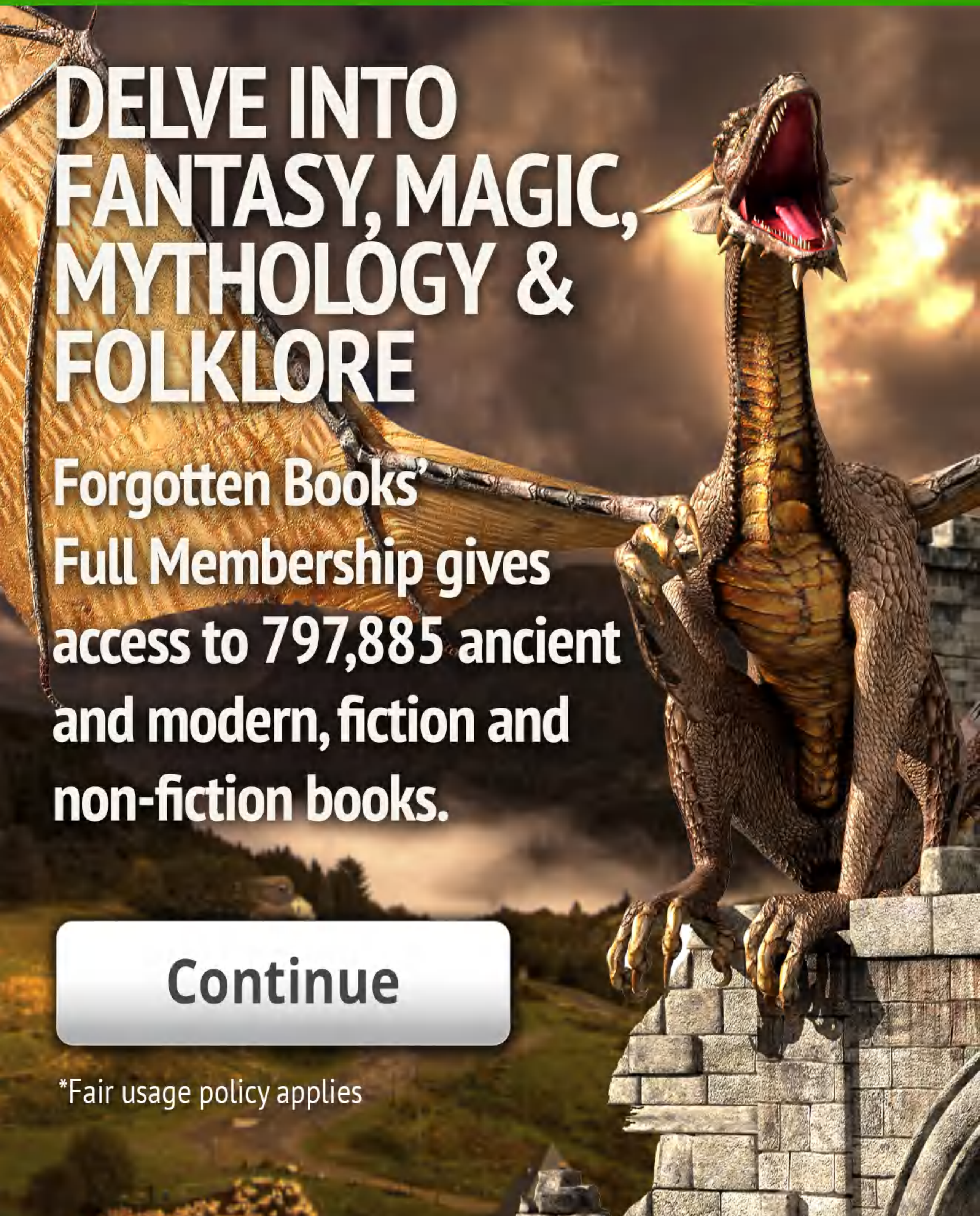

previous writers, the greatest interest of the volume lies in its survey of the last fifty years of Scottish art from 1860 to 1908, to which nearly 300 of the 500 pages of letterpress are devoted. It is in this survey that Mr. Caw has been confronted with his greatest difficulties, the maintaining of a true perspective and correct judgment in estimating the value of contemporary or comparatively recent art, and measuring and apportioning the influences which have directed and moulded it. If the informed reader may not at all times be inclined to accept Mr. Caw's conclusions, he cannot but be impressed by their general accuracy, and above all by the fearlessness with which they are stated. One cannot read the book without admiring the keen perception, accurate information, critical acumen, ripe judgment, and well reasoned conclusions of the author. Especially valuable and interesting are the chapters on Orchardson and Pettie, whom he brackets together though their styles were so dissimilar, Paul Chalmers, McTaggart, and Guthrie, Walton, Roche, and Lavery, the leaders of the Glasgow school, and the closing chapter in which a *résumé* is given of the subjective, emotional and technical characteristics of Scottish painting. Seeing that Mr. Caw has gone beyond his title in including a chapter on etchers and illustrators, it might have been advisable had he added another on sculpture, and displayed a little less of the pre-Raphaelite by excising reference to a number of contemporary painters whose work is not of sufficient importance to be included in such a volume. He would then have covered the whole field of Scottish art. As it is, however, his book is truly national and monumental. It is well illustrated.

The Shores of the Adriatic. Second Part. The Austrian Side. By F. HAMILTON JACKSON, R.B.A. (London: John Murray.) £1 1*s.* net.—Remote from the beaten track and comparatively little known to English travellers, the Austrian side of the Adriatic retains a mysterious charm, greater even than that of its opposite rival, which has been so thoroughly exploited that there remains little fresh to be said of it. For this reason Mr. Jackson's new volume, following much the same lines as its predecessor dealing with the Italian shores of the famous sea, will be welcomed with enthusiasm, not only by the ordinary tourist, to whom the exterior aspect of a country chiefly appeals, but by all who are interested in the still unsolved ethnological and archæological problems connected with the Küstenlande, Istria and Dalmatia, as well as by students of architecture and the pictorial arts, folklore and costume, all of which, though they betray marked affinities with those of Italy and the East, are stamped with a distinctive character of their own which in future developments seems likely, in certain directions, to become more marked than it is now. Beginning with an eloquent general description of the physical characteristics of the Austrian sea-board and of its inhabitants, Mr. Jackson, who has supplemented his own observations by close study of the work of his predecessors in the same field, tells in succession the chequered story of the various districts, noting the traditions and superstitions, customs and costumes of each, deftly weaving his personal experiences into a narrative of unflagging interest, every section of his text being copiously illustrated with excellent reproductions of good photographs of streets and churches, art treasures, groups of natives, etc., and original drawings of architectural details, the latter from his own hand. It is, perhaps, in the descriptions of notable buildings that the writer's expert knowledge is most clearly revealed, so well is the significance of every peculiarity of structure brought out.

Sheffield Plate: Its History, Manufacture, and Art. By HARRY NEWTON VEITCH. (London: Geo. Bell & Sons.) 25*s.* net.—To the scanty literature already in existence dealing with Sheffield plate, Mr. Veitch's book forms an important and very valuable addition. Apart from his own wide knowledge of the subject the author has spared no pains to make his work an exhaustive and comprehensive treatise on this lost craft. After tracing the historical and economic conditions which led up to a demand for metal ware which should be cheaper than solid silver and superior to the "treene" and pewter vessels and table ware then in common use, he tells us how the art of Sheffield plating was discovered by Thomas Bolsover in 1742 and successfully developed by his apprentice, Joseph Hancock. The essential difference between Sheffield plating and all other methods of plating is that in the former method the rare metal is fused on to the base *before* making up and not *after*, as is the case in other kinds of plated ware. Very interesting chapters are devoted to a survey of the numerous processes of manufacture, first of the plate, and then of the article fashioned therefrom. The making of Sheffield plate can be divided into two periods, the first during which copper was invariably used as the base metal, and the second period in which German silver was sometimes used as the foundation upon which the sterling silver was plated. Illustrative of the ware produced during the first period, there are thirty-two excellent repro-

ductions from photos of actual pieces, and a large number of reproductions of pages from an original maker's catalogue, besides several illustrations of pieces that belong to the second or silver mounted period. There is a chapter devoted to electro-plating, the later invention which has usurped the place and killed the industry of Sheffield plating, and a chapter dealing with the various methods of faking. At the end the author gives a tabulated list of the various marks and the makers' names, and a very long list, containing many hitherto unclassified names, of makers in Sheffield, Birmingham, London, Nottingham, Edinburgh, Glasgow, Dublin, and on the Continent. The book is interesting to the general reader, but will be of special value to the connoisseur and collector.

Ferdinand Georg Waldmüller; sein Leben, sein Werk, und seine Schriften. Herausgegeben von ARTHUR ROESSLER und GUSTAV PISKO. 2 vols. (Vienna: Karl Graeser & Co.) Mk. 136.—The Austrian painter whose *œuvre*, artistic and literary, is presented to us in the two sumptuous volumes bearing the above title, was one of those, unfortunately not few in number, whose merits are not appreciated adequately until long after they have passed from the world. In Herr Roessler's introduction to the first volume—a bulky tome containing some hundreds of excellent reproductions of Waldmüller's paintings and drawings—and in the essays and other documents reprinted in the second volume, we learn many interesting details of his strenuous career, the predominating feature of which was the unceasing optimism displayed by the artist in the face of continual discouragement, beginning in youth, when, in the teeth of parental opposition, he preferred art with penury to an uncongenial profession with plenty, down to his last years, when straitened circumstances forced him to sell off an accumulation of his pictures by auction. When a few years before that, in preparation for a voyage to America, he offered thirty-one of his works for sale in Vienna, not one was sold; but it so happened that the British Ambassador, Lord Seymour, visited his exhibition, and, being impressed with the masterly qualities of his work, gave him an introduction to Queen Victoria and her illustrious Consort, who were the first purchasers of his works in England. He spent a week in this country on that occasion, and when during that time the rest of the pictures he brought over were put up for auction they were all sold—to his complete satisfaction, as he tells us—a result which greatly impressed him as showing how much better art thrives where it is not, as it was in Vienna at that date, dependent on bureaucratic patronage. He has a good deal to say on this question of the State patronage of art, but while in the case of France he is pleased with the good results flowing from it, he attributes the sterile condition of art in his own country to the blighting influence of officialism. The fact is that Waldmüller was in advance of his time. He was a secessionist long before secession as a name was ever heard of. By precept and practice he strove to rend asunder the fetters of Academicism which held Art prisoner. It is very instructive to read of the methods of teaching in vogue when he came on the scene. Students were wont to serve eight or even ten years in the schools, copying from sheets—Vorlegblätter—and casts put in front of them. Very different was his own method. He held that the student should not spend more than a year or two at the school and should begin to study direct from nature at the very outset, and he particularly insisted on the importance of studying closely the human form from the living model, first in detail and then in its entirety. He proved a very successful teacher himself, but his ideas met with stubborn resistance. As to his merits as a painter, the reproductions contained in this work show that, curiously old-fashioned as many of his pictures appear, especially his *genre* subjects, there is underlying them all that sincere love of nature which was the burden of his teaching, and differentiated him from the mass of painters who flourished in his day. As a worthy tribute to a man who did so much to lift art on to a higher plane these volumes deserve a cordial welcome.

The Flowers and Gardens of Japan. Painted by ELLA DU CANE, described by FLORENCE DU CANE. (London: A. & C. Black.) 20*s.* net.—The Japanese are probably the best gardeners in the world. Their knowledge of plant-life and their appreciation of its varied beauties are altogether unrivalled, and we owe to them many of the choicest varieties of shrubs and flowers that ornament our Western gardens. The numerous reproductions of water-colour drawings which ornament this work are its chief charm. They enable those who have not seen the actual gardens partly to realise their quaint beauty and the wealth of blossoms which at certain seasons of the year cast a halo of glory over the land. The authoress of the text has made liberal use of Mr. Conder's great work on *Landscape Gardening in Japan*, and has added the results of her own careful study of the subject in a readable and informing account.

French Prints of the Eighteenth Century. By

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ambitions:—"Je ne suis qu'on chainon de la grande chaine des artistes," he says; and again—"L'originalité, telle que l'entend le public, n'existe pas dans le grand art. Les artistes qui n'ont pas la patience d'atteindre au vrai talent recherchent la bizarrerie, la singularité du sujet ou des formes, en dehors de la vérité. C'est ce qu'ils appellent de l'originalité, mais ça ne sert à rien. . . . Car, vous savez, l'art, ce n'est que l'étude de la Nature. C'est cette étude qui a fait la grandeur des Anciens et des Gothiques. La Nature, tout est là. Nous n'inventons, nous ne créons rien. . . . Les Grecs n'ont fait que copier ce qu'ils voyaient, avec une certaine exagération du caractère des formes." These interesting conversations are accompanied by a series of admirable plates illustrating some of the artist's most important works; while some pencil and wash studies, reproduced in facsimile, will appeal more especially to the artist and student. A catalogue of the principal works executed by the artist between 1864 and 1906, and a foreword by Monsieur Camille Lemonnier, add interest to this excellent work.

Kashmir. By P. PIRIE. With Illustrations by H. R. PIRIE. (London: John Lane.) 21*s.* net.—Although the restrictions on residence in Kashmir have been considerably modified of late years, and many now spend the summer in it, its remoter districts are still little known, and, in view of the jealousy of the inhabitants at the intrusion of foreigners, considerable courage is required to penetrate into them. No little credit is therefore due to the sisters who have collaborated in the production of the new volume on what is aptly called the "Land of streams and solitudes," which is illustrated with numerous reproductions, the greater number in colour, of sketches made on the spot. The success of their trip must have been in a great measure due to the tact with which the native point of view was recognised and the readiness to fall in with native ways, even with the disregard of the value of time that is so irritating to the traveller anxious to turn it to the best advantage. In her opening chapter Miss Pirie shows a true appreciation of the wonderful river-road so dear to the Kashmiris, who call it the Veth, an abbreviation of the Sanskrit Vitasta that is identical with the Hydaspes of classic historians, and along whose banks from Srinagar, the City of the Sun, can be traced the ruins of ancient temples and shrines to where, near its source, once rose the most splendid of all, Martaud, the Temple of the God of Light. "Up and down the wide and placid river," says Miss Pirie, "go the flat-bottomed, slow moving boats of the country, the wide grain barges, the doongas, with their roofs and sides of matting, the deep-laden market boats and the little fishing boats, so often drawn up near the bank with a wide net outspread, its wet meshes glittering in the sunshine like a dragon-fly's wing." Choosing for their own mode of progression the doonga, in spite of its discomforts, the sisters were able to penetrate in it far beyond the usual limits of a river trip till they came "to where, above the level of the birch trees, lie silver meadows frosted thick with small white anemones, where the stream flows through rocky gorges, swept always by an icy wind which adds its voice to the torrent, grown almost too awe-inspiring in these desolate heights for mere human understanding." As to the route followed after the doonga was left, a discreet reserve is maintained, but enough is told of its fearful charms to make the reader long for more.

The Old Masters. (London: J. M. Dent & Co.) 2 vols. 21*s.* net.—Among the hundred coloured reproductions of pictures by the great masters of Holland, Flanders, Germany, Italy, and England, which with the notes thereon go to make up these two handsome volumes, there are few indeed with which it would be easy to find fault, and taken as a whole they compare very favourably with reproductions executed by the costliest processes now employed. The works selected are some of the finest of those which have found a home in the chief galleries of Europe, and though the Dutch and Italian painters are most in evidence, there are some good examples by the Spanish, French, and British schools, even Corot, who died only some thirty years ago, being represented by a characteristic work. Considering the good quality of the reproductions, which are all mounted on a grey paper, the work is remarkably cheap.

Ghirlandaio. By GERALD S. DAVIES. (London: Methuen & Co.) 10*s.* 6*d.* net.—Ghirlandaio has been strangely neglected by modern art biographers. Born in 1499, Domenico di Tommaso di Currado di Doffo Bigordi—to give him his full title, Ghirlandaio being a mere nickname variously explained—was a very distinguished member of the minor group of Florentine artists who paved the way for their greater successors, Botticelli, Perugino, Raphael, Leonardo da Vinci, Andrea del Sarto and Michael Angelo. Like many of his contemporaries, he began his career as a goldsmith, retaining to the last, says his new critic, his delight in handling "the jewelled braveries, the gold brocades of his stately Florentine maidens, the pearls, the topazes, the carbuncles

which glitter at the breast or mitre of his saints and bishops." Avoiding the too common fault of over-laudation, Mr. Davies traces the gradual development of the master's distinctive style, dispelling by the way several long-accepted errors, notably that he exercised a strong influence over Benedetto da Maiano, the truth being, in his opinion, exactly the reverse. Only by a close study of the great frescoes at Rome and Florence can the full strength be realised of the man whose art, he says, "illustrates as does perhaps no other the spirit of the Renaissance, especially of the Florentine Renaissance, in the hour of its strength and vitality;" but the series of full-page reproductions of the best of these charming compositions, though they of course fail to render their rich and delicate colouring, will do much to substantiate the claim advanced that their author, "though he was not perhaps a genius, had talent of the highest order, artistic instinct, broad power of grasping all the essentials of his art, and extraordinary self-control in his use of them, producing a result which is his own, and has upon it the special stamp which never fails to impress itself on the work of an artist who follows his own star."

Die Wohnung der Neuzeit. Herausgegeben von Prof. Dr. ERICH HAENEL und Baurat Prof. HEINRICH TSCHARMANN. (Leipzig: J. J. Weber.) Cloth, 7 Mark 50 Pf.—In a previously issued volume called "Das Einzelwohnhaus der Neuzeit," the authors brought together a representative series of modern dwelling-houses designed mostly by German architects, and now in this complementary volume a large number of illustrations are given of interiors arranged and furnished also by well-known German architects. The illustrations, which are well printed, are classified under such headings as ante-rooms, reception and social rooms, dining-rooms, verandahs, work-rooms, nurseries, and so forth.

So indispensable has *Who's Who* become that we look for the successive issues as part of the regular routine of existence. The volume for 1909 (10*s.* net) which Messrs. A. & C. Black send us shows the same signs of vigorous growth as preceding issues, and the pages now number 2112. From the same office comes the new volume of *The Englishwoman's Year Book* (2*s.* 6*d.* net), containing, in addition to a vast mass of general information bearing on women's work and interests, a very valuable series of papers on occupations for women who have to earn their own living.

The Plate-Collector's Guide, which Mr. John Murray has just brought out (6*s.* net), is an abbreviation made by Mr. PERCY MACQUOID of the well-known and authoritative work of the late Mr. W. J. Cripps, C.B., on *Old English Plate.* In the present handbook those portions of the parent work are given in full which are necessary to a reader seeking a general knowledge of the subject, and certain sections of special interest to such have been enlarged. The book contains nearly 70 illustrations, as well as the lists of date letters, marks, etc., which are so valuable to the collector.

The Arundel Club in its fifth annual portfolio offers to its members a capital series of photogravure reproductions of pictures belonging to private collections. Two of the pictures reproduced are in the King's Collection at Buckingham Palace — Hogarth's portrait group representing members of the Popple and Ashwell families in a landscape setting, and a fine *Portrait of a Man with a Hawk*, attributed by Mr. Berenson to Alvise Vivarini. There are also works by Opie, Zoffany and Cotman in the series, while the Continental schools are represented by Sustermans, Granacci, Pesellino, Lochner, de Koninck, Le Nain, Rubens, Velasquez, and an almost unknown master, N. E. Pickenoy, whose two portraits of a man and a woman, painted in 1657, are among the best things in the portfolio. These portfolios can be obtained by joining the club, the subscription being one guinea a year, and those desirous of joining should communicate with the Secretary, care of Mr. Sidney Colvin, British Museum.

The Fine Art Society, of 148 New Bond Street, are issuing an etched reproduction of the famous picture, by Mr. F. Cadogan Cowper, A.R.A., *How the Devil disguised as a vagrant Troubadour, having been entertained by some charitable nuns, sang to them a Song of Love.* The etching has been executed by Monsieur F. Ruet, who has been very successful in translating Meissonier's pictures by this medium, and from our remembrance of Mr. Cowper's picture when it was shown at the Royal Academy in 1907, and again, last year, at the Franco-British Exhibition, we consider M. Ruet's reproduction to be entirely satisfactory.

Messrs. Frost & Reed, of London and Bristol, have published a photogravure of Peter Graham's picture, *Moorland and Mist*, an excellent example of his art, and one which cannot fail to give pleasure to lovers of Scotland and Scottish scenery.

An excellent calendar for the wall is the *Calendarium Londinense*, published at 2*s.* 6*d.* net by Mr. Elkin Mathews. Its pictorial feature is an original etching of the Tower of London by Mr. W. Monk, R.E.

THE LAY FIGURE: ON LOOKING BACKWARDS.

"How do you like this?" asked the Man with the Red Tie. "A Japanese critic recently said that the Greeks were great artists because they did not copy from the antique. Does not that strike you as quite a charming piece of artistic philosophy?"

"It is excellent," returned the Art Critic, "because it sums up in a single sentence all the essential points in a long-standing controversy. Of course, the critic meant that the greatness of the Greeks came from the fact that their art was not cramped by past tradition. It was free to develop in the way that suited it best and to establish its own principles."

"And also, remember, it was free to respond properly to the inspiration of the moment," continued the Man with the Red Tie. "It was able to reflect the spirit of the times in which it was evolved—that, I think, is the most important point of all."

"But does not our modern art reflect the spirit of our times?" inquired the Art Master. "Surely we who have the antique to draw from can keep in touch with present-day sentiment. Study of the lessons which the past has to teach us need not blind us to the present."

"I am not so sure about that," replied the Critic. "The lessons of the past are very apt to be misunderstood, and the people who learn these lessons most thoroughly seem to me exceedingly inclined to forget that there is any present at all. They occupy themselves so much with purely archæological investigations that they come after a while to resent everything of their own date as simply offensive in its newness."

"They get so used to groping among dry bones," laughed the Man with the Red Tie, "that the sight of anything robustly alive comes to them as an unpleasant shock. Fresh air stifles them when they are dragged for a moment out of the musty atmosphere of the tomb."

"Still, if archæological study is the habit of our times," insisted the Art Master, "our art must be archæological too; in that way alone will it reflect the modern spirit. I do not contend that our artists should try to work like the men who are long dead and gone, but I feel that they ought to uphold faithfully the traditions which these men established."

"In other words, you believe that because the modern artists have had many generations of predecessors they must be always looking backwards," said the Man with the Red Tie. "You argue that we must none of us think for ourselves; we must always refer to precedent to justify our opinions."

"We must, in fact, do exactly what the Greeks did not do," broke in the Critic. "No doubt there were precedents even in their time, but yet they had the courage, or the impudence, if you like, to go their own way, and that way led them to greatness. They made their own traditions and set up their own conventions, but they found the justification for both in what was going on about them—fortunate people, they had not the antique to draw from, or, if they had, ignored it."

"Do you really mean to suggest that we ought to forget all the great artistic achievements of past centuries and launch out into undisciplined experiment?" asked the Art Master. "Why, such a course would lead to absolute anarchy! Every man would be doing what seemed right in his own eyes, and art would infallibly disappear in such a turmoil."

"I daresay it sounds to you like blasphemy," said the Man with the Red Tie, "but I believe that art would grow stronger instead of fading away. It would become a living thing, in touch with the life of the people, not a sort of fossil dug up by men who are always burrowing underground among the dead."

"In touch with the life of the people!" cried the Critic. "There you have it! That is the secret of the greatness of Greek art and of all great art. It is quite possible that when the Parthenon figures were first shown some Greek archæologist—there were, no doubt, men who looked backwards even in those days—bitterly lamented the fact that they were unlike the archaic Egyptian statues; but this dull craving for what was past and done with was not strong enough to influence people of more intelligence. The Greek artists knew what the public wanted, if I may use the cant phrase of the present day in such a connection, and gave to their public the truest reflection of the spirit of their age. That they were fortunate in their time, I will readily admit; they lived in a beautiful world and under conditions which purified and ennobled their taste. But there is beauty in every age, and even now, in our restless, hurrying, modern life, it is to be found by the people who seek for it sincerely. It will always be invisible, however, to men whose eyes are in the backs of their heads."

THE LAY FIGURE.

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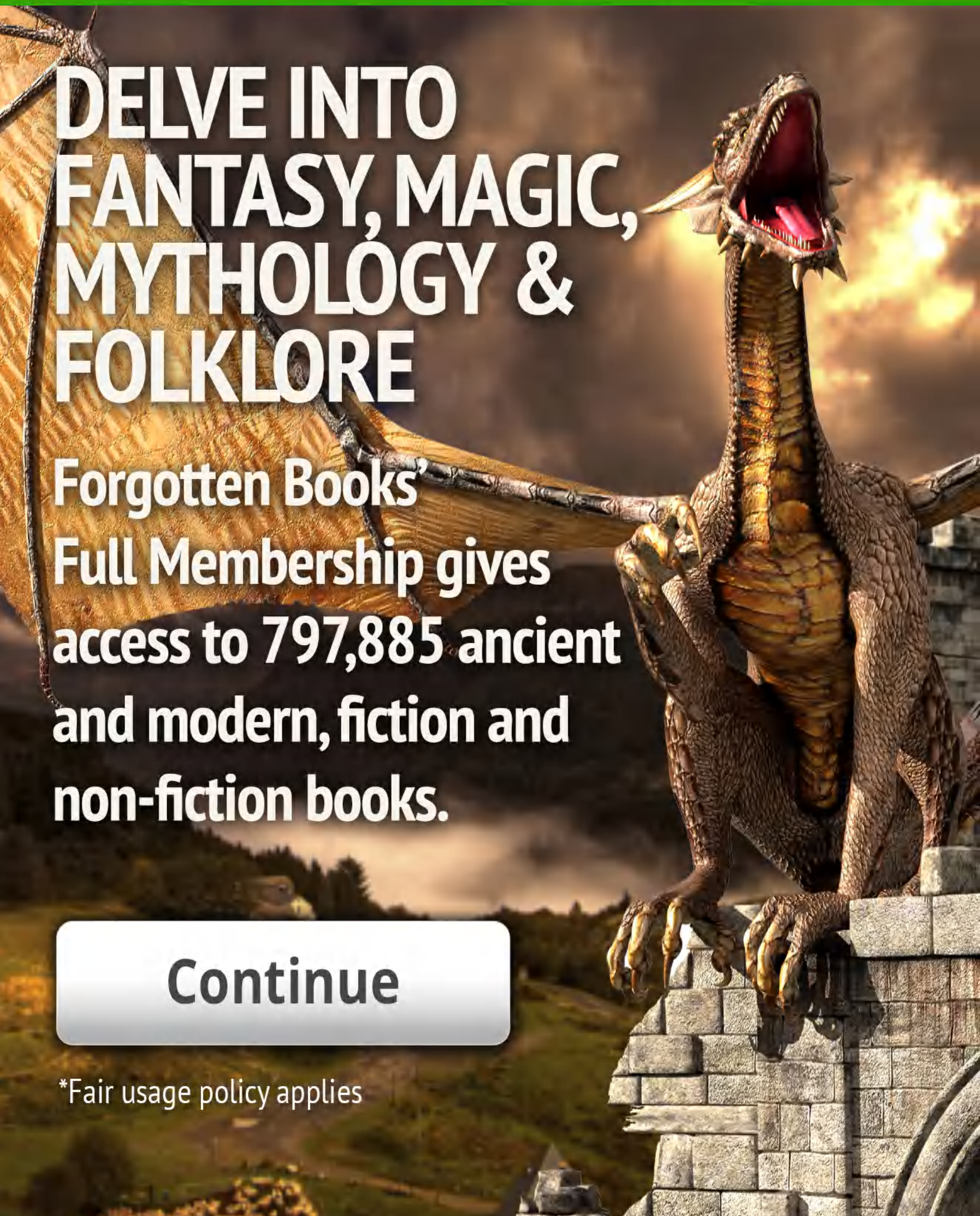

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PORTRAIT OF EMPEROR WILLIAM II
BY ARTHUR KAMPF

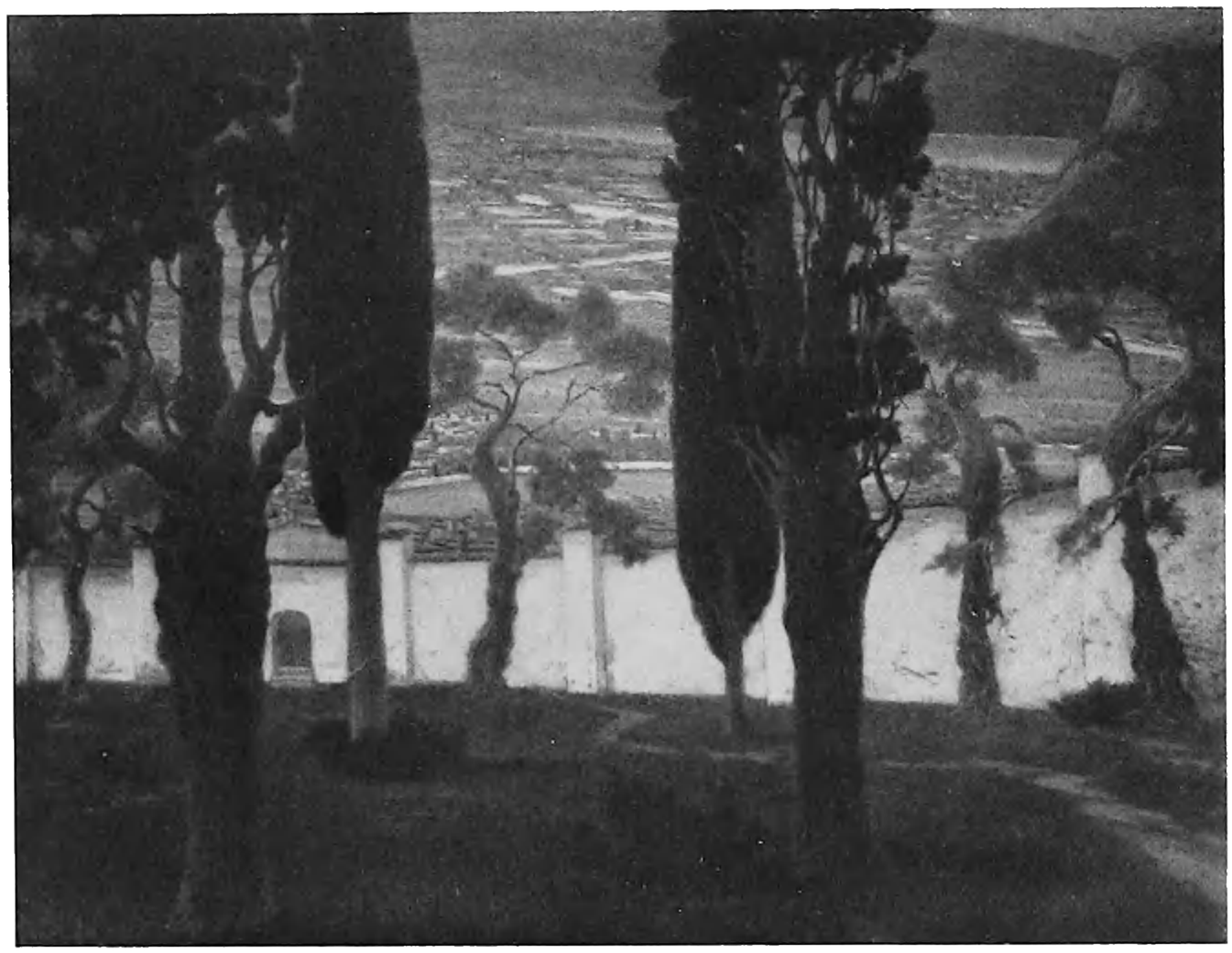
THE SCRIP

ELISABETH LUTHER CARY

GERMAN ART AT THE METROPOLITAN MUSEUM. BY CHRISTIAN BRINTON

For the first time in her history Germany is to-day the center of contemporary artistic interest. That precious principle of progress which drifted from the Low Countries to England, and from England to France, has at last crossed the Rhine and taken firm hold upon all phases of Teutonic esthetic expression. Without question Germany is the battle ground of present-day artistic development. No country shows such vitality, such initiative, or such a resolute desire to confront issues, however difficult. The entire nation is undergoing a process of esthetic as well as political and social rejuvenation. Cherished traditions are being flung to the wind, and that which is bold and experimental is welcomed with unbounded zest. And yet with her inherent genius for organization the net result reveals a consistency which is clearly the prelude to a decisive national style. The discoveries of other countries are being assimilated, not imitated, and everywhere is manifest a sturdy creative impulse, which, despite incidental exaggerations, nevertheless exacts admiration and respect. Until the present time Germany has produced artists, but not, in the precise sense of the term, that which may rightly be called art. Dominant personalities have risen and exerted a powerful influence as individuals, but the sum of their several activities has been contradictory. An incessant conflict between the real and the ideal, between the subjective and the objective, has been waged with changing fortunes, and not alone in painting but in letters and life as well. It was not, indeed, until the rise of modernism, not until German art and society had become to a large extent Prussianized, that a plausible solution of the dilemma presented itself or the widely divergent forces were brought to a focus.

Untouched by the humanizing thrill of the Renaissance, German art possessed, during many arid decades, no veritable principle of advancement. Her initial efforts were archaic and clumsy; the work of her middle period was crudely classical, and to this ill-digested classicism succeeded a grandiose and empty romanticism. Not until the present generation did the painters of the Fatherland begin to speak in full, resonant tones and cast off uncongenial restraint. Long the prey of idealogues and sentimentalists, Teutonic art has at last emerged free and untrammeled. Little by little the rigid methods of the past have given way before the splendor of the latter-day palette and the ready response to an everywhere triumphant individualism. The change has been the result of a similar change in the intellectual and economic status of the country at large. It is peculiarly typical of Germany that every important formative idea has sooner or later found its echo in the graphic or plastic arts of the nation. This was so in earlier days, and it is equally true of the present time. Modern German



ARCO — BY BENNO BECKER

painting specifically dates from the Franco-Prussian War. In certain of its more pronounced phases it is clearly the creation of Bismarck's relentless policy of blood and iron and the sublimely mordacious rhetoric of Friedrich Nietzsche. It is young, defiantly young, and in this restless juvenility will be found the excuse for much that is radical and uncompromising. It is not often that one is given the opportunity of witnessing art in the making. And yet by turning to Germany one may to-day enjoy that stimulating privilege.

At the opposite poles of contemporary Teutonic painting have stood for years two mighty spirits, between whom has surged the entire artistic production of the nation. In Adolf von Menzel and Arnold Böcklin were embodied the two historic and seemingly irreconcilable elements which have molded all recent German art and upon the fusion of which depends the salvation of the future. It is between such canvases as Menzel's *Iron Foundry* and Böcklin's *Island of the Dead* that the whole struggle has been waged—the struggle between observation and invention, between fact and the magic appeal of a rich and mellow fancy. Menzel, the exact and specific mannerist, and Böcklin, the profound master of mood, are the twin pillars of current German painting. The art of the one is in essence a brilliant adaptation of rococo motives; that of the other is fundamentally baroque. The former added a flexibility and sparkle, the latter a glowing romantic invocation to the native Gothic substratum. It is impossible to appreciate contemporary Teutonic art save in the light of these facts, for they are the foundation upon which has been erected that comprehensive structure which to-day so amazes visitors to the various exhibitions of German painting, sculpture and exterior as well as interior decoration.

DACHAU PEASANT WOMEN — BY WILHELM LEIBL

All Germans are by right of inheritance draftsmen rather than painters. The calm severity of line has ever more definitely represented the national character, both moral and esthetic, than have the soft seductions of tone. Yet, fortunately, there were two events which served to modify the cold rigors of the cartoonists and the quaint, sharp angles of the Gothic convention, and these two circumstances were the vogue of Piloty and his school in Munich after the middle of the last century, and the acceptance, in Berlin, through the gallant efforts of Max Liebermann, of the teachings of the French Impressionists.

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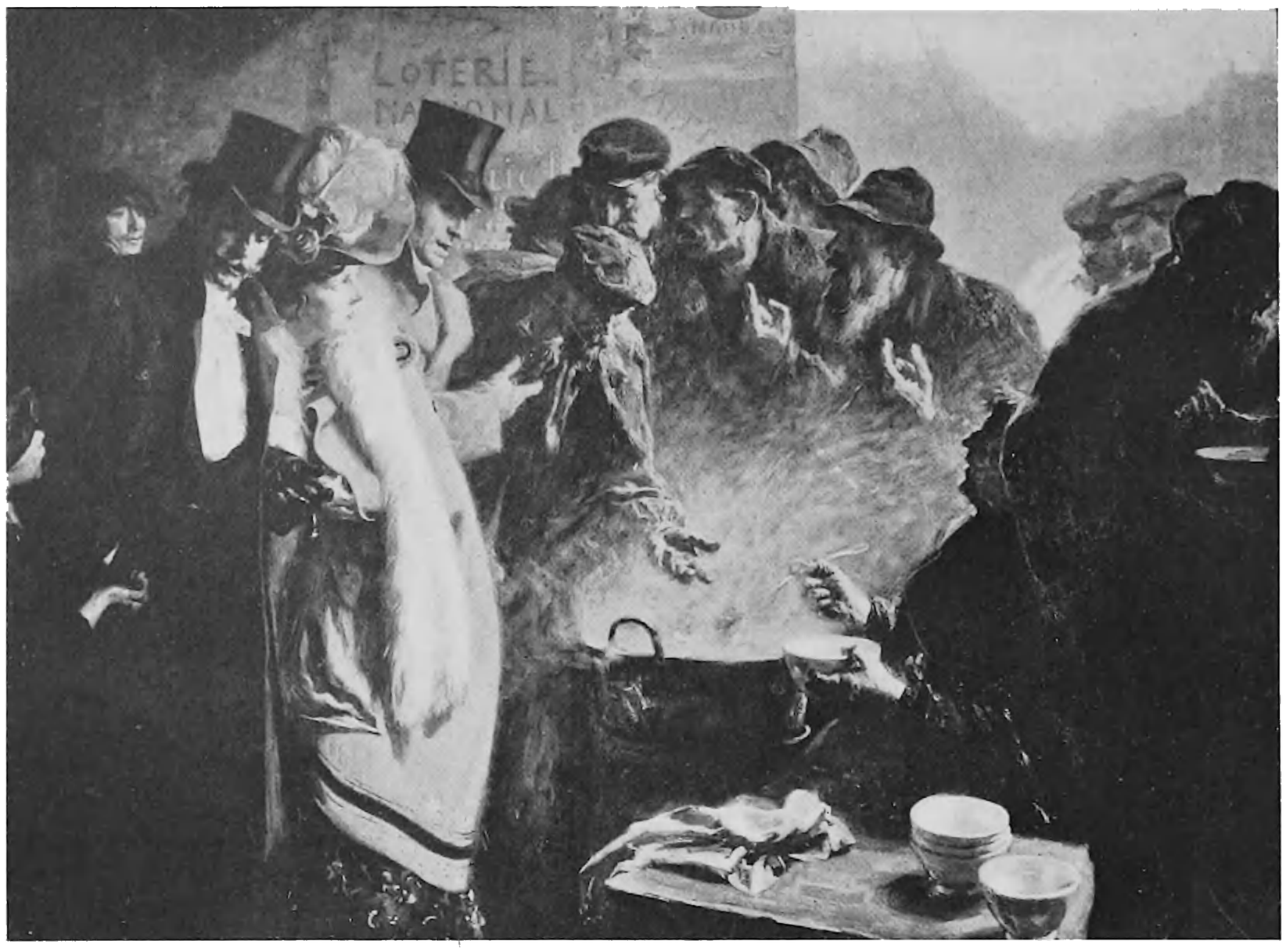


CHARITY BY ARTHUR KAMPF

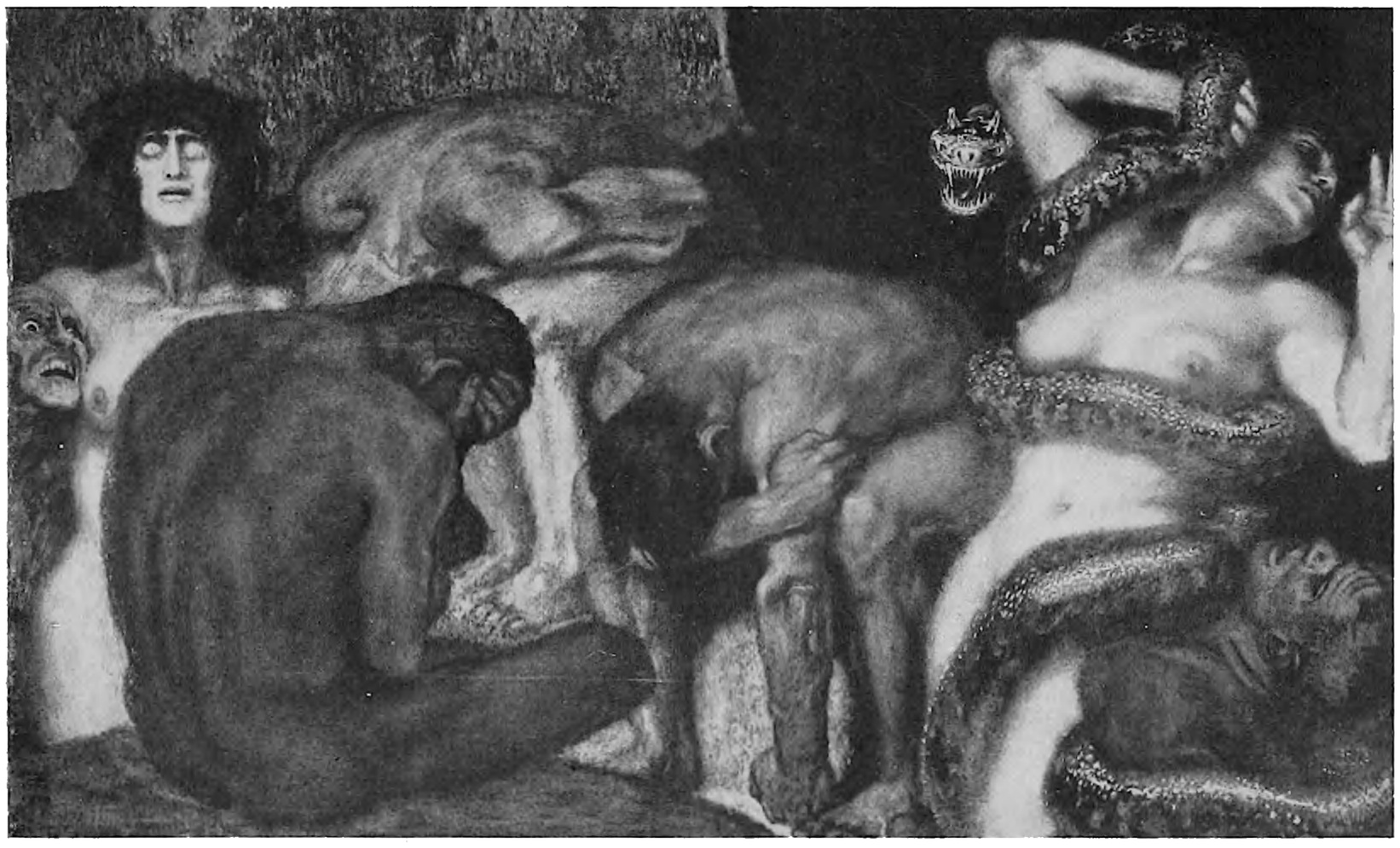
table charges of bias or *parti pris*. None of the well-known factions, such as the Kunstgenossenschaft, the Künstlerbund, the Secession, the Luitpold-Gruppe, the Bayern or the Scholle has been accorded the least suspicion of favoritism. One room has practically been reserved for the works of the four great spirits who have died since the beginning of the century—Menzel, Böcklin, Lenbach and Leibl. In all the others one is, with a single exception, brought face to face with the work of living artists only. Numerically, Munich predominates, with Berlin a close second; yet taken in its entirety the selection reflects liberality of taste and variety of choice.

In the retrospective section Menzel is represented by a quintet of small canvases, dating from various periods. Of chief moment is the *Théatre Gymnase*, sketched during those few stimulating weeks he passed at Paris in 1855 and completed the following year, a picture which, for sheer ease and spontaneity, the indefatigable externalist never surpassed during a lifetime of prodigious industry. The Macaberesque portrait of himself with Death playing the violin is Böcklin's main contribution, while Leibl's *Dachau Peasant Women* best reflects that vigorous and explicit command of actuality which was alone attained by the solitary and embittered hermit of Aibling, who to-day ranks as one of the supreme painters of the last century. And, finally, the grave, portentous art of Lenbach, which is better known to the American public than that of his colleagues, finds its most congenial expression in the trenchant *Bismarck*, of which Mr. Reisinger is the fortunate possessor. Among contemporaries the work of the Munich men is both imposing and diverse, ranging as it does from the aristocratic morbidezza of Kaulbach and the dignified severity of Samberger to the joyous color fantasia of Putz, Münzer and Erler, those genial extremists who delight devotees of the novel and the advanced. Nor would any survey of these fervid Münchener be complete without reference to the blatantly horrific *Underworld* of Stuck, to the sane and monumental mastery of Zügel's animal studies, or to outdoor impressions which are brooding and romantic with Benno Becker and crisply accurate with Petersen and Paul Crodel.

At the head of the Berlin contingent rightfully stands Max Liebermann with his *Flax Barn at Laren*, which has already won its place in the his-

FLAX BARN AT LAREN — BY MAX LIEBERMANN

tory of modern realistic art. Next to Liebermann in importance ranks Kampf, with his effective portrait of the Emperor and his fluent *Sisters*. That talent for simplification and that subdued touch of sentiment which are the birthright of the outwardly cynical North German find expression in landscapes by Leistikow, Frenzel, and the near-by Worpsweder, Modersohn and Carl Vinnen. Dresden is represented by Kuehl, Bantzer and Bracht, and Karlsruhe by three tremulously atmospheric pictures by Dill and two characteristic Black Forest panoramas by Hans Thoma. One might particularize to infinity, yet it is unnecessary to furnish a slavish inventory of the work of these Teutons of



THE UNDERWORLD — BY FRANZ VON STUCK

to-day, whether they come from Prussia, Saxony, Württemberg, Baden or Bavaria. The display as a whole offers a sufficient idea of the various typical phases of German painting in general. While there are manifest lacunæ it is always more considerate and more convenient to discuss what is present than that which is unavailable. It is not, however, the writer's primary intention to review the exhibition in detail, but rather to indicate such of those main currents of artistic development in the Fatherland as may be manifest in the work here on view. First and last the Germans are a nation of draftsmen who have only become painters through constantly renewed stimulus from without. In the naive achievement of Thoma may still be found traces of that Gothic simplicity which forms the basis of all Teutonic art. In Menzel, Skarbina, Kuehl and Bartels we find the rococo influence which has descended direct from the days of Frederick the Great and his Gallic importations. Böcklin, Klinger and Stuck are frankly baroque in form and, together with Lenbach, Samberger, Habermann and the older Munich men generally, they continue that opulent and somber stream of southern coloring which Piloty brought over the Alps from Italy. In Leibl and Trübner stands triumphantly forth the sturdy naturalism of Gustave Courbet, while in Liebermann and all the later outdoor painters, including Hans Olde, Zügel and Schramm-Zittau, pulsates the delicate atmospheric envelope of the French Impressionists. These are the successive steps through which German art has attained its present position. Yet it is but a few years since the dethronement of that linear tradition so beloved of Carstens, Cornelius, Genelli, and the tender and imaginative Moritz von Schwind, and many a master, from Dürer and Holbein downward, has actually seemed to carve rather than caressingly color with the brush.

In any careful consideration of modern German art one thing cannot fail to be obvious, and that is that through all this work, whether in the treatment of the figure or landscape, runs a strongly marked decorative tendency, an ever-increasing sense of the strictly ornamental possibilities of form and color. The movement is clearly toward the simple and monumental. Having attained recognition after incredible struggles and hardships it appears as though painting in Germany were about to renounce her newly won rights and return to her original position as an instrument rather than an end of beauty. It is impossible at the present moment to estimate the growing vogue or to define the precise scope of the newer decorative art. Interior ornamentation has lately been carried to such a high point throughout Germany and Austria that it seems as if it must inevitably exercise an immense and radical influence upon painting proper. One has only to glance at the sober and structurally severe canvases of Leistikow, Dill and their associates both north and south to see how far decorative synthesis has already been carried or what a proud position it is logically destined to conquer for itself. It is possible that, having taught the Germans how to paint, her sister nations may in turn be taught by Germany the ultimate mission of painting, a mission which has been sadly neglected since those early days of pure, disinterested craftsmanship—those days when art and architecture seemed so beautifully and so indissolubly wedded.

C. B.

THE HUNTRESS — BY CIPRI ADOLF BERMANN

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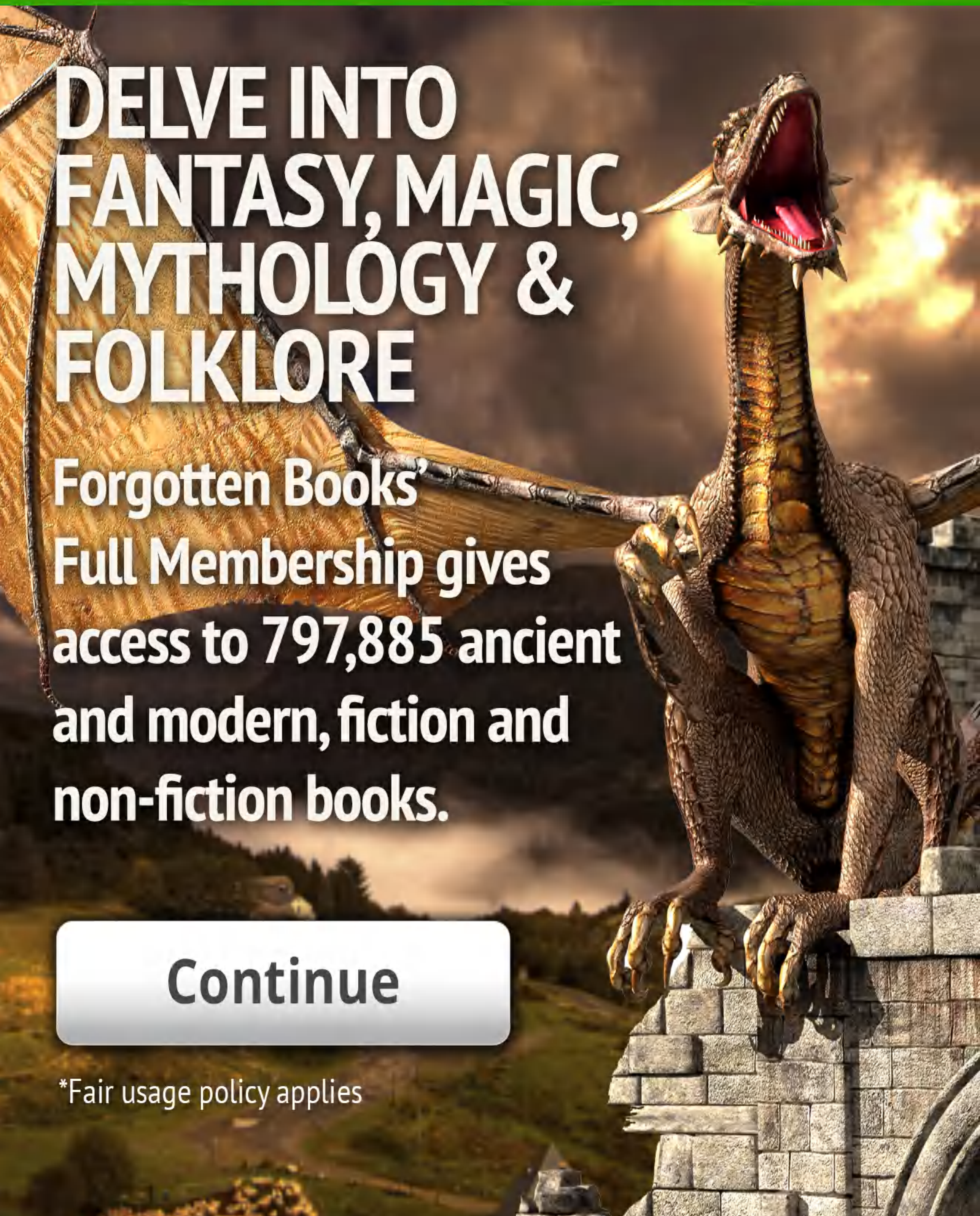


CERAMICS

BY ANNA B. LEONARD

exhibits various pieces of tableware whereon it has been applied.

The Misses Mason's case of decorative porcelain gives one an impression of subtle tonality, good shapes and good design. A tea jar of Coptic design is a harmony of green, reds and tawny yellows. A sandwich plate is in gray blues and greens, with a well-arranged peacock motive.

The Misses Middleton and McCrystle, of Chicago, exhibit a collection of fine table porcelain.

Miss Dorothea Warren's cracker jar in blue, green and red is most creditable, as is also her tea-set in blue, black and tawny reds.

Among the other exhibitors in porcelain are Miss Eleanor Stewart, Miss Caroline Hoffman, Miss Safford, Genevieve Leonard, Alida K. Lovett and Amy M. Smith.

Mrs. Douglas Volk, who has latterly made such careful study of the art of rug-making, exhibits an interesting rug in blue and white, also a hand-woven hanging in the same colors.

The eastern wall of the south gallery is hung with an embroidered counterpane, a charming piece of design and color, by Helena E. Pierce. It is flanked by two curtains, "Sea and Birds," from the Thompson Studio.

Miss Maud Mason shows a finely embroidered lunch cloth and scarf. Miss Amy Mali Hicks, Mrs. Amalie Deady and Mrs. Charlotte Busck show fine examples of stenciling, block printing and dyeing.

Mary B. Lambert's collection of stenciled chiffon scarfs are exceedingly well executed. There is also an attractive collection of opera bags executed by Mrs. A. R. Nichols and Agnes M. Shepard in cross-stitch work. Miss Mary Gray exhibits examples of tied cloth work, and Miss Hibler block-printing. The Newcomb Memorial College is represented by a number of pieces of work in textiles, as is also the Young Woman's Christian Association. Miss Mosenthal exhibits a collection of Italian sgraffito work in which there is a charming play of color, gold and incised line work.

An Arabian box with decorated parchment inserted in the cover in a scheme of blue, ivory and gold and a card box of renaissance design in gold and blue are particularly interesting.

Mr. Charles Volkmar's overmantel in tiling is bold in treatment, good in color and composition. This piece practically forms a nucleus for the pottery exhibit.

There are two other large tiles by Mr. Volkmar which are worthy as tone pictures alone, although they are essentially decorative.

Mention should be made of two massive vases, also by Volkmar, in dull green, which flank the entrance to the Tilden Gallery; these are fine in form, with attractive surfaces.

It is a gratifying transition, that of the Rookwood, from the high-glazed realistic decoration of other days to the refined, subtle, mat-glazed effects found in the examples shown here to-day.

Mrs. Van Briggle, of Colorado Springs, is also striving for subtle tonalities and is succeeding admirably, although she is depending mostly upon simple gradations of color as a means of decoration.

It is a relief from the general monotony of dull greens, blues, etc., when we encounter Mr. W. J. Walley's rich reds, browns and purplish browns.

The Misses Penman and Hardenbergh show in-

teresting examples of hand-modeled pottery. We note one particularly fine example in a mottled green bowl with intaglio decoration of swan shapes.

Mr. F. E. Walrath exhibits an unusual collection of forms decorated by means of crystallization, also some good work in dull-glazed green ware.

Miss Jane Hoagland has a number of hand-modeled vases which are fine in tonality.

The other potters represented are Marblehead (Baggs); Grueby; Newcomb; Minneapolis Guild; Markham Pottery; Greenwich House; Poillon; Russell G. Crook and Miss E. C. Lyon.

Miss Eva Macomber, of Hingham, Mass., exhibits enameling upon copper; Mr. Edward Thatcher, of Teachers' College, wrought door handles, hinges, etc.; Dr. C. Busck, a finely wrought copper plate and vase, the latter a fine example of the artistic shaping of metal.

Miss C. S. Ogden is represented by writing-desk sets, desk blotters, ink wells, etc. Mr. Charles J. Burdick is making new arrangements of glass mosaic applied to copper and brass sconces, candlesticks, etc., which possess a most satisfying tonality. A well designed and executed piece is a perforated metal-light screen by Miss Minna D. Behr. The New York Evening High School exhibits metal work and jewelry by students, an encouraging evidence of what our public schools are doing in handicraft.

There is possibly no profession which to the layman suggests real handicraft more than that of the silversmith, and this department of the handicraft movement is well represented in this exhibition.

A silver and enamel ladle by Miss Mildred G. Watkins is good craftsmanship. It exemplifies the value and charm of enameling tastefully applied to silver. One is inclined to wonder why our silversmiths do not employ this beautiful mode of expression more frequently.

Miss Grace Hazen and her pupils exhibit a case full of silver and enamel work which shows a seriousness of purpose and a love of true craftsmanship.

Mr. George C. Gebelein exhibits a finely wrought silver plate carrying a grape design.

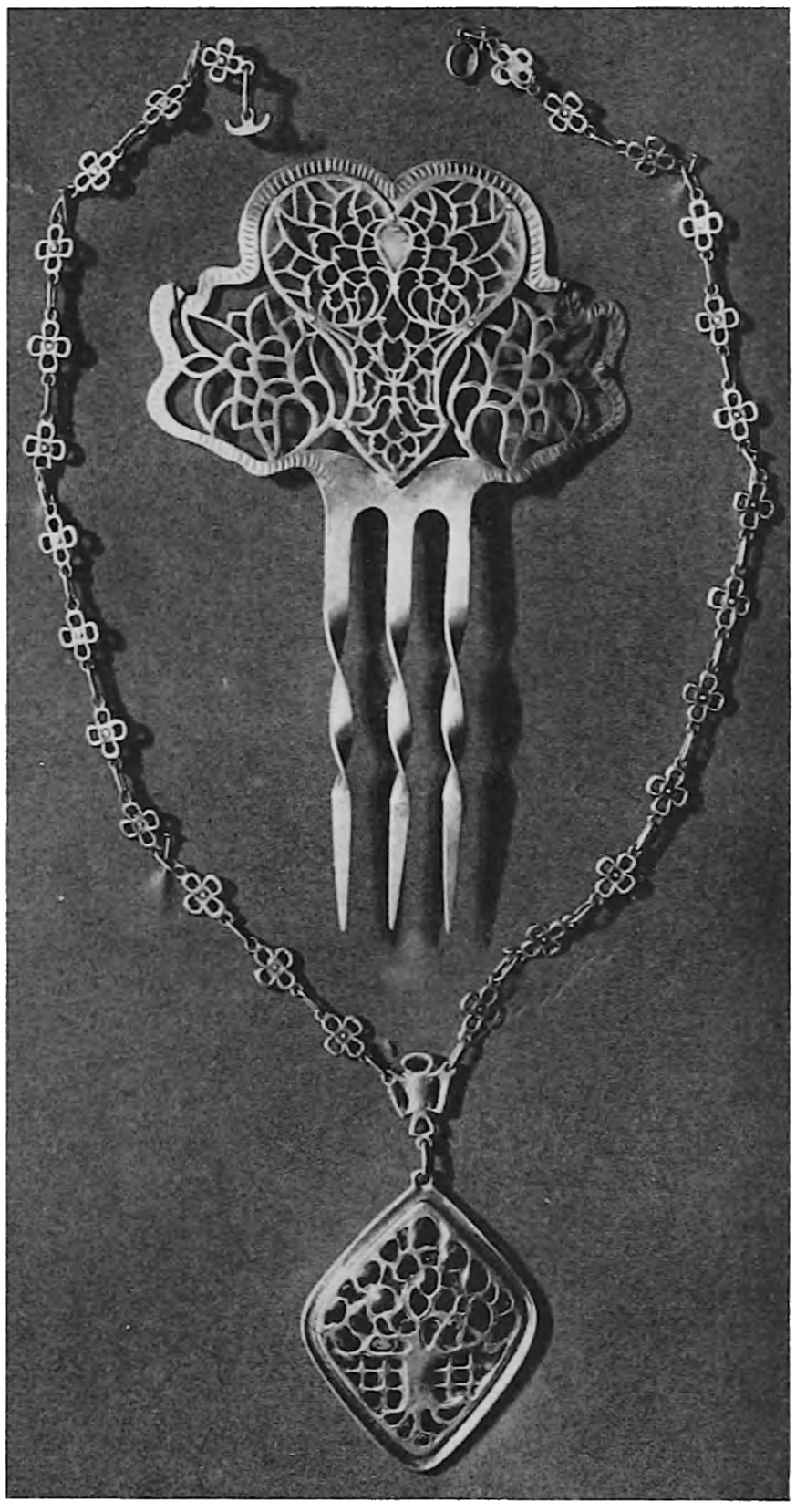
While there is still a tendency in our jewelry workers to wander into the vagaries and mysteries of *l'art nouveau*, we find in this department a greater seriousness of purpose, better design, better results all round than last year.

Again we must mention Miss Grace Hazen's name and that of Miss Bertha Holden, with Mrs. Froelich, Herbert Kelley, Edward Thatcher, Brainerd Thresher, The Pratt Institute, Miss B. L. Kelly, Mr. H. Whitbeck (who exhibits an interesting pendant of rugged medieval quality) and a host of others.

We must not, however, because of limited space, fail to mention the exhibits of Mr. and Mrs. E. R. Vedder, who occupy a unique position in the field of jewel craft; they are working with boldness and freedom, with a love of tonality and of the more picturesque side of this handicraft.

Signor Perera, of Italy, shows a rare collection of ancient scarabs, jewels, etc., in settings of his own design and, sometimes, craftsmanship.

In his portrait medal of Mrs. Spencer Trask, Mr. Victor Brenner has equalled if not surpassed his own work in the Palace of the Luxembourg. It was Monsieur Roty, the great French medalist



PENDANT BY
H. WHITBECK

COMB BY
MISS H. K. MILLS

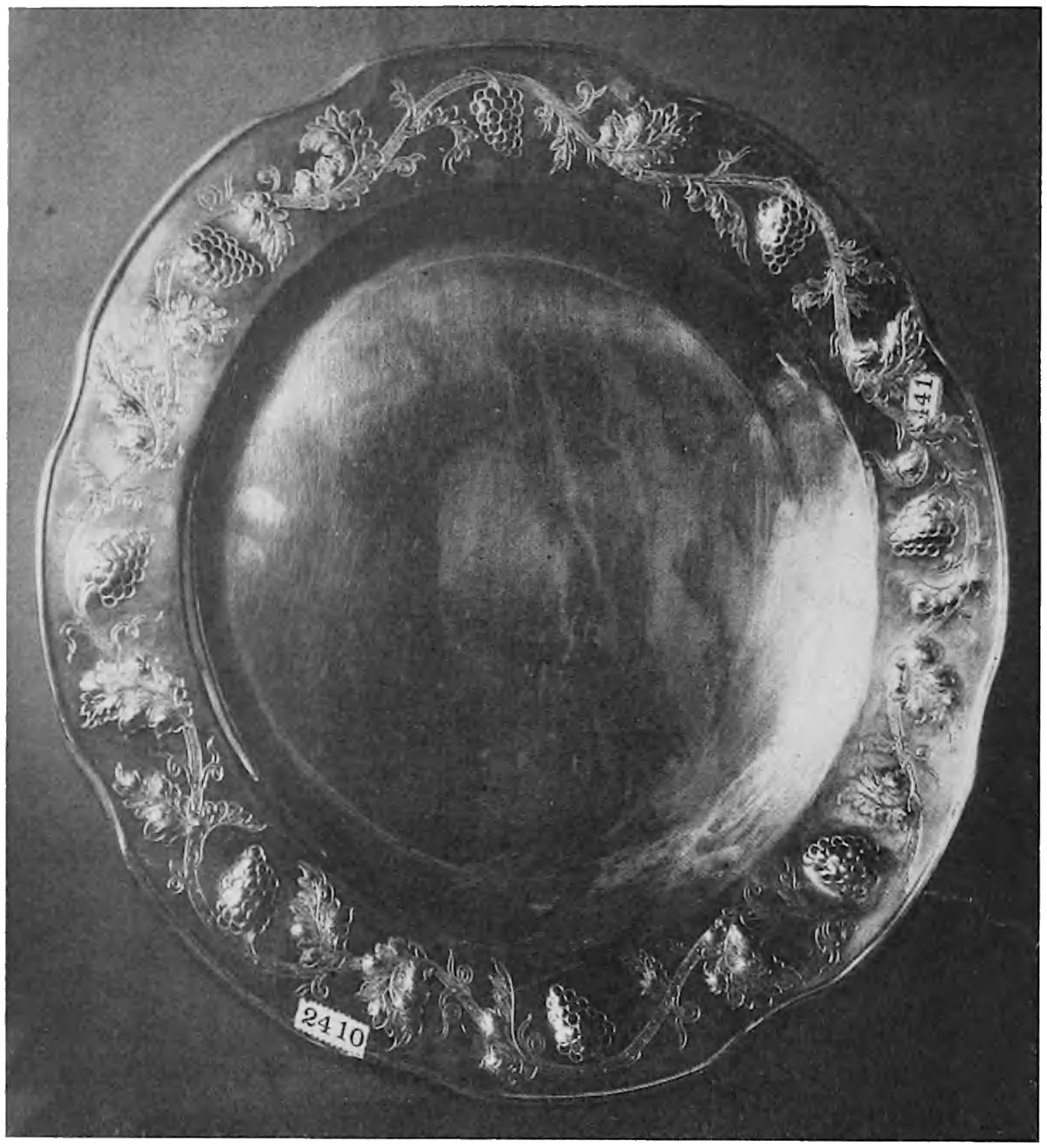


PLATE IN SILVER BY GEORGE C. GEBELEIN

and master of Brenner, who persuaded the modern public to employ this delightful mode of portraiture, and to Mr. Brenner is due the credit of having made this beautiful method of artistic expression possible in this country.

Mr. Brenner also exhibits a centennial anniversary medal of Abraham Lincoln.

Karl von Rydingsvärd and his pupils exhibit an interesting group of carved desks, chairs, chests and hand mirrors, mostly in natural woods.

A Gothic hymn board and jewel box are carved by E. A. Fullerton, of Pittsfield, Mass., and are worthy of notice. There are elaborately carved and gilded candlesticks by Messrs. Thulin, Troccoli and Miss Page, a pupil of Mr. Hermann Murphy, of Boston; all good work.

The leather workers are well represented. Mrs. J. B. Thresher exhibits desk sets. The Campancros shop a full line of card cases, purses, etc. Mr. P. E. Miller an original and beautifully finished arm-bag.

While there is room for improvement in the department of basketry, there are good examples by Miss Alice B. Muzzey, Miss Mabel Comstock and Miss Jennie Clinton.

Among the few loan exhibits in the gallery are a number of old Italian renaissance wood-carvings from the collection of Elihu Vedder, of Rome, Italy. A collection of old South American Spanish silver chalices, cups, etc., and a rare and beautiful antique Oriental filigree belt, loaned by Mrs. Angela Vedder.

THE Metropolitan Museum of Art has issued a valuable catalogue of the collection of casts in the Museum, prepared under the supervision of Edward Robinson the assistant director. The Egyptian section is by Albert M. Lythgoe, A.M., curator of Egyptian art; the Oriental and Greek and Roman sections are by Gisela M. A. Richter, M.A., assistant in the department of classic art, and those of all post-classical periods by Ethel A. Pennell, of the cataloguing staff of the Museum. The object of the book is merely to provide students of the collection with a hand book in which they will find each cast accurately identified, with the briefest possible statement of the subject and date of the original, the place where it is at present, and the artist, school or period to which it belongs. In the Greek and Roman sections a statement of the restorations, compiled from the most careful authorities, has been added where sculptures have been restored, as it is often of importance to students to have these pointed out; and in the same section each subdivision opens with an introduction giving a brief résumé of the period or the characteristics of the sculptures that are included in it. In 1895 the collection of casts attained practically its present size, and the space which could be given to it in the Museum was already more than comfortably filled. The most notable additions which have been made since that time are the Colleoni statue and the reproductions of objects found in Crete.

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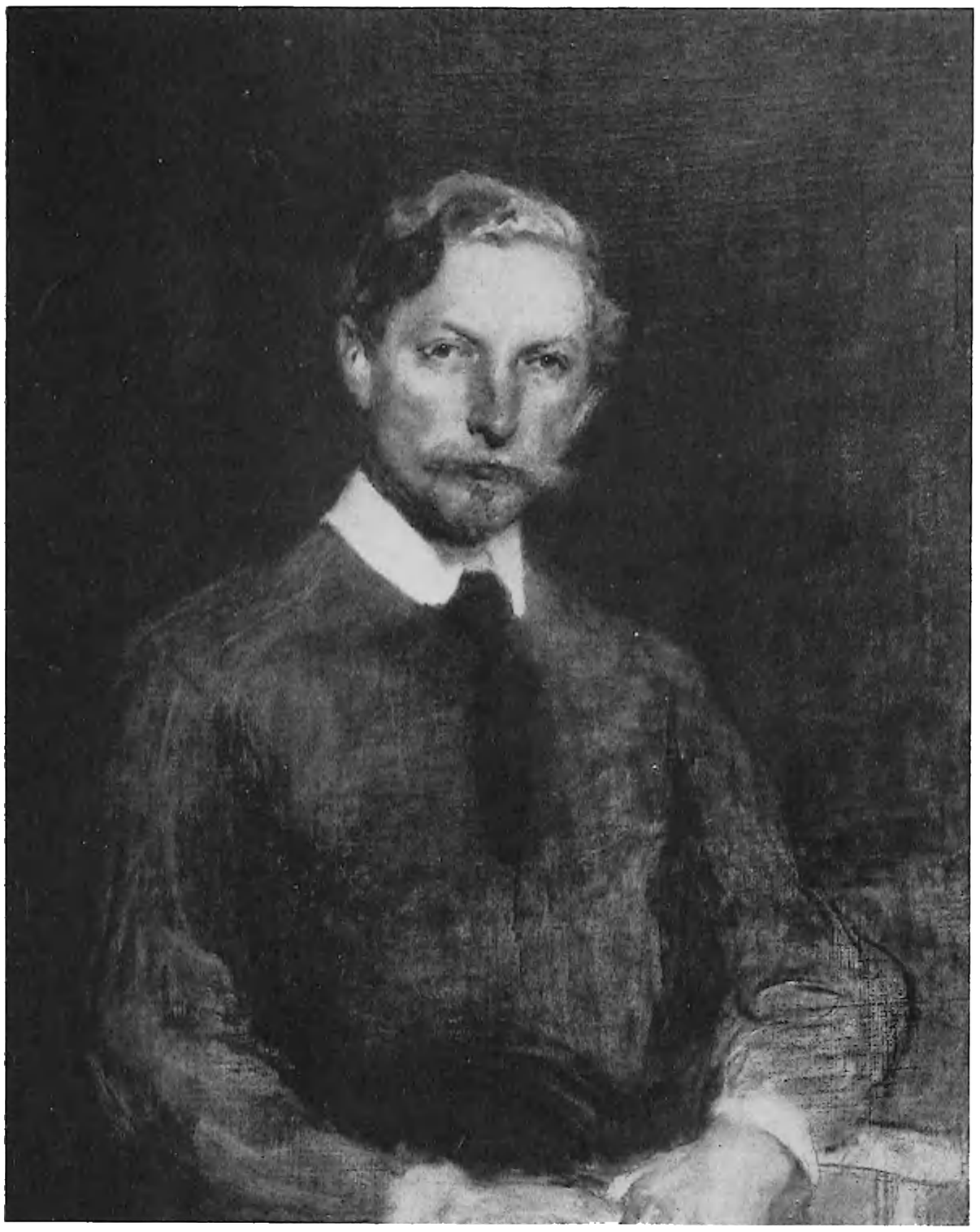
FOUNTAIN GROUP BY ISIDORE KONTI

who for years have sent to the Academy shows. Fewer of the ancient Academicians were in evidence than usual, and their canvases were practically lost in the mass of other work, so that almost for the first time their presence was not felt at all—which is saying a good deal, and naturally made for the betterment of the display.

And as one must count on the younger element to continue the best of the artistic traditions, it is pleasant to note that some of these were happily prominent on the line. Miss Lillian Genth, whose work has before this attracted serious attention, had a nude figure of a woman, *The Sun Maiden*, recalling, perhaps—but in no wise in imitation of—the famous picture by Alexander Harrison, *In Arcady*. That is to say, Miss Genth has seen fit to put her figure in shadow and have flicks of sunlight dash here and there across the flesh, and she has worked out this highly difficult problem with rare artistic feeling and cleverness. Charles W. Hawthorne had three contributions, notably one of a young fisher lad, *The Return*, wherein he has achieved unusually charming results. Seriously considered and with fine sentiment, the figure stood out with great distinction and effect. The drawing of the face and the rendering of the surroundings made this picture not only one of the best things here, but a work that will hold its own among the good things that have been done by Americans in recent years. In portraiture the show was filled with many examples, Ellen Emmet's likeness of the painter Mr. von Glehn being fine in its quality of low tones, and another of Mr. Perkins, by this same Ellen Emmet, among the really good portraits in the show. Lydia F. Emmet had likewise capital canvases, some of children, attractive transcripts of adolescence not surpassed in the show.

One of the snappy, wholesome, original and daring performances of the display was George Bellows's *Up the Hudson*, a somewhat large canvas showing the stream and the surrounding country, all portrayed with zest, with life, in a frank almost brutal manner, bubbling over, nevertheless, with animation and life. One was conscious the work was a joy in the rendering, that the man worked with an enthusiasm fairly contagious and caught a verisimilitude most convincing, and in *The River*, by James Preston, there was again a rugged quality of truth that did not entirely escape the brutal, where the pigment was piled on recklessly but with astonishing effect. Similar treatment characterized the *High Bridge*, by Earnest Lawson, though we do not feel him to have been as successful as hitherto, some of his remembered snow scenes having been more convincing. *Autumn's Glory*, by Will S. Robinson, we think showed some of the influence of the school of the Ten Americans, notably the methods of Mr. Metcalf, with the regular touches of broken color and the way of looking at nature. It was, however, an excellent canvas, well worth a careful inspection, and in attractive color of the reds and yellows of the season. In William Glackens's *Beach Scene* it may be said that the painter was obviously striving to get away from the conventional rendering of his confreres. That he has succeeded no one will question, perhaps. That he has been wholly successful may be instantly de-



Thomas B. Proctor Prize, 1908

PORTRAIT OF
PAUL WAYLAND BARTLETT

BY CHARLES NÔEL
FLAGG

nied even though there is earnest intention. Yet he has failed to arrive at any approximation of nature as it is visible to the majority of eyes, and his values seemed far away from the truth, while the color ended by being aggressively insistent. W. E. Schofield's *Winter on the Somme* was surely powerfully and honestly attacked in a broad and convincing manner, an excellent composition resulting.

Frederick J. Waugh's *Sark* was unfortunately of the same texture, throughout, so that the sky seemed as heavy and as tangible as the massive rocks in the foreground; but, on the contrary, his *At the Base of the Cliff*, with its swirling water, distant billows and crags against which the waters beat, was wholly satisfactory, a strong, thoughtful and intelligent performance that did him ample credit and was one of the best marines recently shown in this country. This, too, was broadly rendered, but the treatment of light on surfaces was particularly fine and telling, the forms understood, and, in short, the picture well worth a long examination. One was pulled up suddenly by crape on the late Benjamin C. Porter's admirable portrait of Mrs. Van Norden, standing, in equestrian costume, by the side of her horse. The lamented artist only passed away within the year. *The Bayberry Field*, by Allen B. Tallcott, another of the men whose labors have ceased in death, was here as well.

The Thomas B. Proctor prize for the best portrait was awarded to Charles Nôel Flagg, for his likeness of the sculptor, Paul Wayland Bartlett, a vigorous work of somewhat flamboyant color, but of freedom in the painting and unquestioned dexferity. Again Albert L. Groll had a memory of his sojourn in the western country with a large *Passing Shower in Arizona*, wherein he obtained something of the grandeur of the land and much of the color sentiment of that picturesque country. If other men seemed to have painted more important marines than Mr. Woodbury, who so long has been identified with the best in an ocean way, we had as a compensation his little *Bathers*, which was snappy, exhilarating, full of ozone and the gaiety of the summer.

A virile portrait by J. Alden Weir and a group of two children by Cecilia Beaux, not so virile, might have been remarked, and in his picture of *The Wharf at Sunset* Jerome Myers had another of his East Side compositions that disclosed not alone intelligent observation but deep sympathy with these people. William M. Chase once more had a still life of *Fish*, that he paints with such authority, and which have long since been remarked by his brother painters as among the best

of the *nature morte* performances of modern men. It really seems quite incredible that such verisimilitude can be reached with paint on canvas. Yet Mr. Chase dashes in with enthusiastic energy and apparently, *premier coup*, evolves these brilliant pictures of dead fish, pots and brasses in really a masterly manner.

Courtesy of The Powell Gallery

COLORED DRAWING BY F. L. STODDARD

THIRTEENTH ANNUAL EXHIBITION, CARNEGIE INSTITUTE, PITTSBURGH, 1909

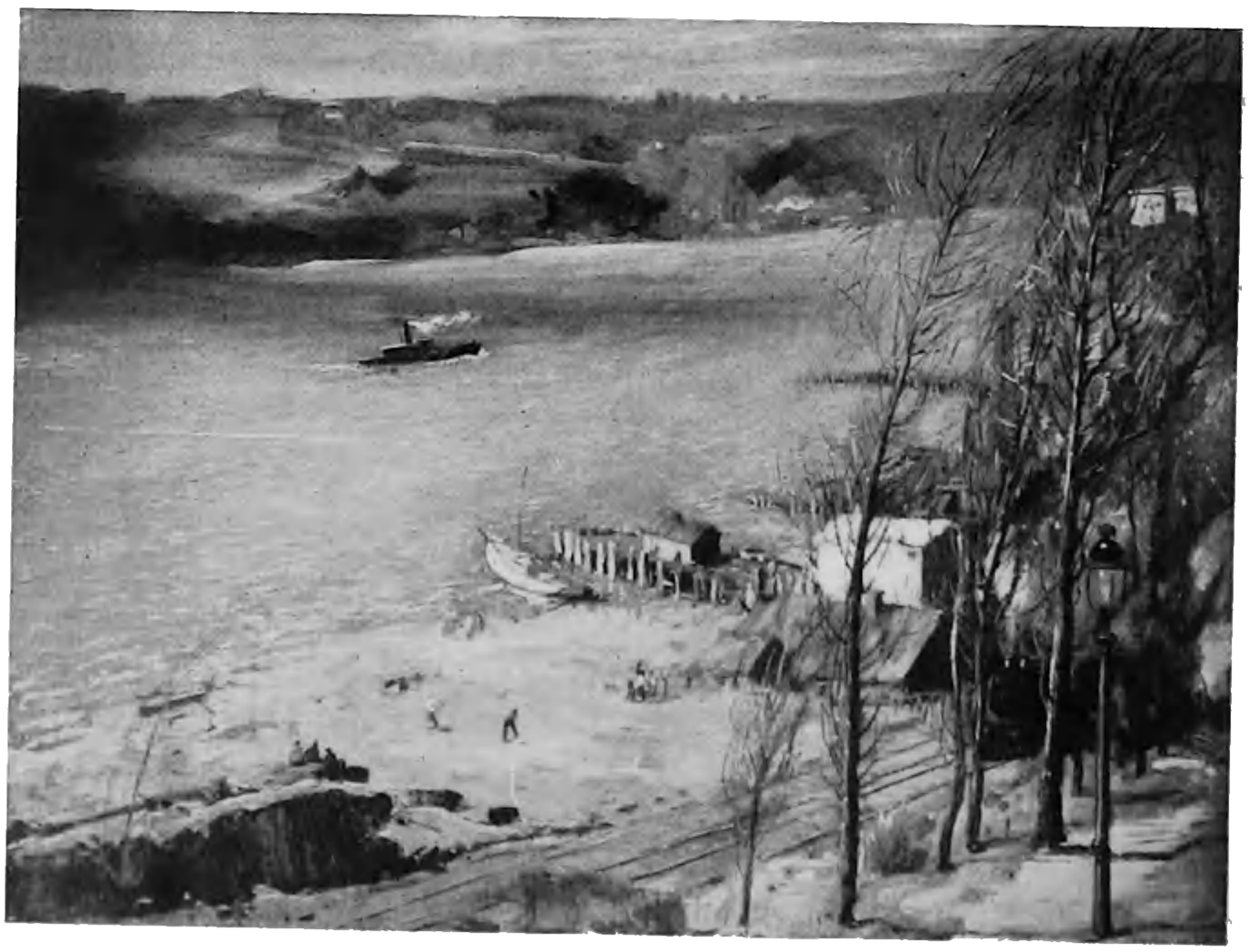
JOHN W. BEATTY, director of fine arts, Carnegie Institute, announces the following dates for the thirteenth annual international exhibition of paintings in oil at the Carnegie Institute.

Entry blanks must be received from America on or before March 10. Collection dates in America, with names of agents, are as follows:

New York City, March 15-16, 1909, W. S. Budworth & Son, 424 West Fifty-second Street. Philadelphia, March 12-13, 1909, Charles F. Haseltine, 1822 Chestnut Street. Boston, March 12-13, 1909, Stedman & Wilder, Trinity Place. Chicago, March 12-13, 1909, W. Scott Thurber, 210 Wabash Avenue. Cincinnati, March 12-13, 1909, Traxel & Maas, 206 West Fourth Street. Pittsburgh, March 15-16, 1909, J. J. Gillespie & Co., 422 Wood Street.

International Jury Meeting will be held at Pittsburgh April 8, 1909, and the International Exhibition as follows: Press view, April 28, 1909. Opening of exhibition, April 29, 1909. Closing of exhibition, June 30, 1909.

THE PENNSYLVANIA ACADEMY exhibition opens Jan. 31, remaining open to March 4. The exhibition of the Architectural League, 215 W. 57th St., N. Y., is scheduled Jan. 31 to Feb. 22; The American Society of Miniature Painters at Knoedler's, N. Y., to Feb. 6.



UP THE RIVER BY GEORGE BELLOWS

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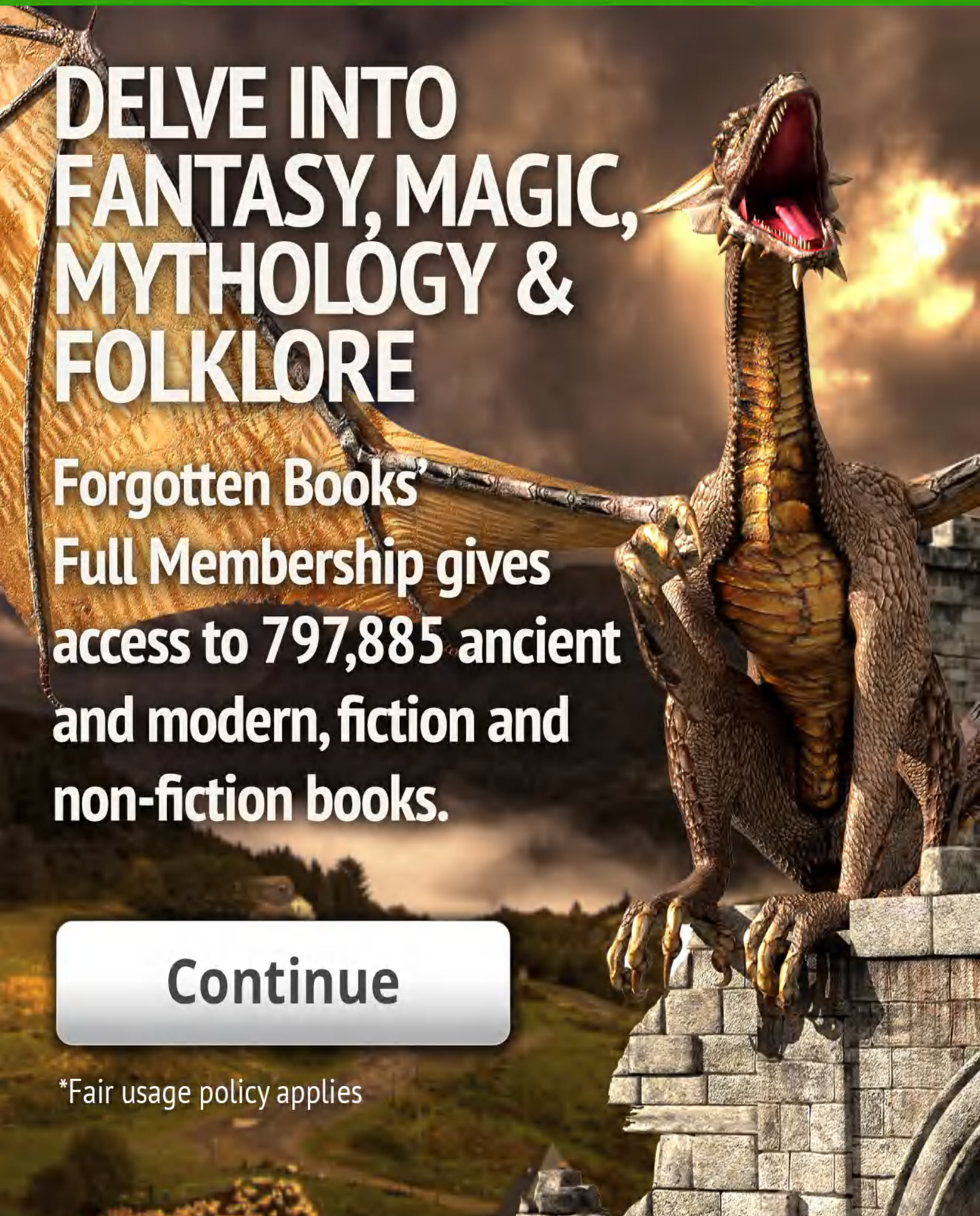

cluded Arthur T. Hill, A. T. Van Laer and J. W. Fosdick who for years has confined himself to burnt wood panels. Howard Russell Butler was another of the contributors, who had much of interest to offer.

AMONG the modern pictures at the galleries of Fishel, Adler & Schwartz, 313 Fifth Avenue, is a painting by Joseph Bail, the distinguished Frenchman, who has been popular with the connoisseurs these few years past and has achieved a success by representing interiors wherein are sisters of religious orders—of charity and the like. This canvas is called *The Letter*, and is characteristic of the artist's unusual cleverness in depicting whites in light. Two of these women in white costumes are at the foot of a staircase. One is reading a letter while the other listens. A flood of light comes through a window to the left and makes an interesting arrangement in the composition. There have been several one-man shows at these galleries this season, as there were last, and several more are to follow, while the collection of pictures embraces many of the prominent Dutchmen and a few Germans. Of course, the Frenchmen are in strong evidence, as are some of the better-known Italians as well.

Courtesy Fishel, Adler & Schwartz

THE LETTER — BY JOSEPH BAIL

MR. BONAVENTURE, whose new gallery, 5 East Thirty-fifth Street, is invariably entertaining, has arranged an exhibition of prints to represent the extravagance of feminine adornment of the Eighteenth century. With these he has amassed a collection of exquisite fans, vanity boxes, purses, toilet articles and gewgaws generally, of elaborate workmanship that disclose the sister of that century to have been an adept at the spending of wealth in the adornment of her person and the arrangement of her hair, for she leaves the maiden and matron of the present day far, far behind and proves them to be but amateurs in the art. Some of the contemporaneous prints of coiffures are amazing, nay, almost incredible in their extravagance and the absurdity of their overelaboration. Such monuments of inartistic arrangement, such monstrosities, are unbelievable but for the records of the times. The art of concealing feminine loveliness seemed in that epoch to have reached its perfection. But some of the many trifles are very lovely in the shape of cases of leather, exquisitely tooled and embossed, of cut bottles for salts and perfumes, of pocketbooks with secret compartments, and many of them belonged to royal personages. Little almanacs abounded at that period. Here are many of them with their quaint printing and binding, and the prints are many and curious, showing parties in theater boxes, promenading in their carriages, at all sorts of follies and amusements—the story of an age of gallantry, of pleasure-seeking and great extravagance. The changes in the new quarters have enabled Mr. Bonaventure to arrange his stock of books and prints to the greatest advantage, with special chambers wherein one may sit at ease and go over the many things carefully and uninterruptedly.

EUGENE GLAENZER has at his new galleries, 560 Fifth Avenue, whither he has moved from Thirty-first Street, a superb example of the distinguished Frenchman Nicolas de Largilliere, a

one-time historical painter but now recalled only by his portraits. In his day he limned in England a portrait of Charles II and many of the English nobility, as well as one of James II and the infant Prince of Wales. He lived a long and honorable life, to be ninety years of age, and was a great friend of Le Brun. This canvas, which is representative of his best manner, is of the Comte de Puysegur, a distinguished French noble of his day, who is depicted in one of the stilted poses of the time, one hand at his hip the other advancing. He is bewigged and dressed in gorgeous habiliments, with a green velvet robe of some sort about him, against a florid background of columns, sky and draperies. It is all very clever, technically dexterous and decorative in color, a very epitome of the epoch. Appealing in an entirely different manner is a portrait of a doge of Venice by Jacopo da Ponte, known as "Il Bassano," after the little town on the Brenta. The man was a pupil of his father of the same name and settled in Venice, where he was employed to paint a series of historical pictures in the doge's palace, and he also worked much for the Venetian churches. His style was formed on the example of Titian and his sitters included many important men. He was a most fecund painter and with the help of his sons produced a mass of work. This example at the Glaenzer galleries is of surpassing excellence, being painted with great breadth and directness, the face and hands of the noble sitter coming out luminously from a rich dark background. There is a whole epitome of humanity in the beautifully rendered face and the work is of rare distinction.

Courtesy Eugene Glaenzer

PORTRAIT BY LARGILLIERRE

GERMAN art, exploited as it is in the present exhibition at the Metropolitan Museum of Art, will further appeal to this public through a display arranged by the Berlin Photographic Company, which the manager, Mr. Lesch, has arranged at the galleries, 14 East Twenty-third street, and which is most comprehensive as well as educational in its selection, for there is much to be seen here that unfortunately is not available in the institution in Central Park. Not alone are there a multitude of prints in the black and white, but the Berlin Company has many reproductions in color, the latest achievements in that direction, and these are highly satisfactory, marking an era as they do in the new processes. Visitors to the Metropolitan Museum will recall with pleasure the remarkable composition by the great Menzel, the *Ball Supper*. It is an arrangement of figures to dismay any but the most consummate craftsman and it is replete with life and incident. There seem literally hundreds of men and women attending some royal function. Most of the men are in gorgeous uniforms, while the women are elaborately attired, and it is all like a snapshot of the event, with no end of entertaining situations, a couple talking here, a group eating there, the pushing, crowding and confusion incident to such an occasion. But the difficulties of limning all these are passed by apparently with ease and facility and the master presents all with the trained touch, the marvelous power of observation that

Courtesy Berlin Photographic Company
THE GOOSE PLUCKERS BY MAX LIEBERMANN

have always distinguished him, and the color reproduction here is capital.

One sees here something of the invention, the poetic sentiment and the remarkable technical achievements of the school, not alone among the acknowledged masters, but likewise among the newer men whose names are only known on this side of the water among the few who have followed their progress. Of course, there is a certain familiarity with such great ones as this Menzel, who, by the way, is further represented by his *Concert of Frederick the Great* and his famous *Rolling Mill*, in addition to the *Ball Supper* already referred to; also with the lovely Boecklins, his *Isle of Death* and *The Regions of Joy*, and the numerous portraits of Lenbach. Of the latter the Berlin Company publishes his Momsen, Liszt, Wagner, Bismarck, Clara Schumann and others. But it is interesting to turn to Leistikow with his colored reproduction of *The Grunewald Lake*, and Overbeck's *The Spring*, to Vogeler, Modersohn and Reinicke, along with Zügel, Dettmann, Kuhl and Uhde. The interesting *Two Sisters* by Kampf is now at the Museum, reproduced, only one hundred proofs having been published and these signed by the artists.

SIGNOR PERERA'S EGYPTIAN COLLECTION

THE collection of Egyptian antiquities which Signor Edgar Perera showed at the exhibition of the Society of National Craftsmen was the result of several years' work in upper Egypt. Signor Perera was able to obtain some of the rarest relics to be found in Cairo, Assuan and Luxor. He had the assistance of the director of the Turin Museum and other Egyptologists. The mounting, some specimens of which are here illustrated, is his own work and is individual in character.

Among the interesting objects in the collection was a gold ring of the time of Rameses II; the plaque representing a procession of deities; a royal scarab of Thotmes III and one of Queen Thy found at Tel-el-Amarna; several pure gold ornaments found in sarcophagi of the Assyrian period and other gold jewels from the Island of Crete. The scarab has more meaning and is more universally known than any other Egyptian relic. Scarab is the name given to the many models of a certain beetle found in the desert sand. The object was made of paste and glazed with different colors.

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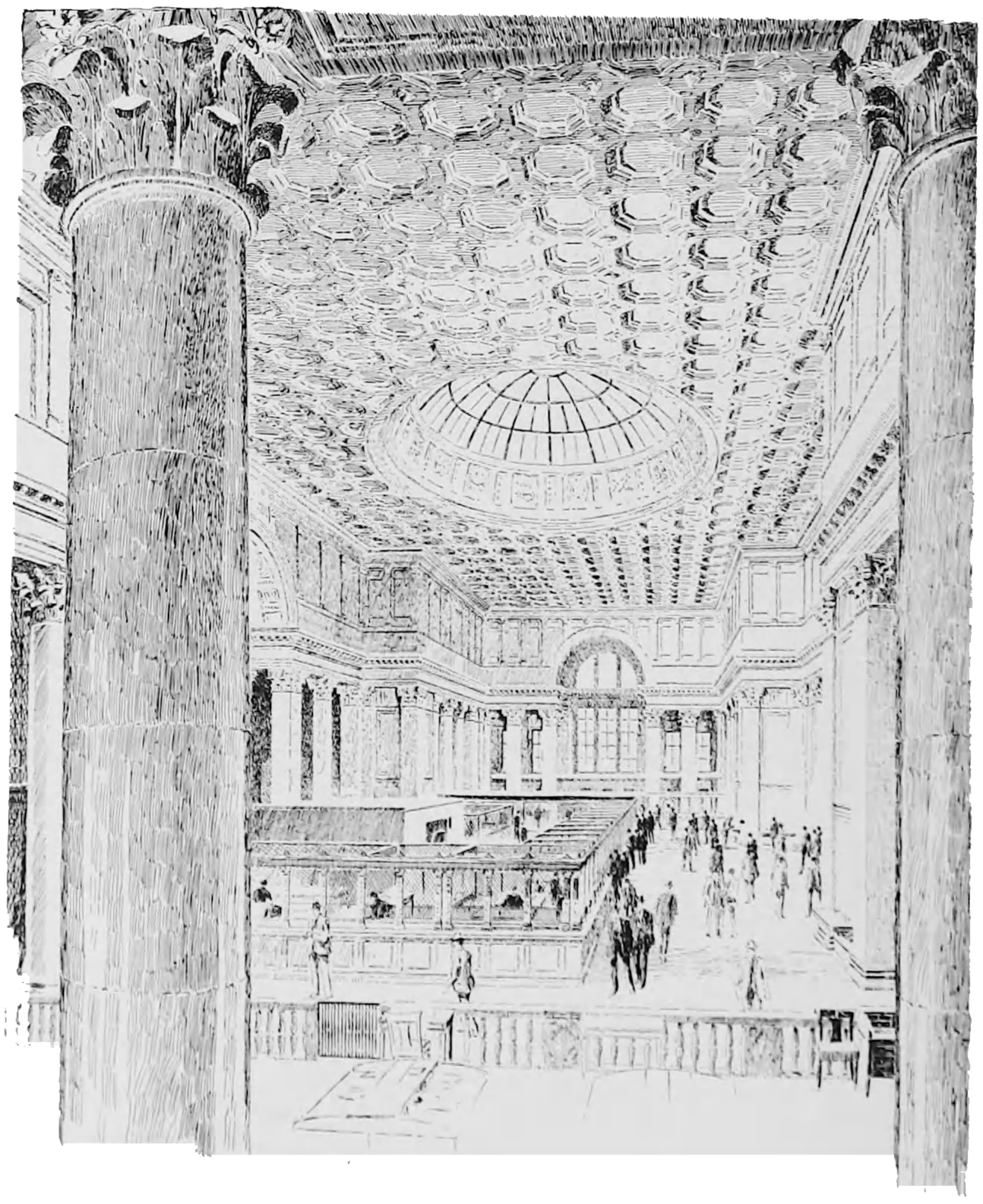
New National City Bank Building

THE NEW BUILDING OF THE NATIONAL CITY BANK

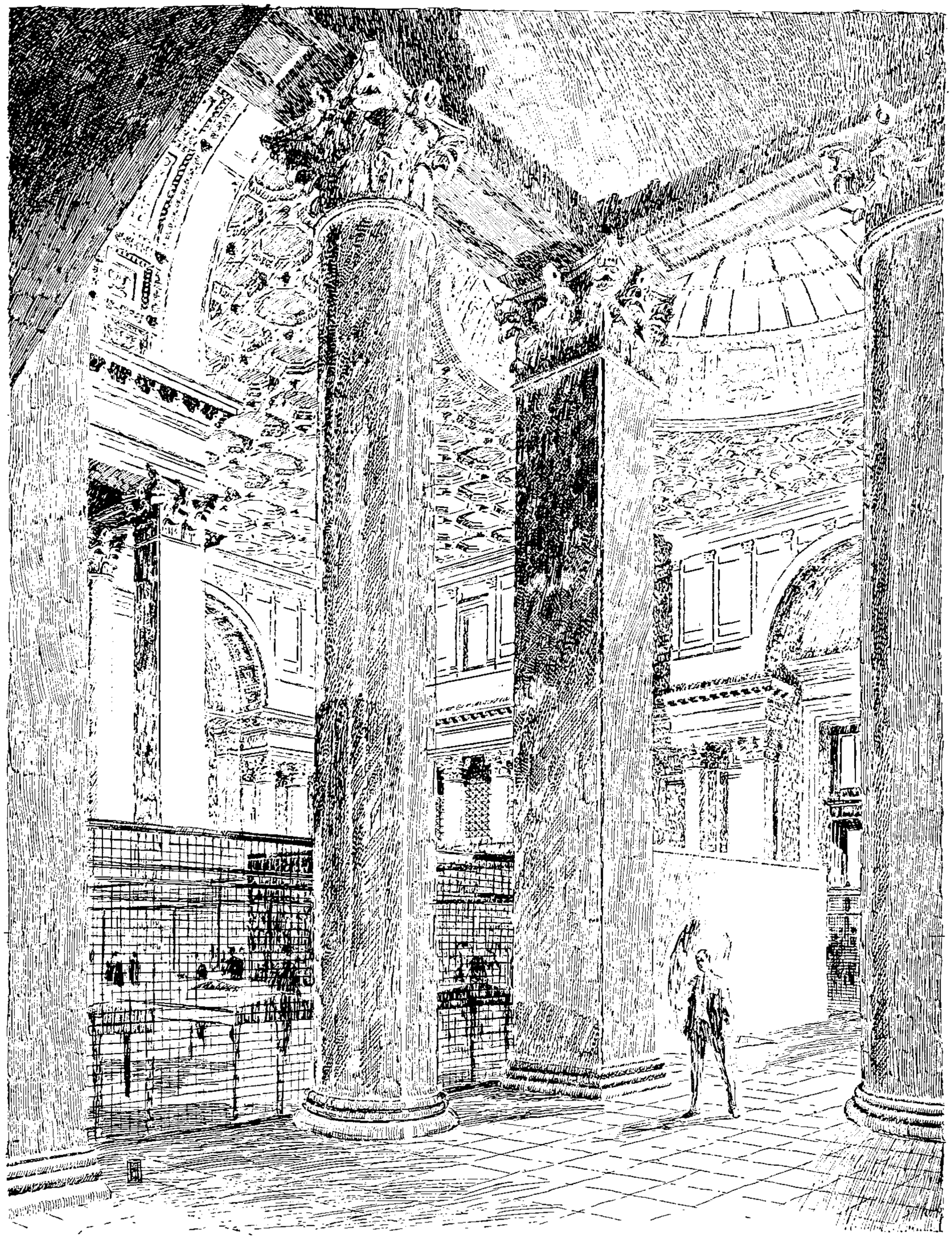
THE old Custom House in lower Wall Street was one of the few really fine historic buildings left in Manhattan, and when the builders began dismantling operations a year ago it was felt that the famous old structure, with its monumental lines and classic traditions, had fallen before the demands of business and had gone the way of many beautiful things. The destruction, however, was confined to the necessities of converting the old building into a suitable home for the largest American bank. This meant entirely wiping out the interior arrangements and sweeping away every vestige of the old attic which was added to the building during the Civil War, and which had always been open to criticism. The towering Ionic monoliths that formed the colonnade on Wall Street were left practically untouched, and the massive granite walls were also left unchanged, except for a few minor alterations. Upon this section was superimposed a new structure, four stories in height, with a Corinthian colonnade above the Ionic columns. The project was a bold experiment architecturally, but the result is apparently a complete triumph. The monumental aspect of the old building, which aside from its simple classic lines was its dominating feature, has been intensified through the alterations, and the structure as it now stands retains the old character and tradition, while providing at the same time an adequate home for a modern banking organization of the largest proportions and most exacting requirements.

In the great domed banking chamber of the rebuilt Custom House Messrs. McKim, Mead & White have created a remarkable interior. The building occupies an entire city block, and the architects have not permitted a single detail to break the splendid proportions of this chamber. The sharpness of the corner angles was eliminated by building suitable alcoves, but the fine distances of the great domed room were carefully preserved.

It is not improbable that much of the effectiveness of this interior is due to the monotone of its color scheme. A generous use has been made of the soft light gray Botticini marble which enters into the Corinthian columns and pilasters, the wall panels and the lengthy banking screen. The floor is of smoothed Hauteville stone, which exactly harmonizes with the Italian marble; the coffered ceiling is entirely without color.



GENERAL VIEW INTERIOR NATIONAL CITY BANK BUILDING



PORTION OF INTERIOR
NATIONAL CITY BANK
McKIM, MEAD & WHITE, ARCHITECTS

SECOND ANNUAL EXHIBITION OF ADVERTISING ART
BY EARNEST ELMO CALKINS

AT THE Second Annual Exhibition of Advertising Art held in the galleries of the National Arts Club, Gramercy Park, New York City, the cover designs of magazines, which were a striking and pleasing part of last year's exhibition, were omitted.

Wisely or not, the committee in charge thought that the cover designs were not strictly advertising in the sense that the exhibition understood it, and that, anyway, there were so many of them that they crowded out what might be called the more legitimate advertising.

Advertisers and designers of advertising, however, do not seem to be ready to take advantage of this exhibition so fully as the committee thought, so that the exhibition was not as large as it was last year.

As far as the designs go, however, they were as good in character, although possibly more of the designs shown represented the artist's idea rather than the advertiser's.

It is true that much successful advertising carries some very poor designing, but it is also equally true that good designing would have made it better. Anyway, the object of this exhibition is to show that good designing can be applied to advertising, just as the object of the Craftsmen Exhibition, for instance, is intended to show that good designing can be applied to such articles as jewelry, furniture, pottery and the like.

It is not insisted that a pitcher is a better pitcher because the design on the outside of it is a pleasing rather than an ugly one, but it is insisted that the pitcher is no worse because of the pleasing design and that it fulfils more fields of usefulness by being both beautiful and useful.

Among the men who were represented by work more or less characteristic are such designers as Edward Penfield, Will Bradley, J. Wildhack, Walter Fawcett, Maxfield Parrish, Earl Horter, Louis Fancber, J. Sommers and others who are good but not so well known.

The best black and white shown was by J. J. Gould, consisting of a series of designs advertising the Edison phonograph. The designs were in the form of illustrations and of a character equal, if not superior, to the average black-and-white illustrations in magazines and books.

There were two other interesting features of this show which were not present last year. One was a demonstration of the Lumière photography from nature in actual colors as applied to advertising, both the exhibition and the process being the work of *Country Life in America*, and many of the results being those given in their own advertising pages in their Christmas number. The other was a showing of foreign posters, German, French, Hungarian, Italian and Dutch, by such men as Cheret, Steinlen, Grün, Mucha and others.

In glass show cases were shown specimens of the

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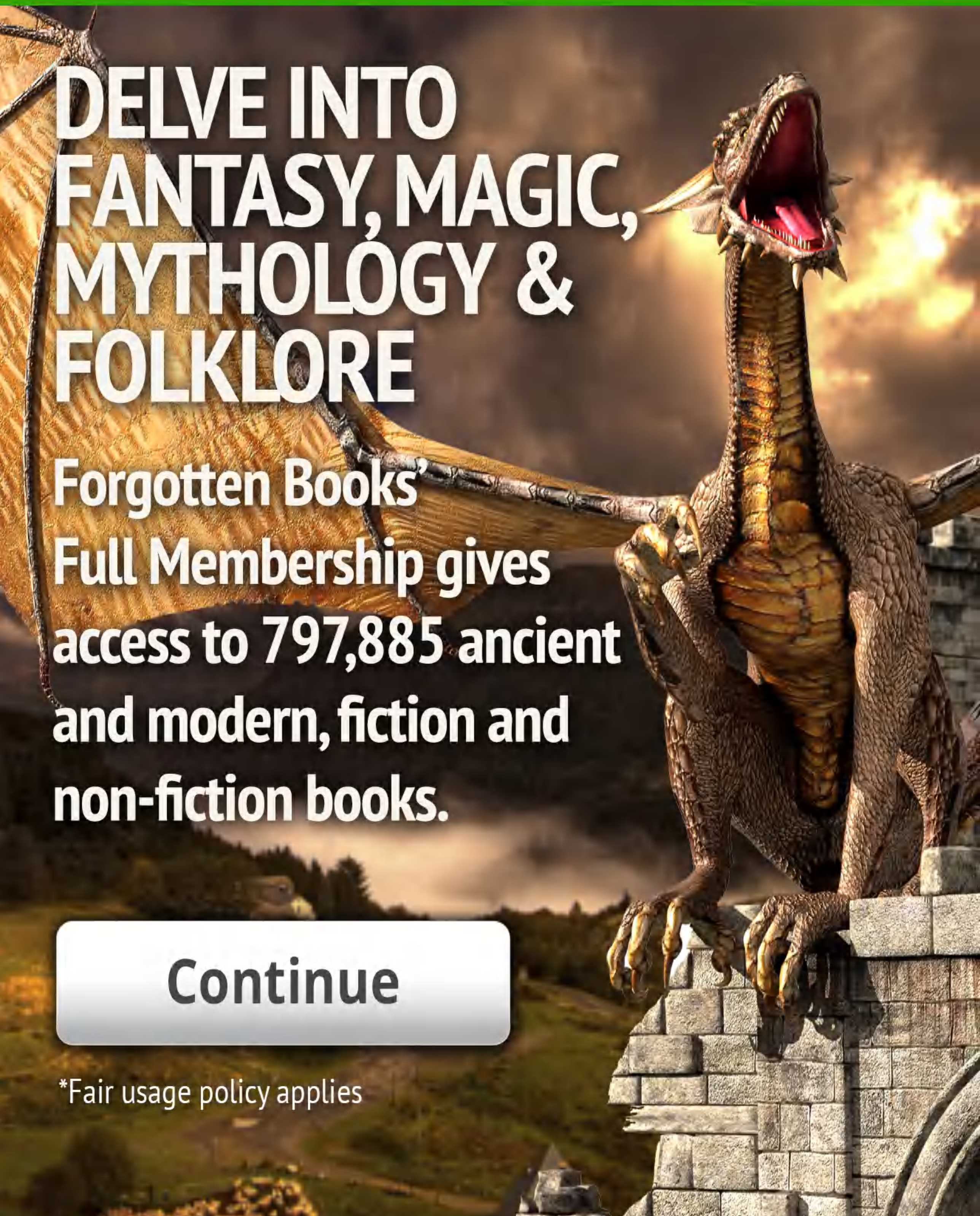
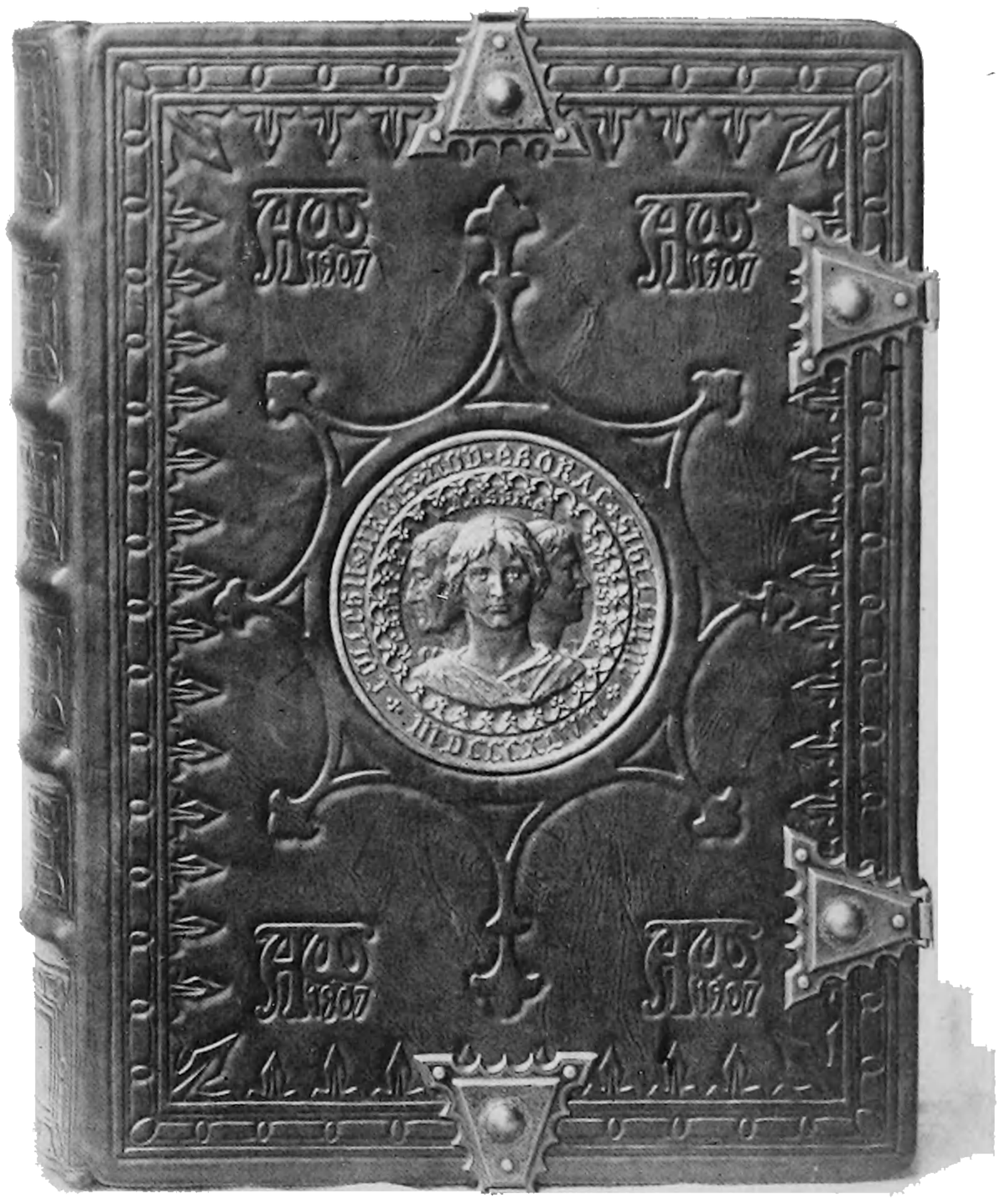


BOOK BINDING BY MISSES RIPLEY

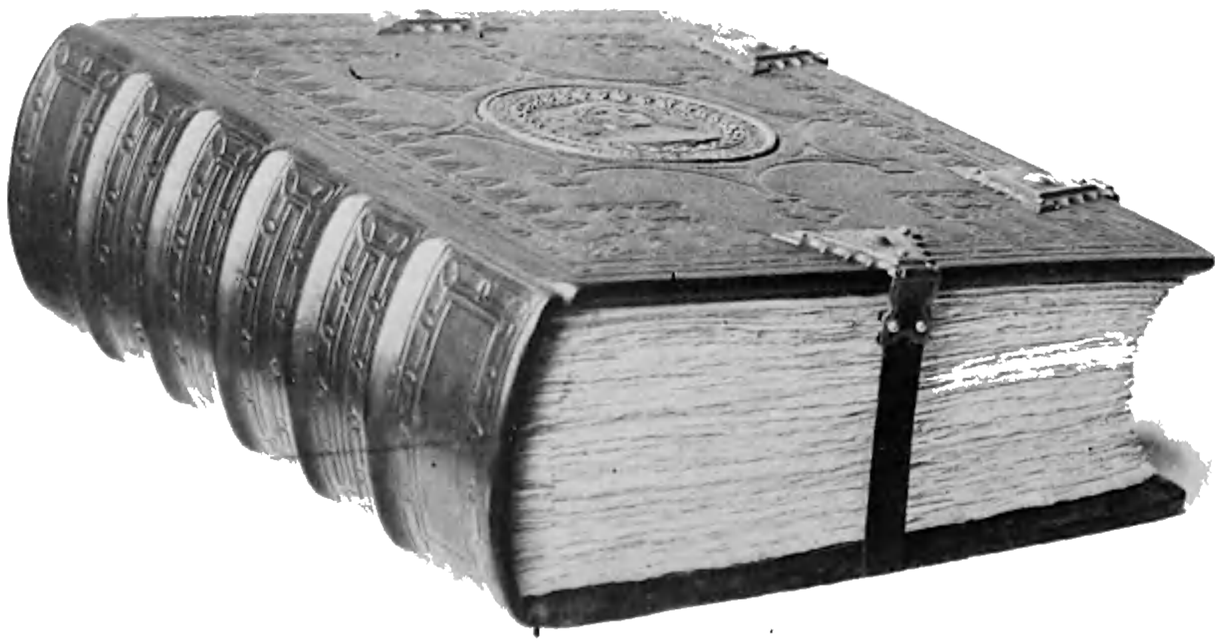
AN ARTISTIC piece of work has lately been finished in the studios of the Misses Ripley, New York. This is a gift book, designed and bound by the Misses Ripley, for presentation to Professor Adolph Werner, "To mark," as the title page reads, "fifty years of service at the College of the City of New York." It contains many hundred letters from Professor Werner's colleagues and friends and the pupils in his charge since he first entered the college in 1857.

The book is executed in calfskin, of a dark, soft brown, with an antique finish, which harmonizes in color with the metal clasps and mounts, and the bronze medallion in the center of the cover. The medallion, a reproduction of the college seal, was modeled by Professor Frederick Dielman, president of the National Academy, and executed by Victor D. Brenner. The style of decorations of the leather cover is early German Gothic, the soft, rich surface of the leather deeply indented with the simple design. These four mounts of the clasps are of quaint three-sided form, and the tiny fastenings are held by leather straps.



BOOK PRESENTED TO PROFESSOR WERNER

DESIGNED AND BOUND BY THE MISSES RIPLEY



PRESENTATION VOLUME

BOUND BY THE MISSES RIPLEY