

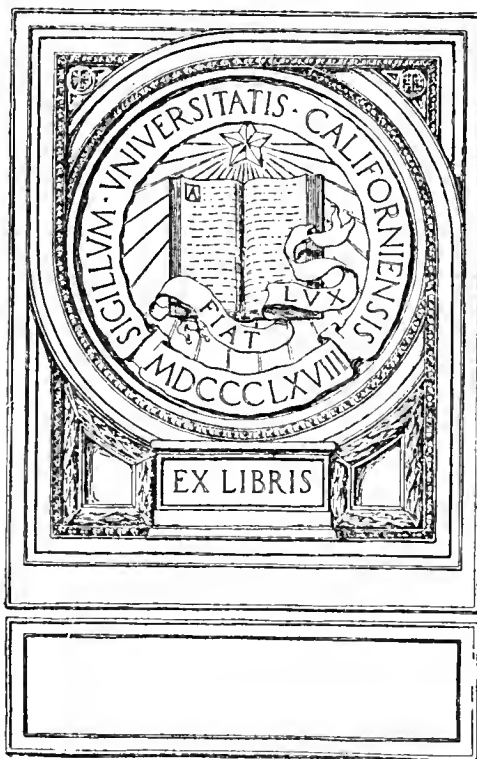
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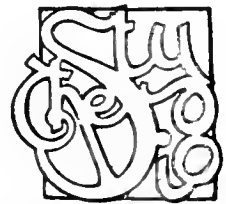
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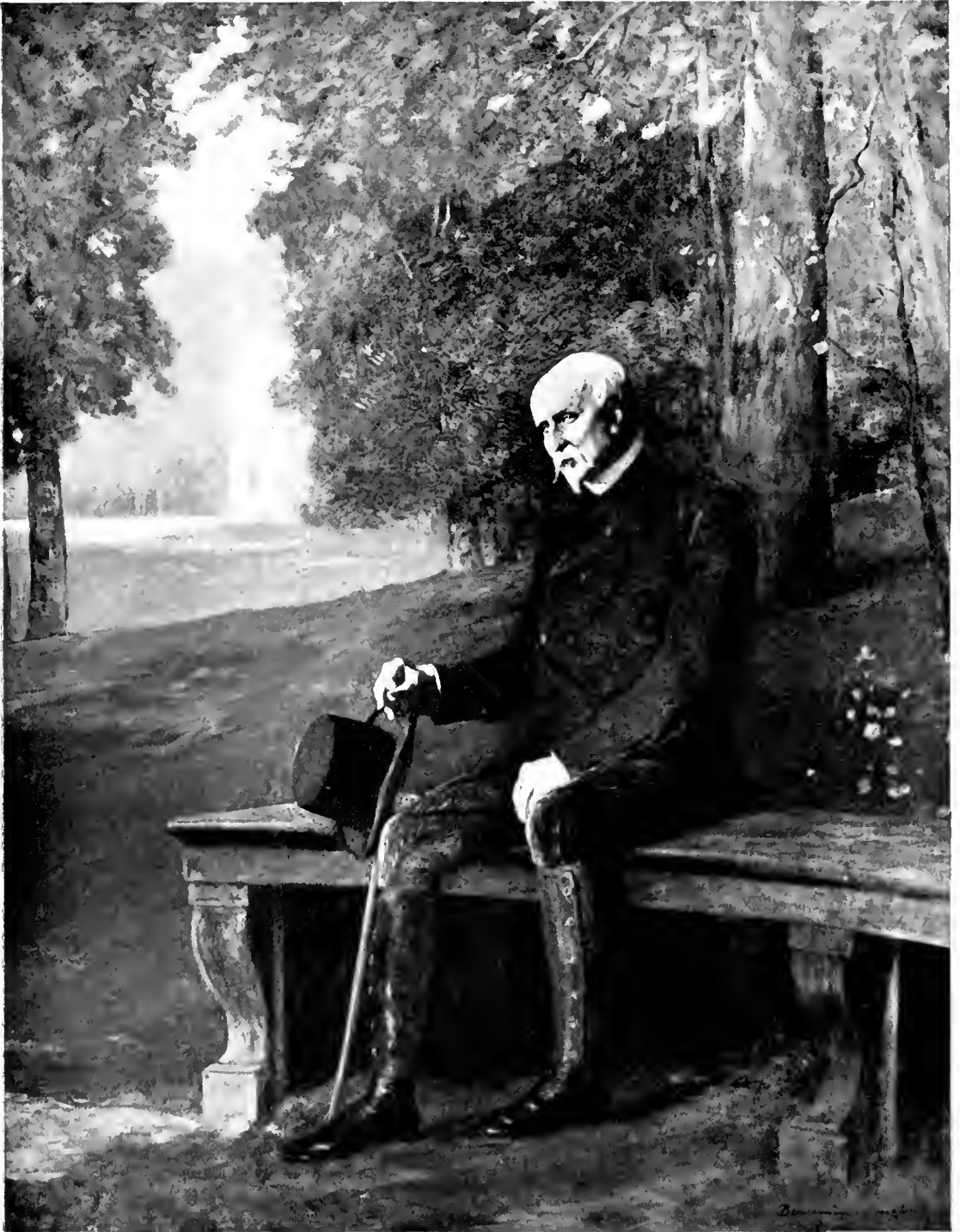


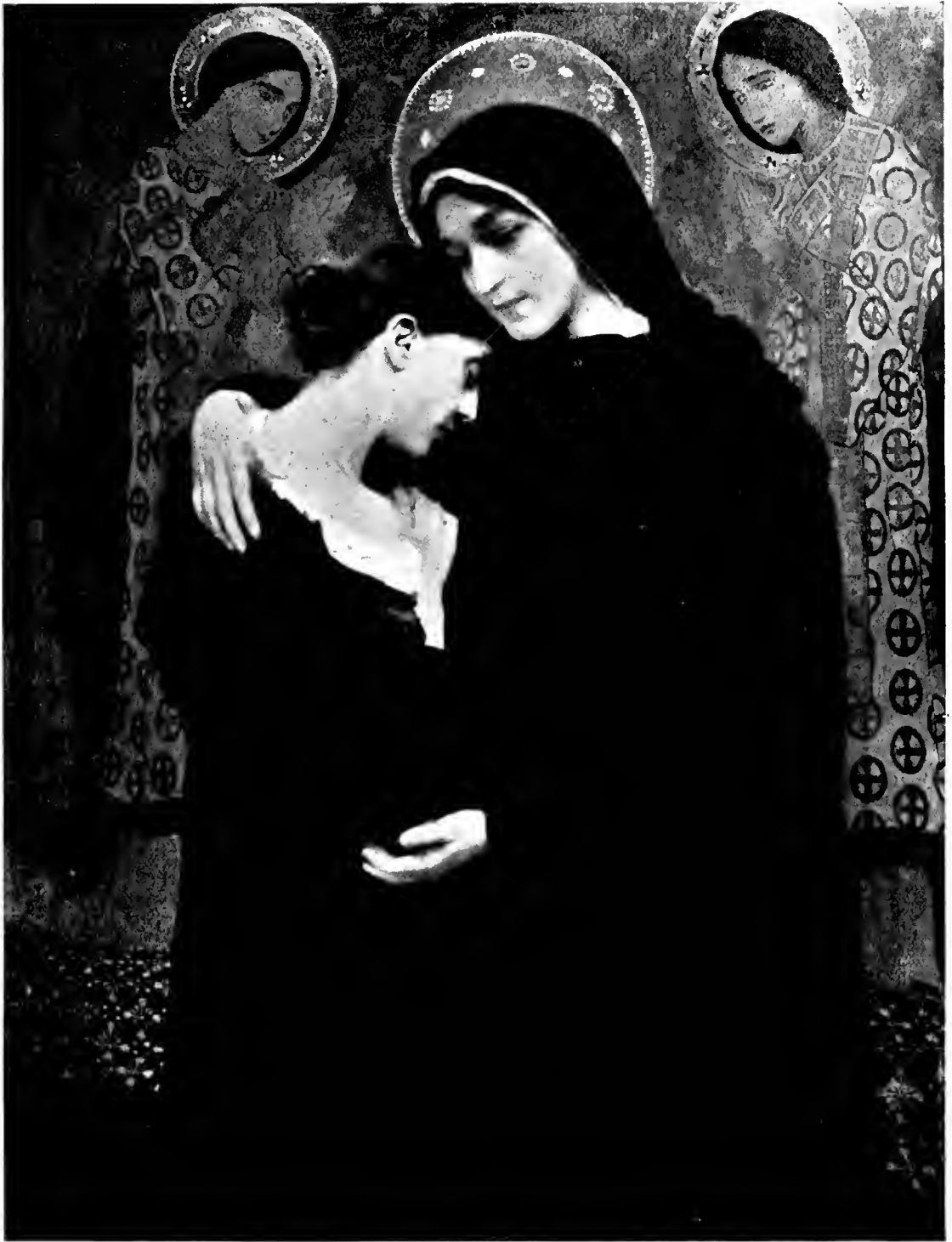
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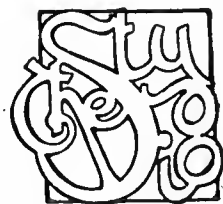
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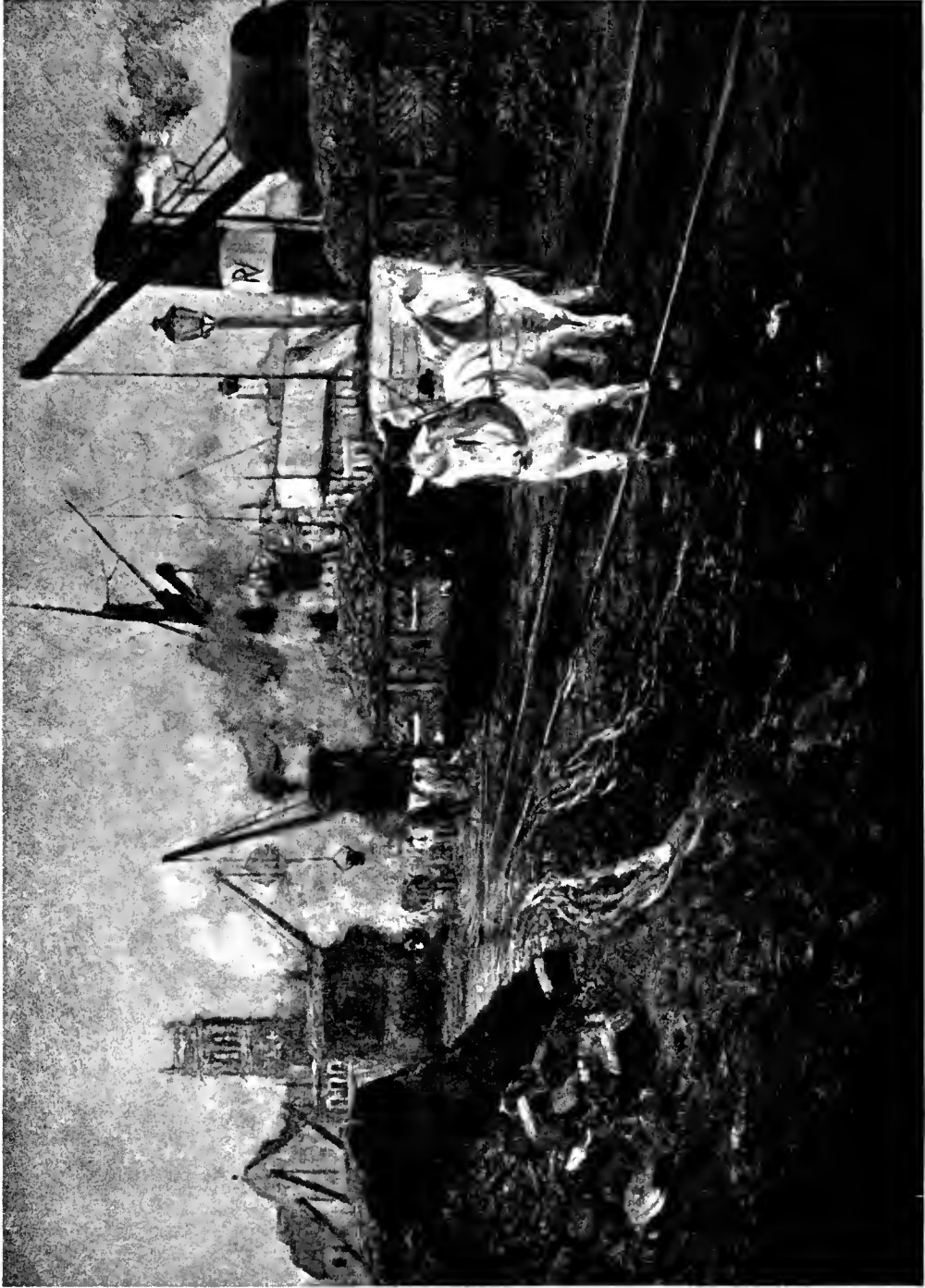
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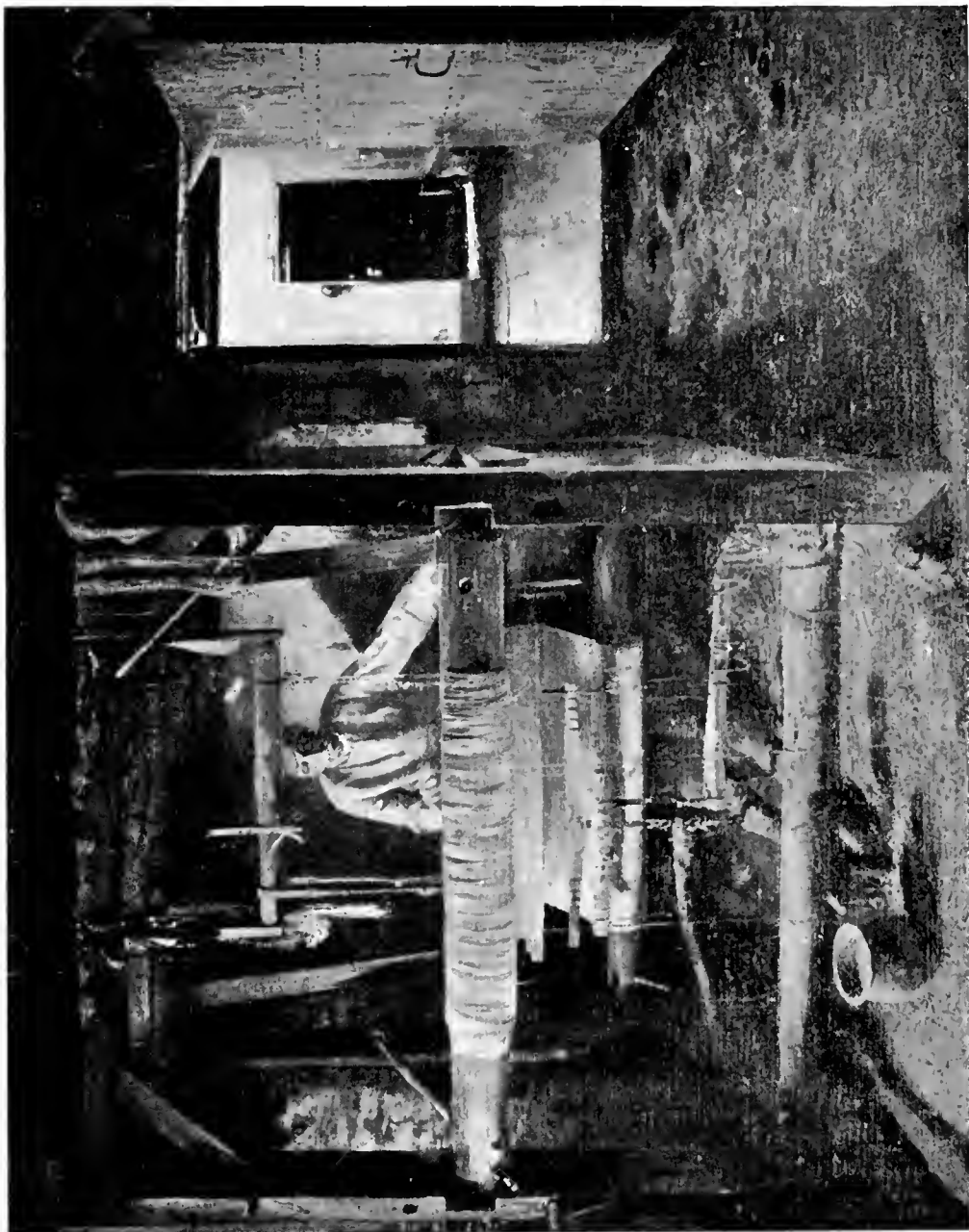
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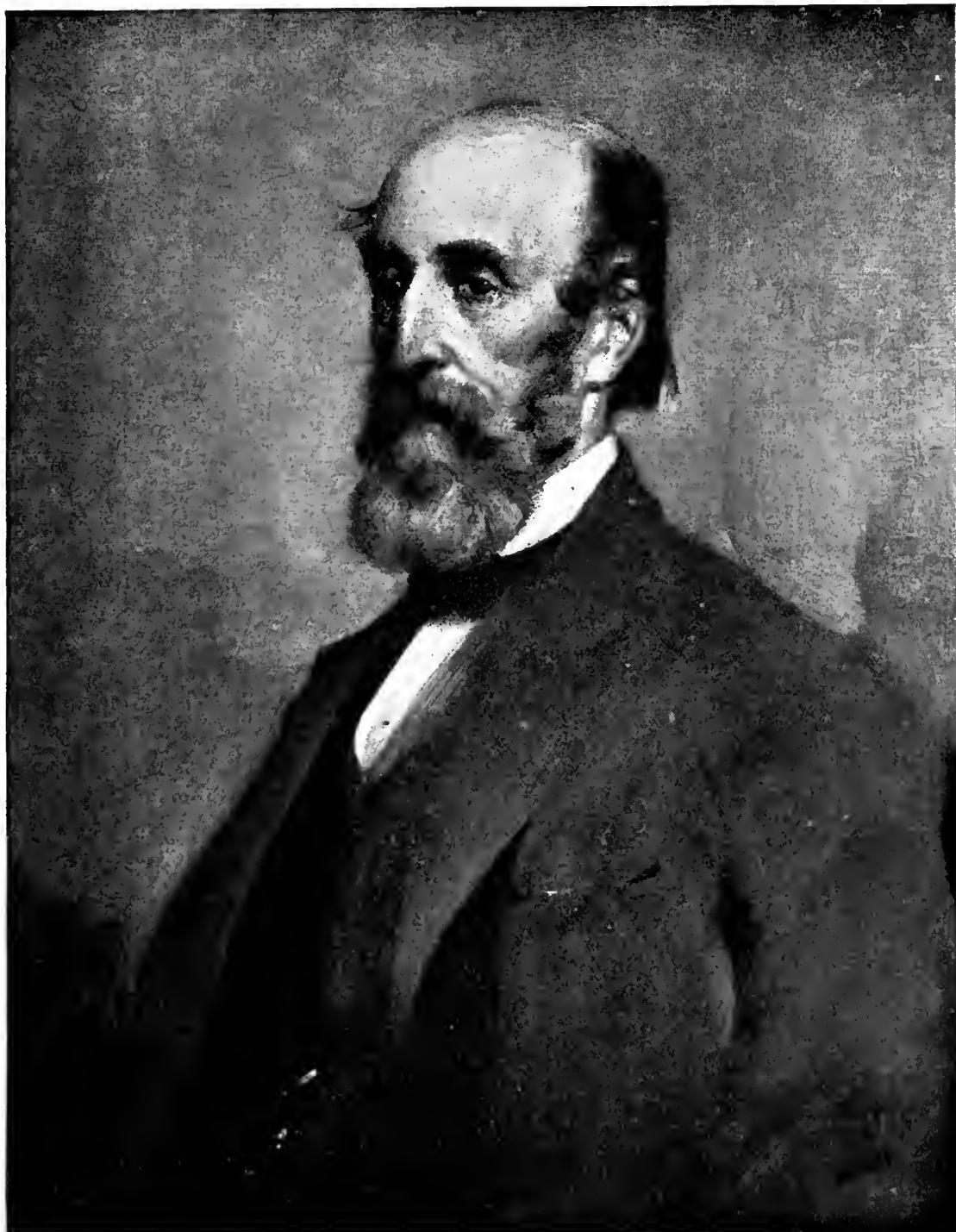
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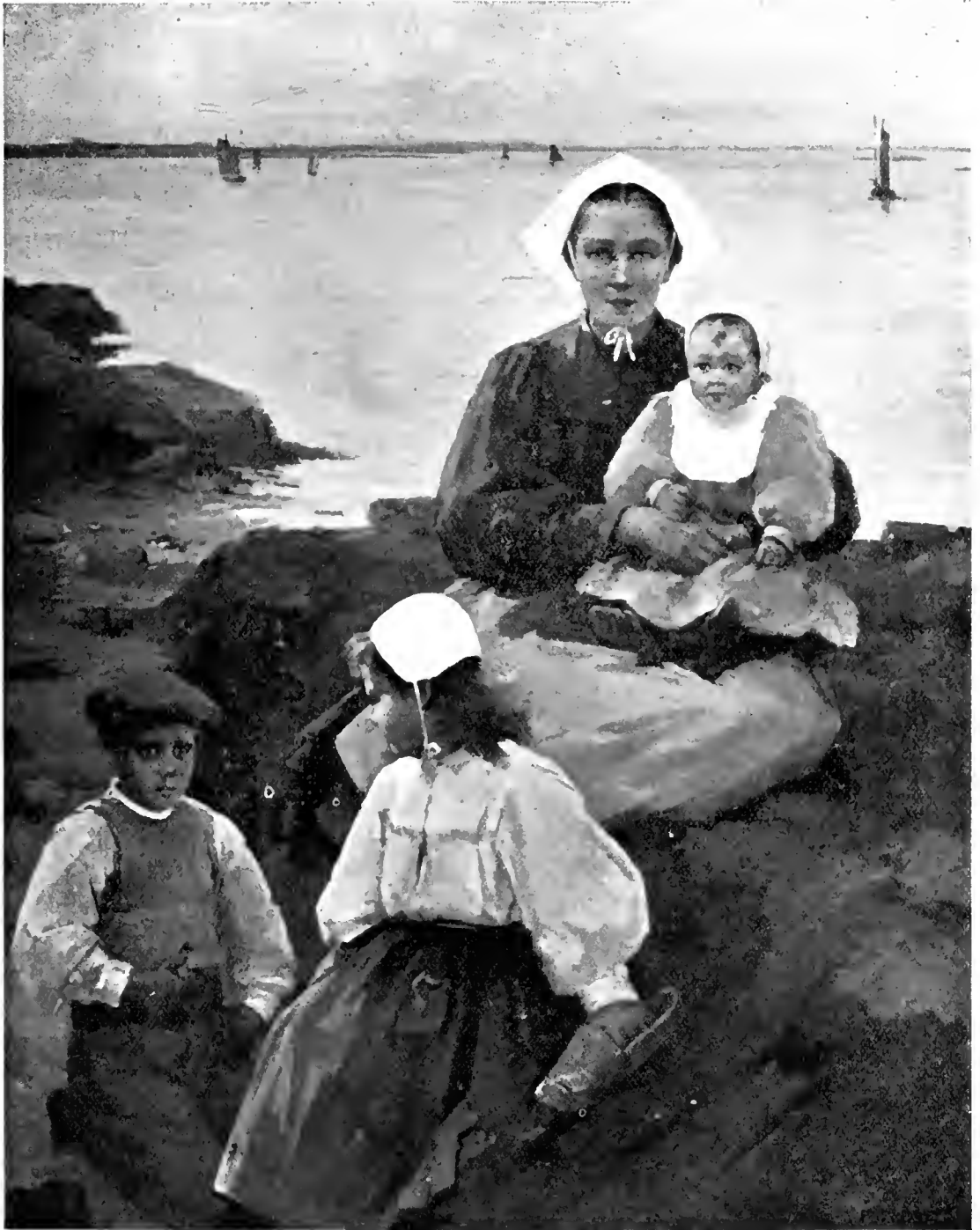
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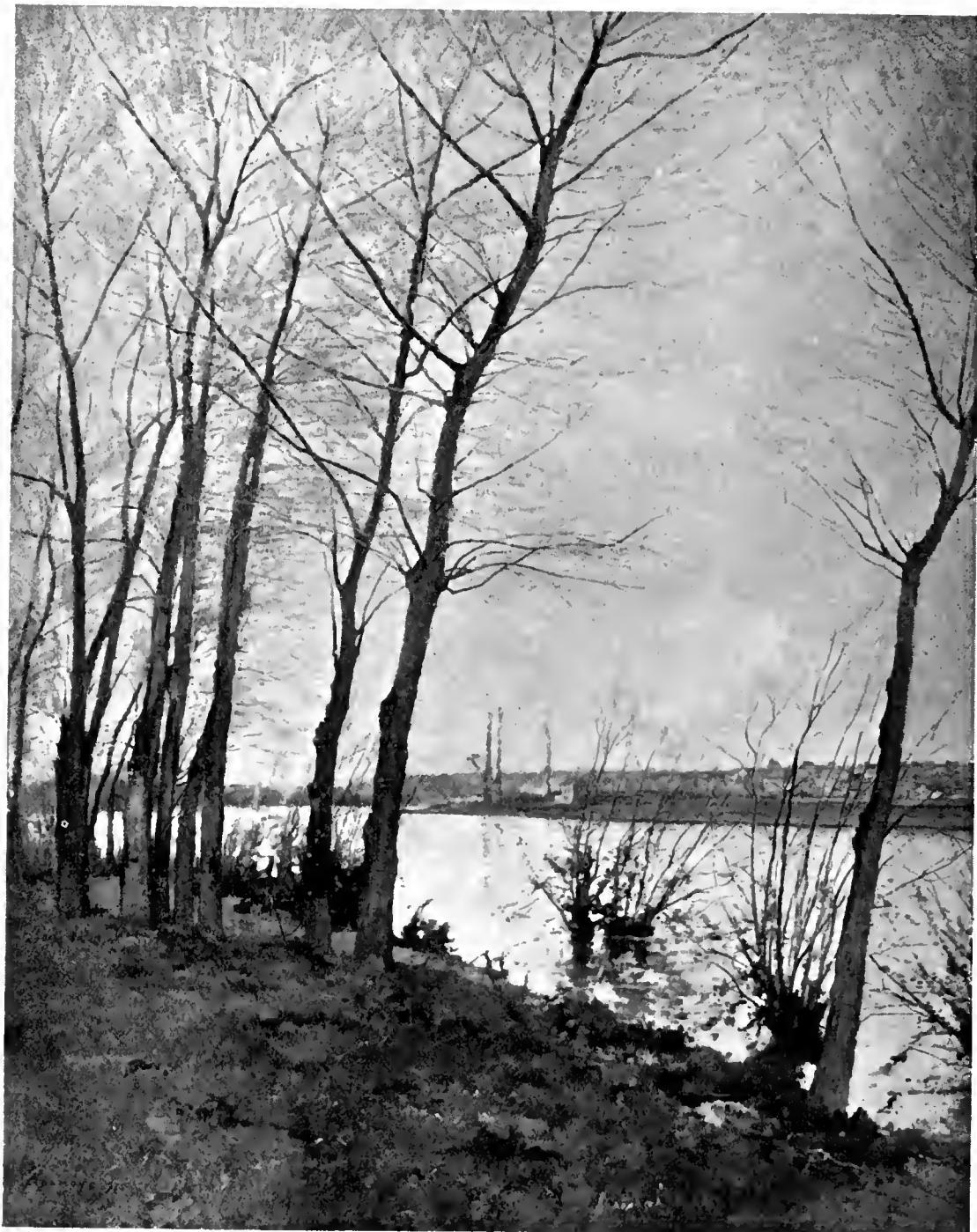
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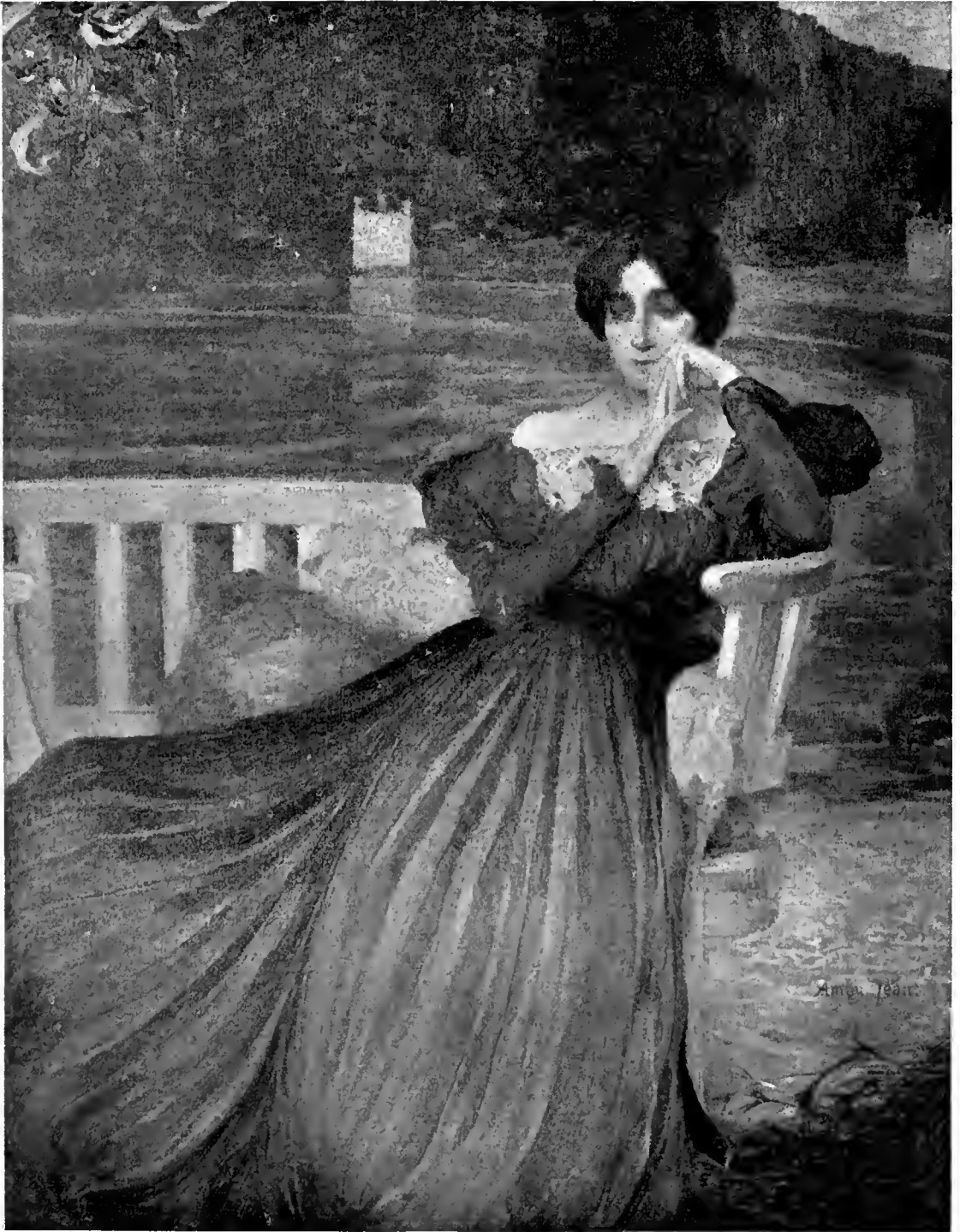
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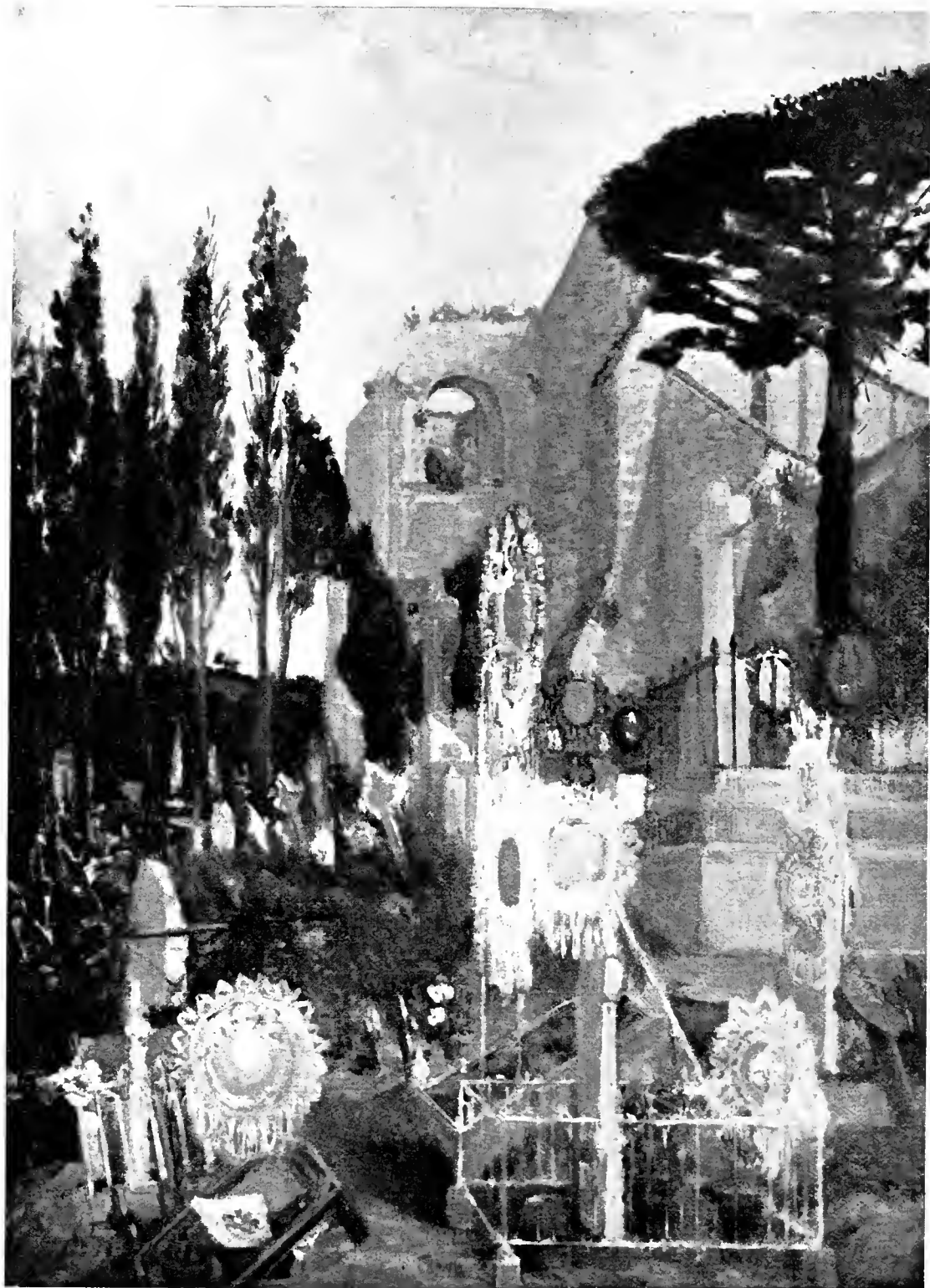
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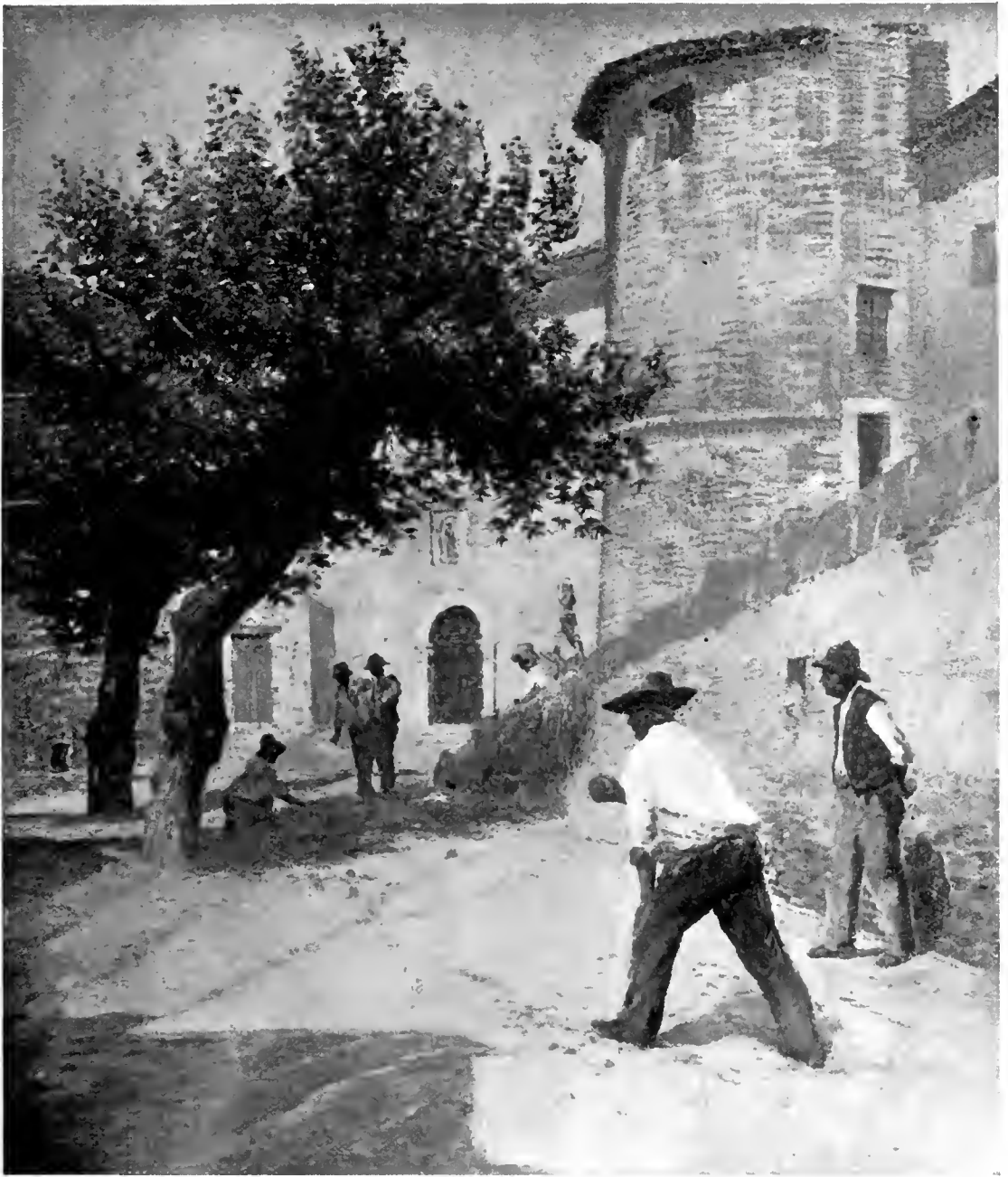
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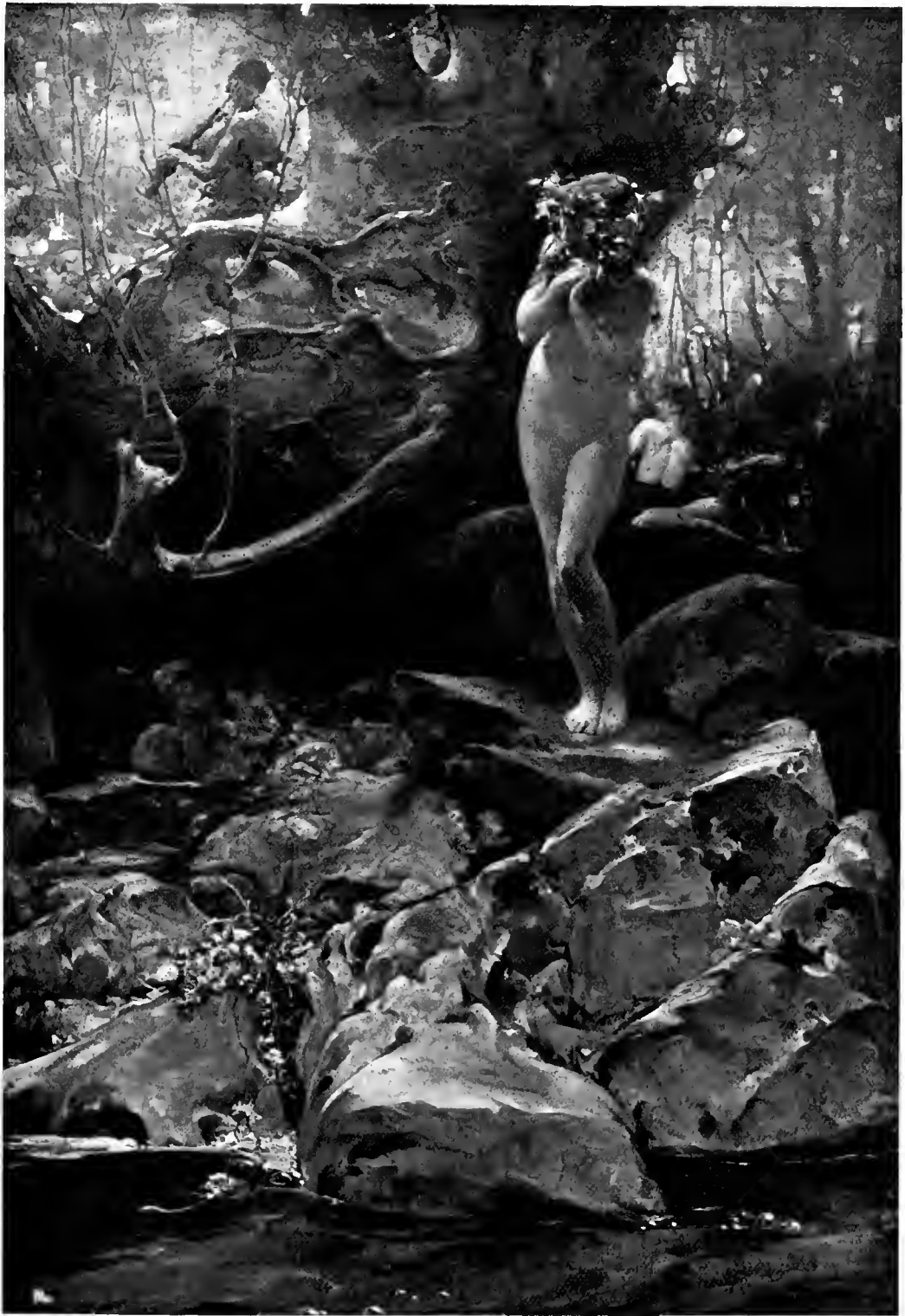


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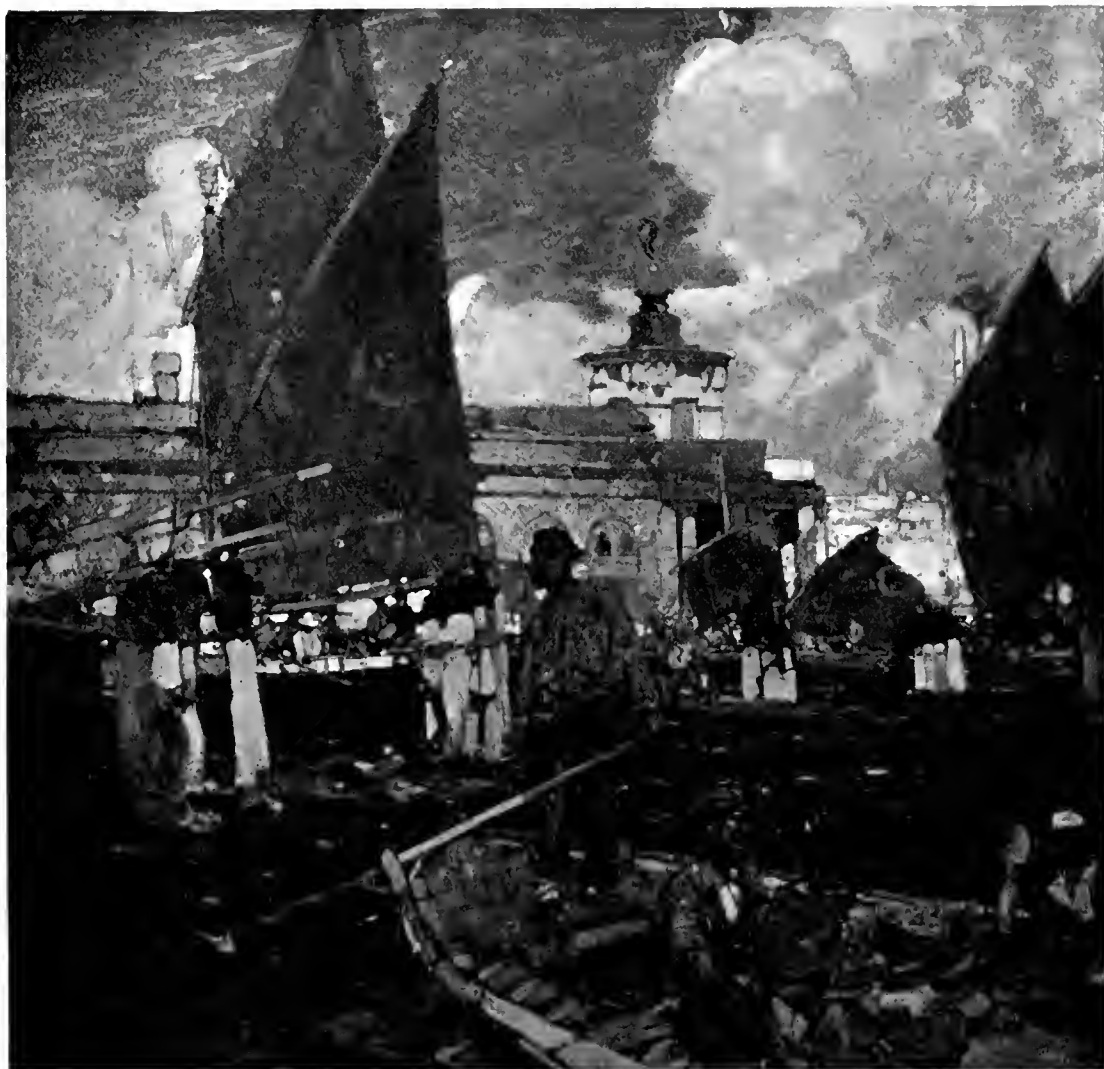


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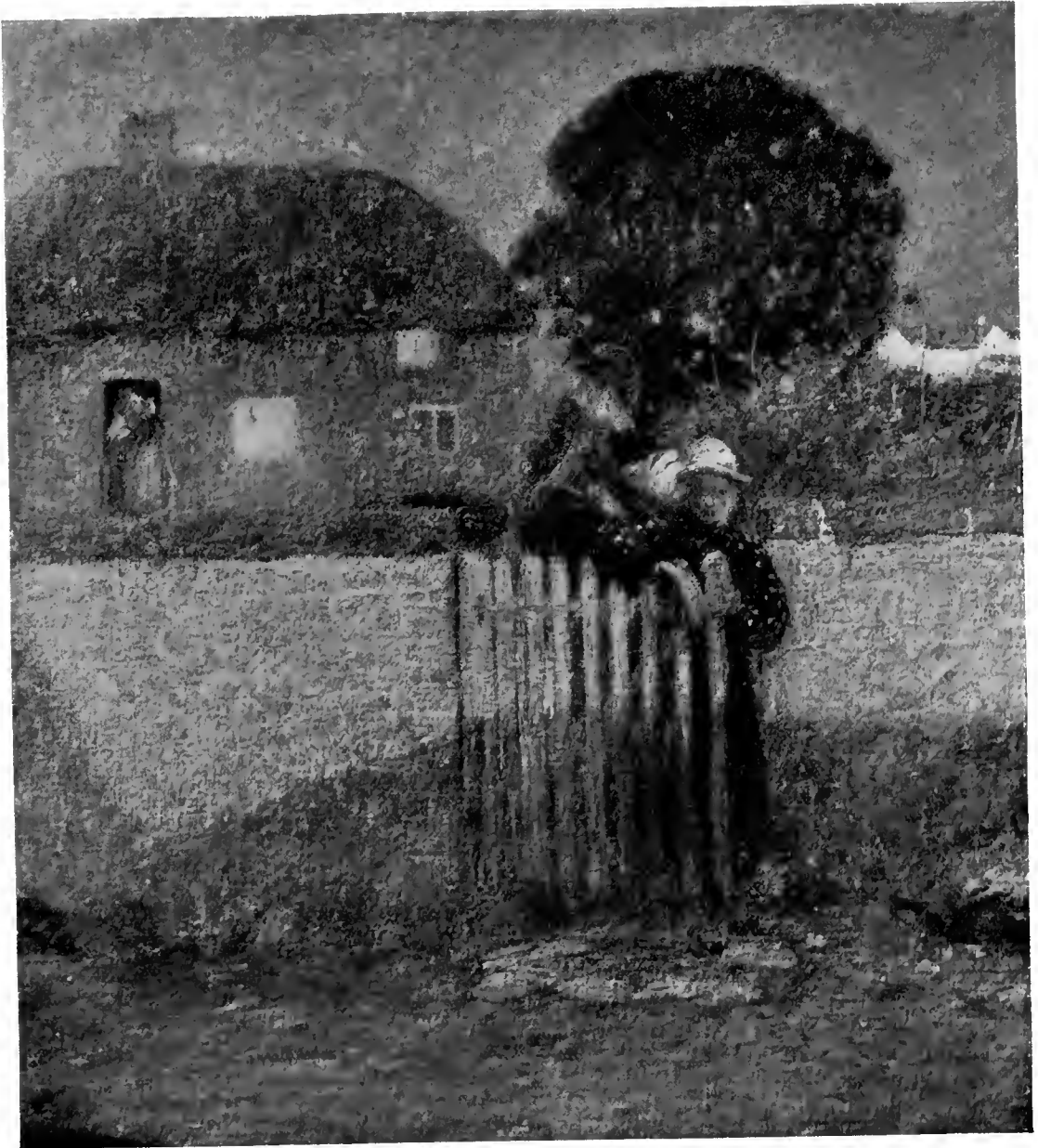
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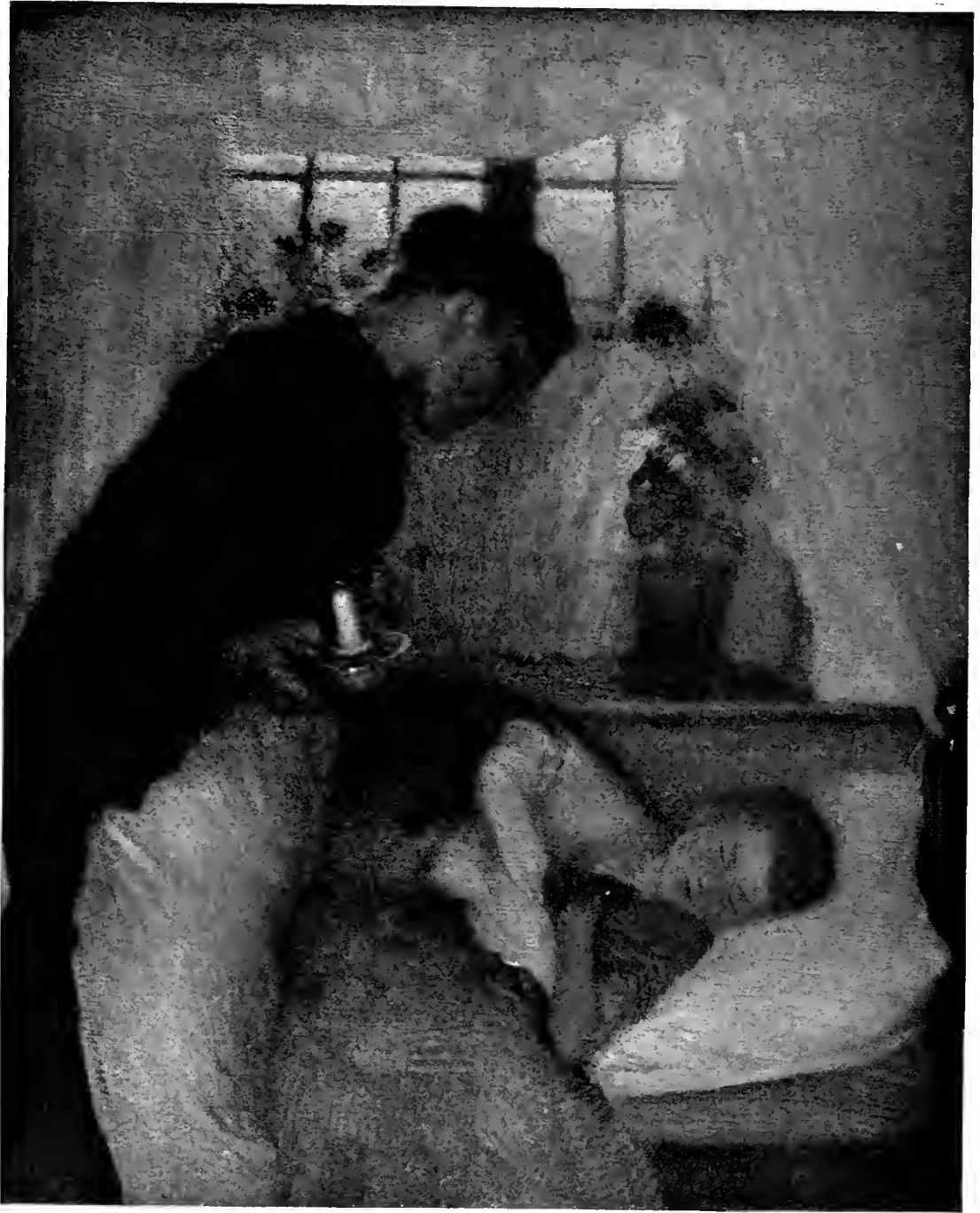


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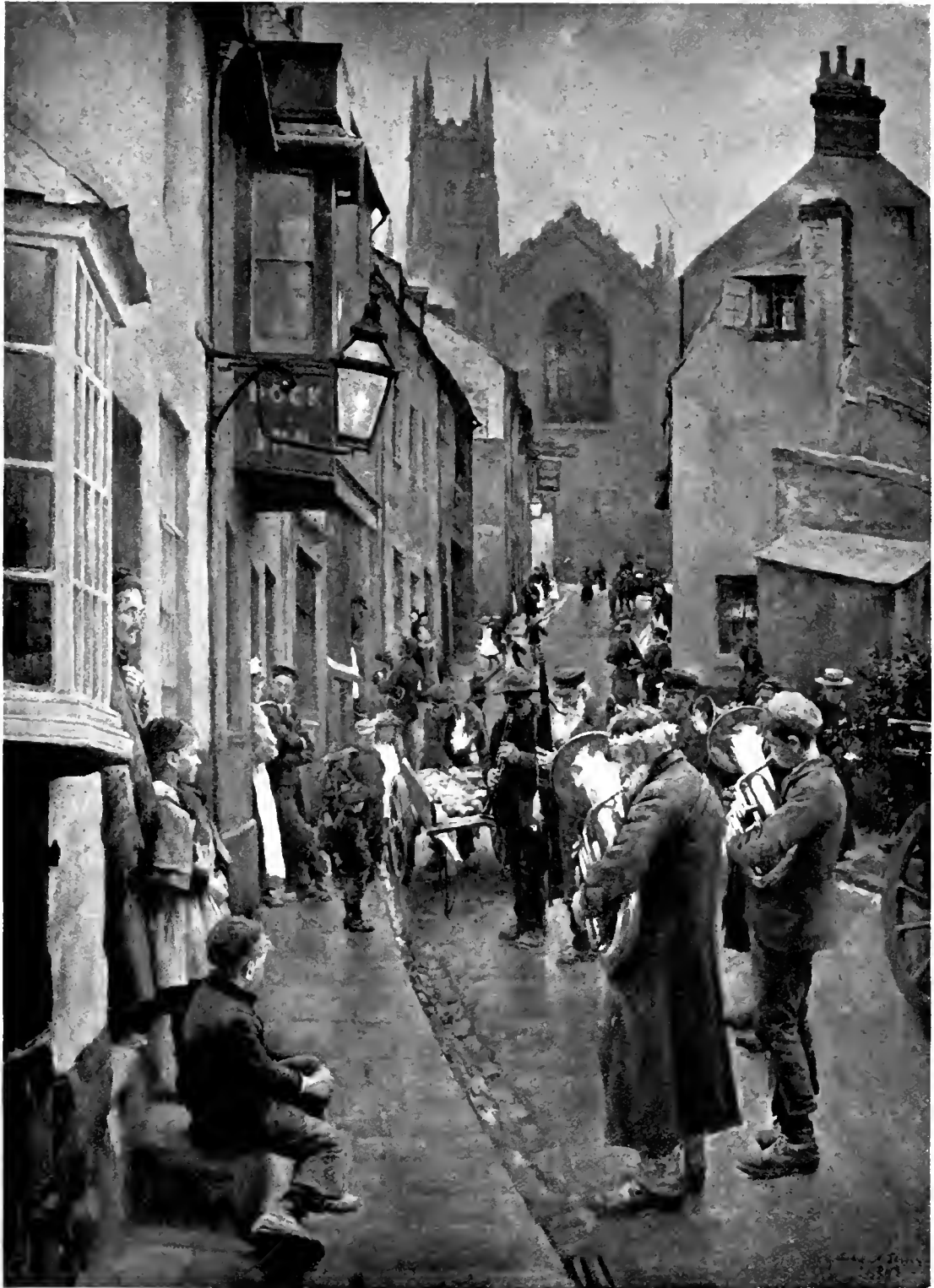
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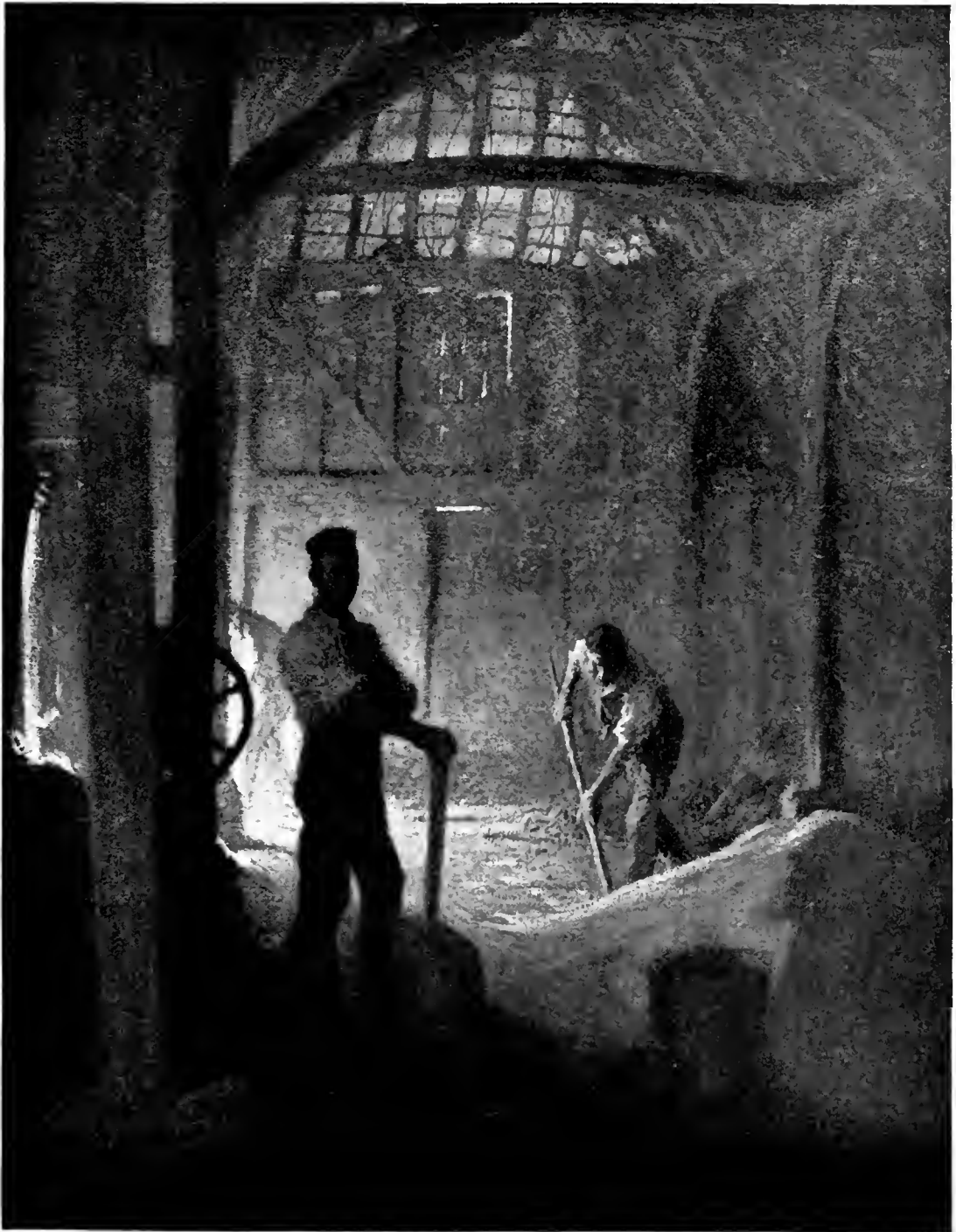
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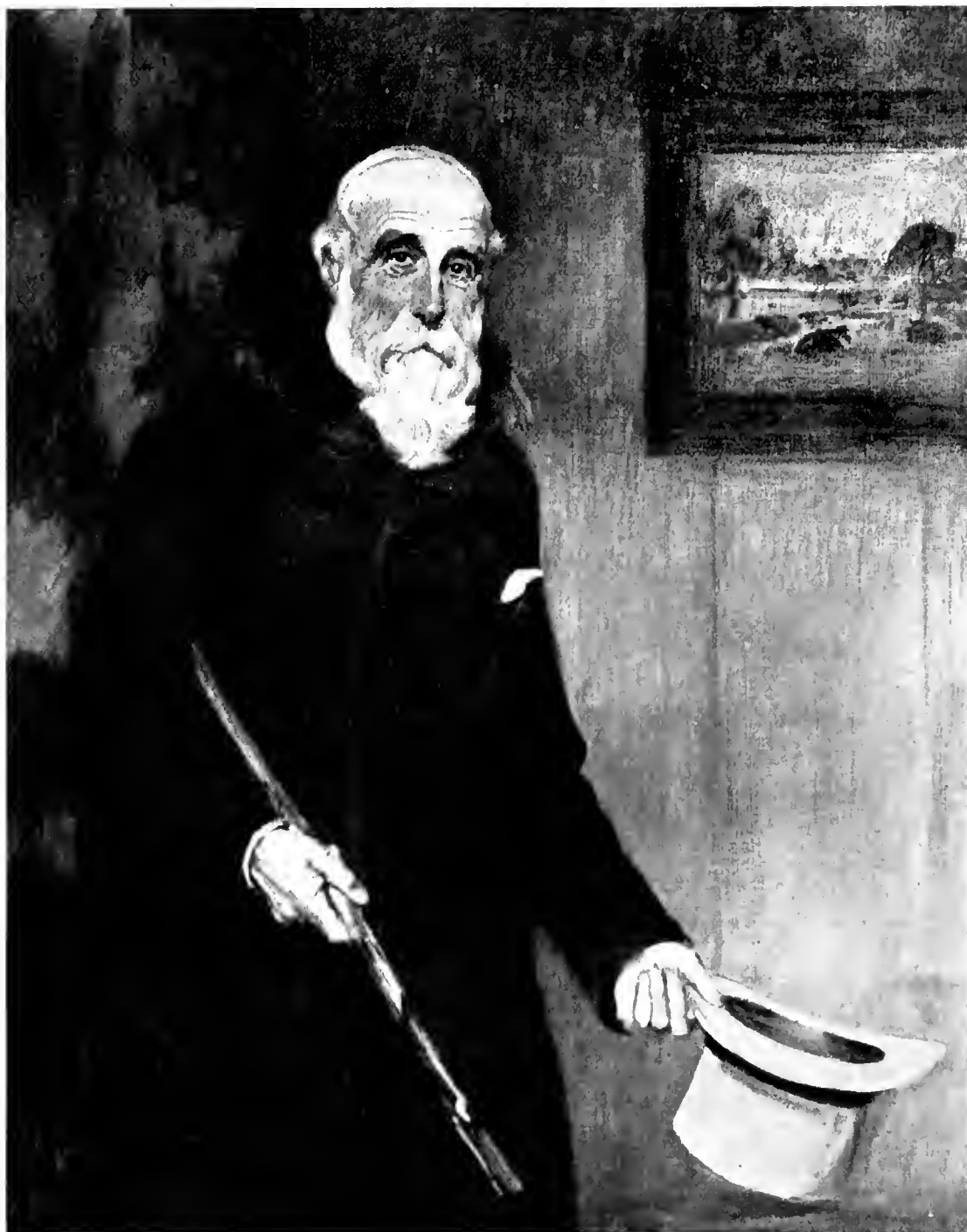
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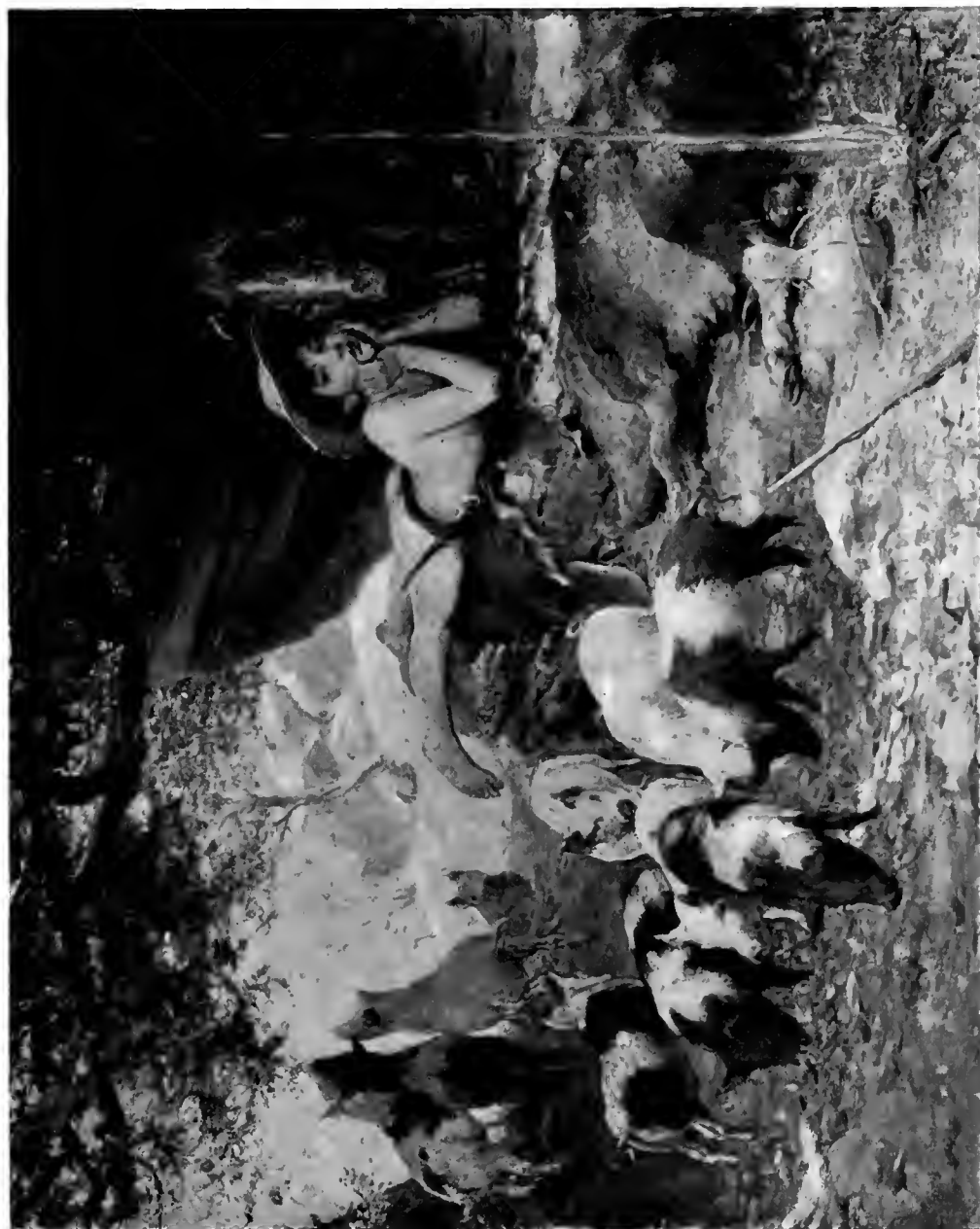
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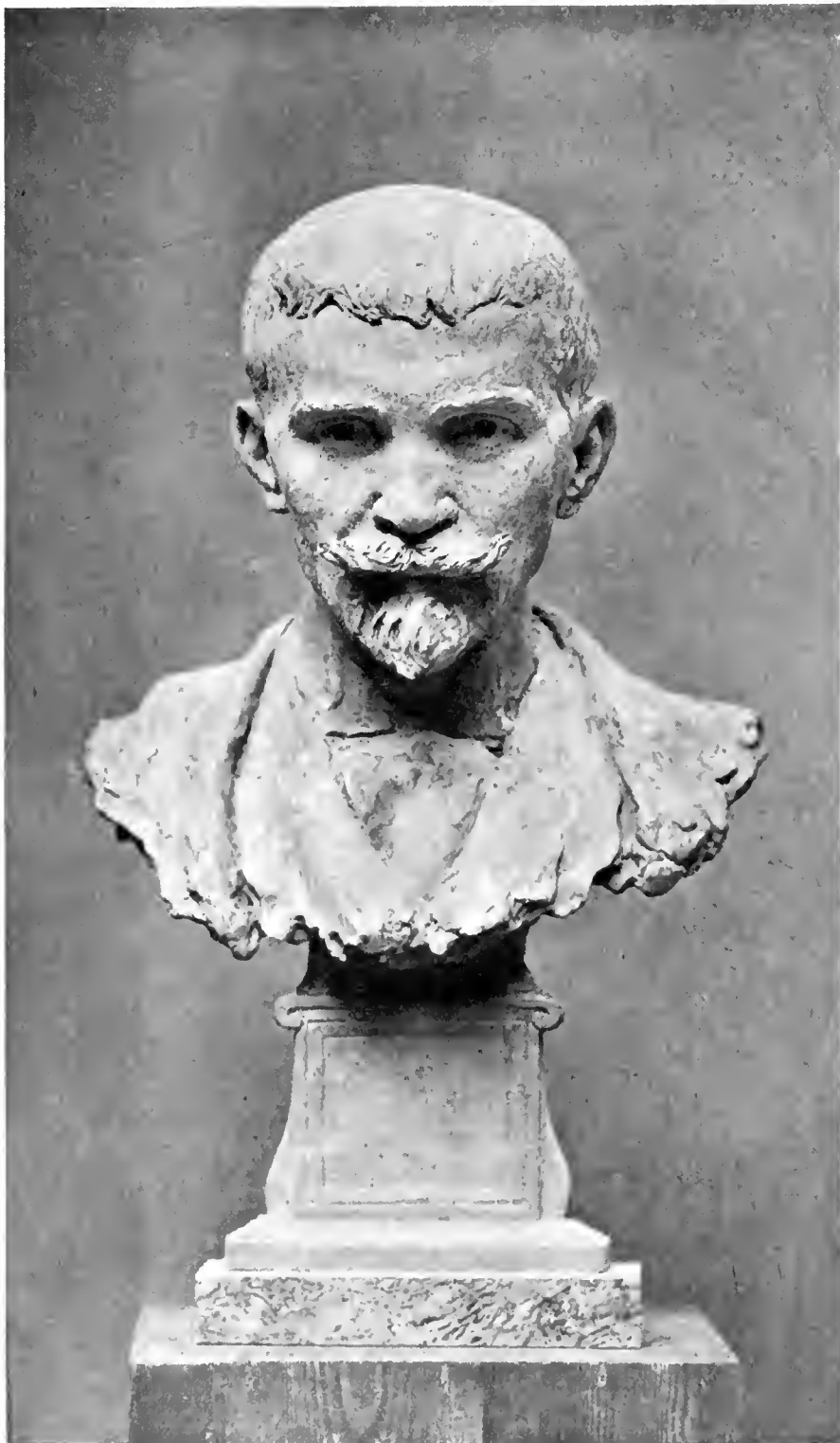
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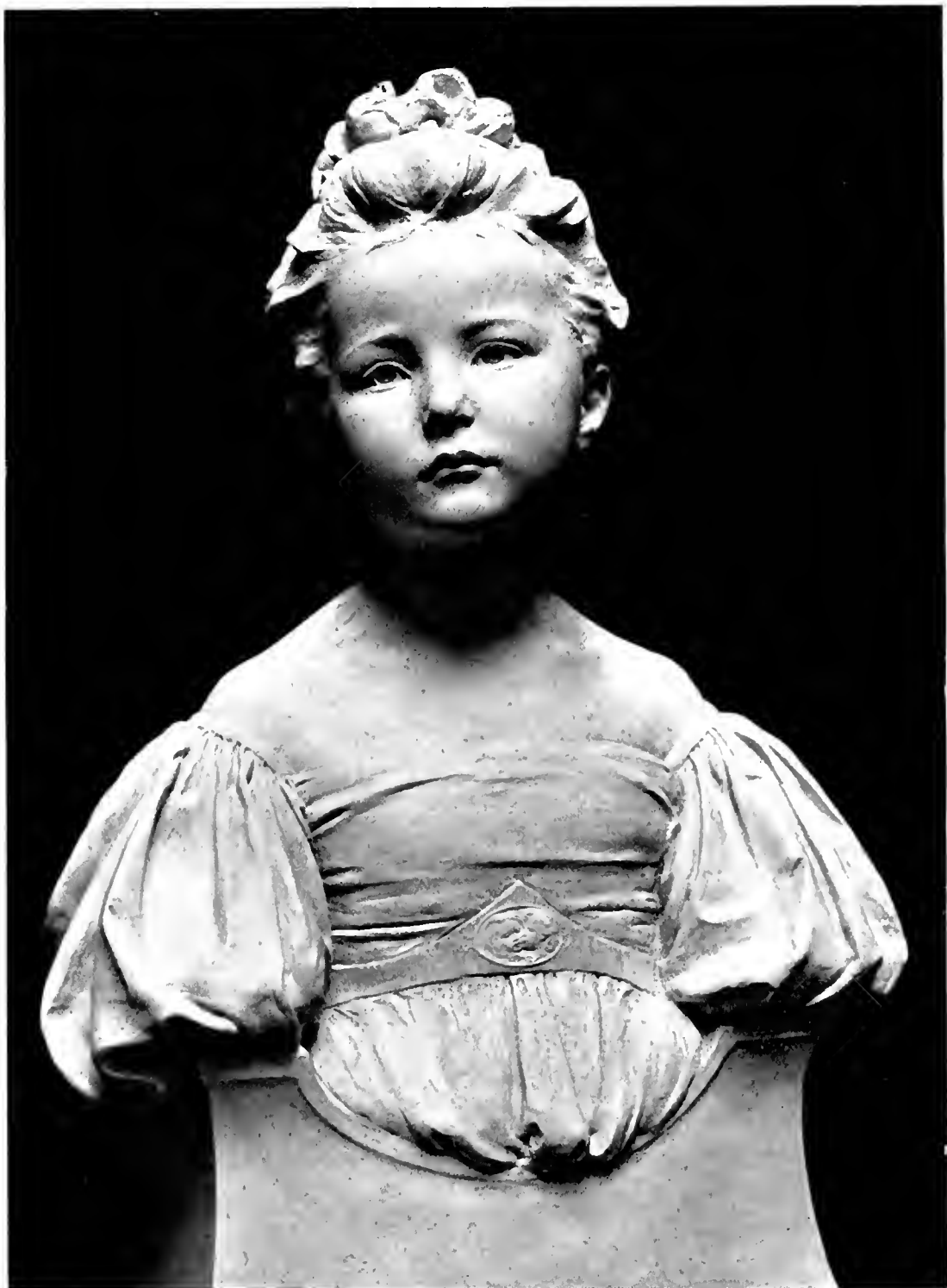
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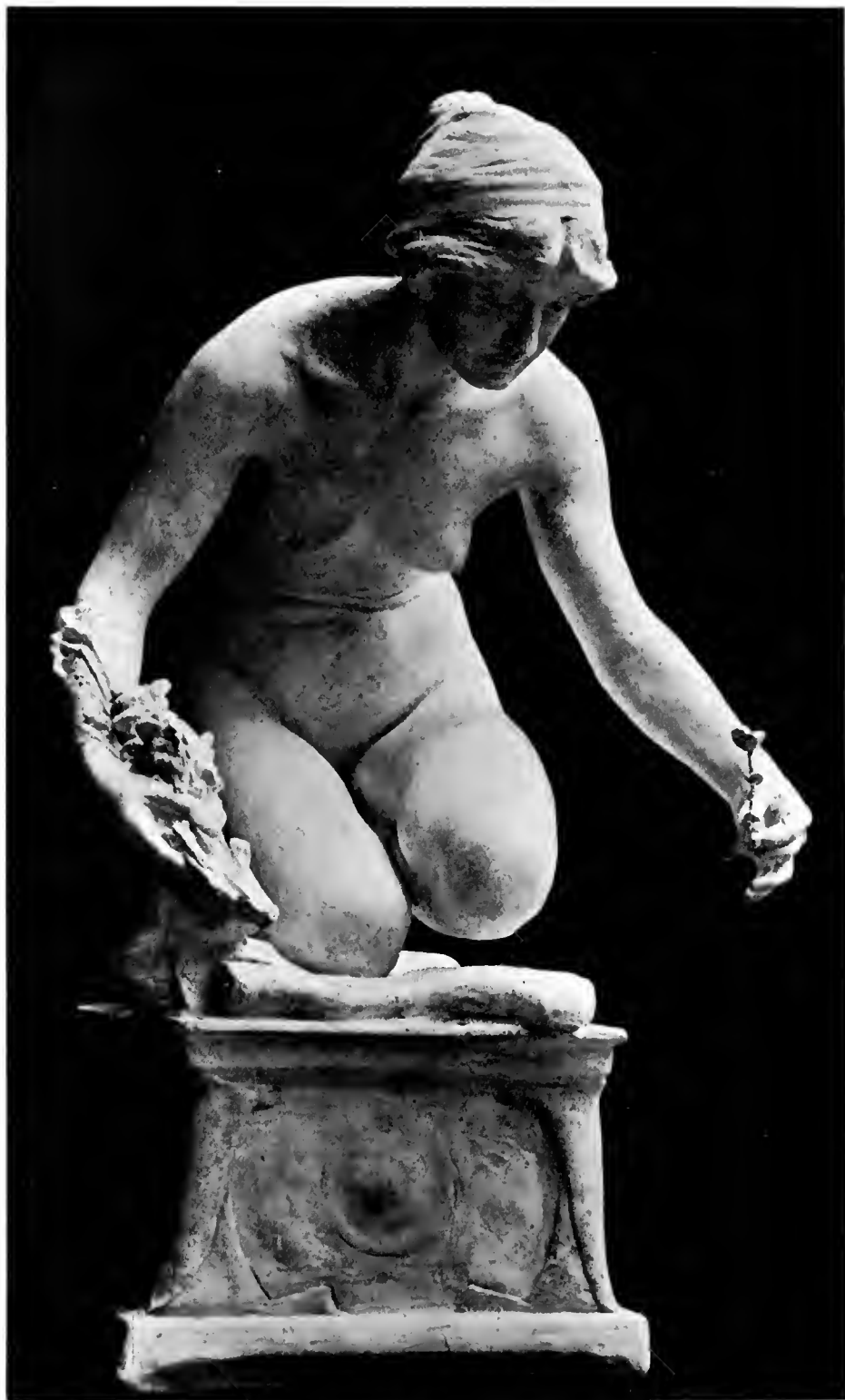
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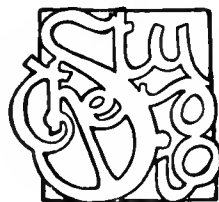


BERTRAM MACKENNAL
"OCEANA"



A. TOFT
"SPRING"

ART AT THE NEW
GALLERY LONDON
1897



LONDON: OFFICES OF "THE STUDIO"

5 HENRIETTA ST. COVENT GARDEN

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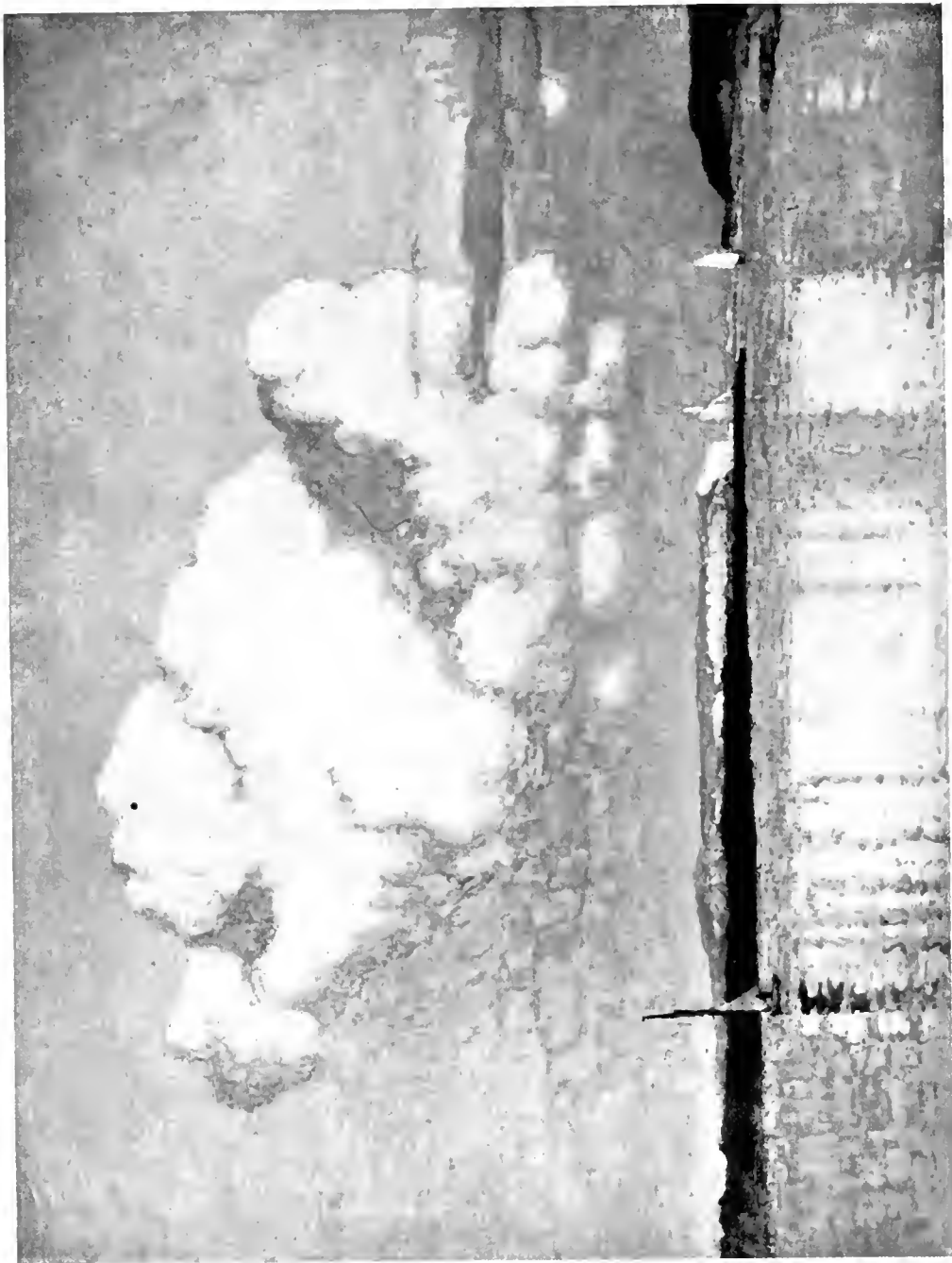
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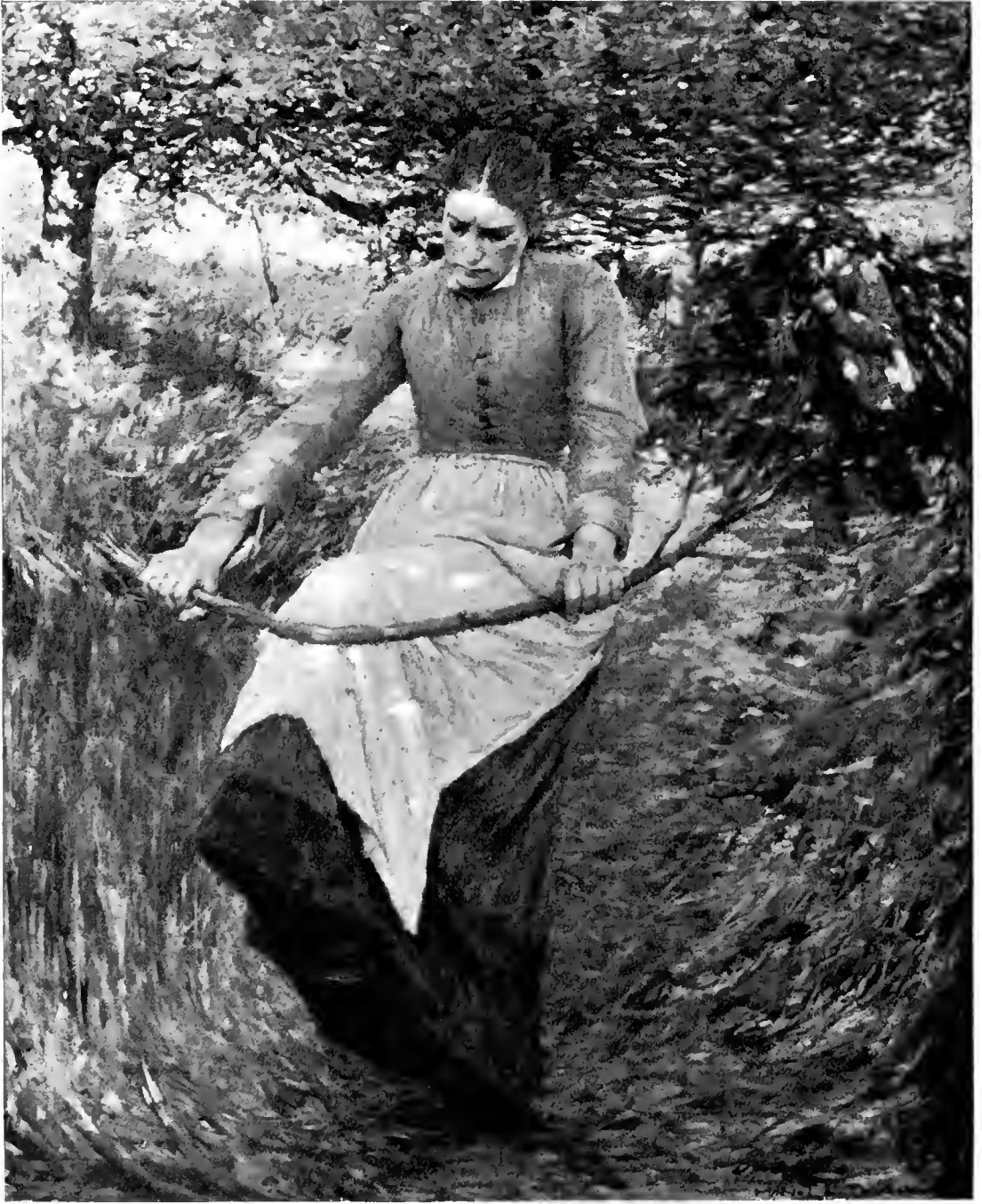
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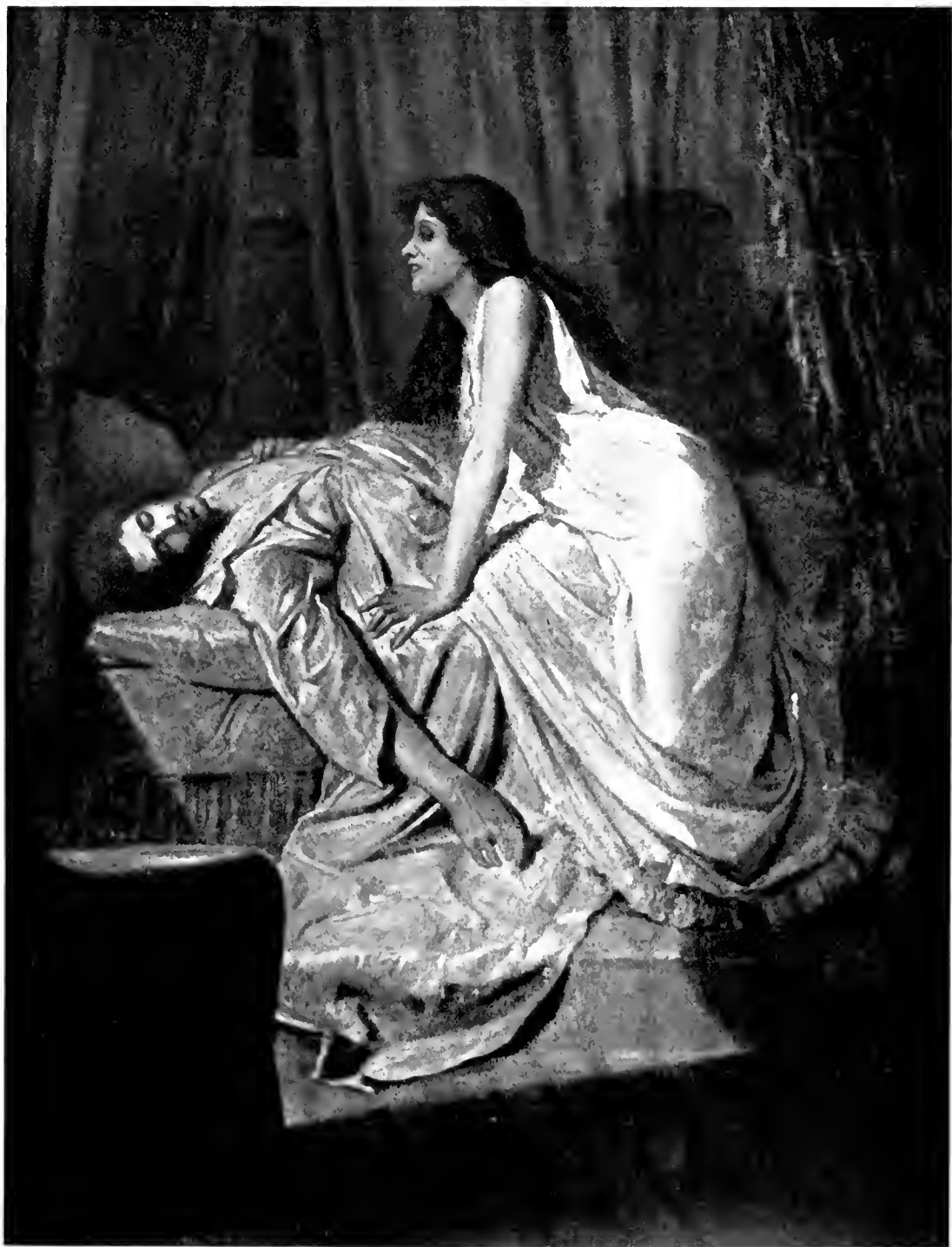
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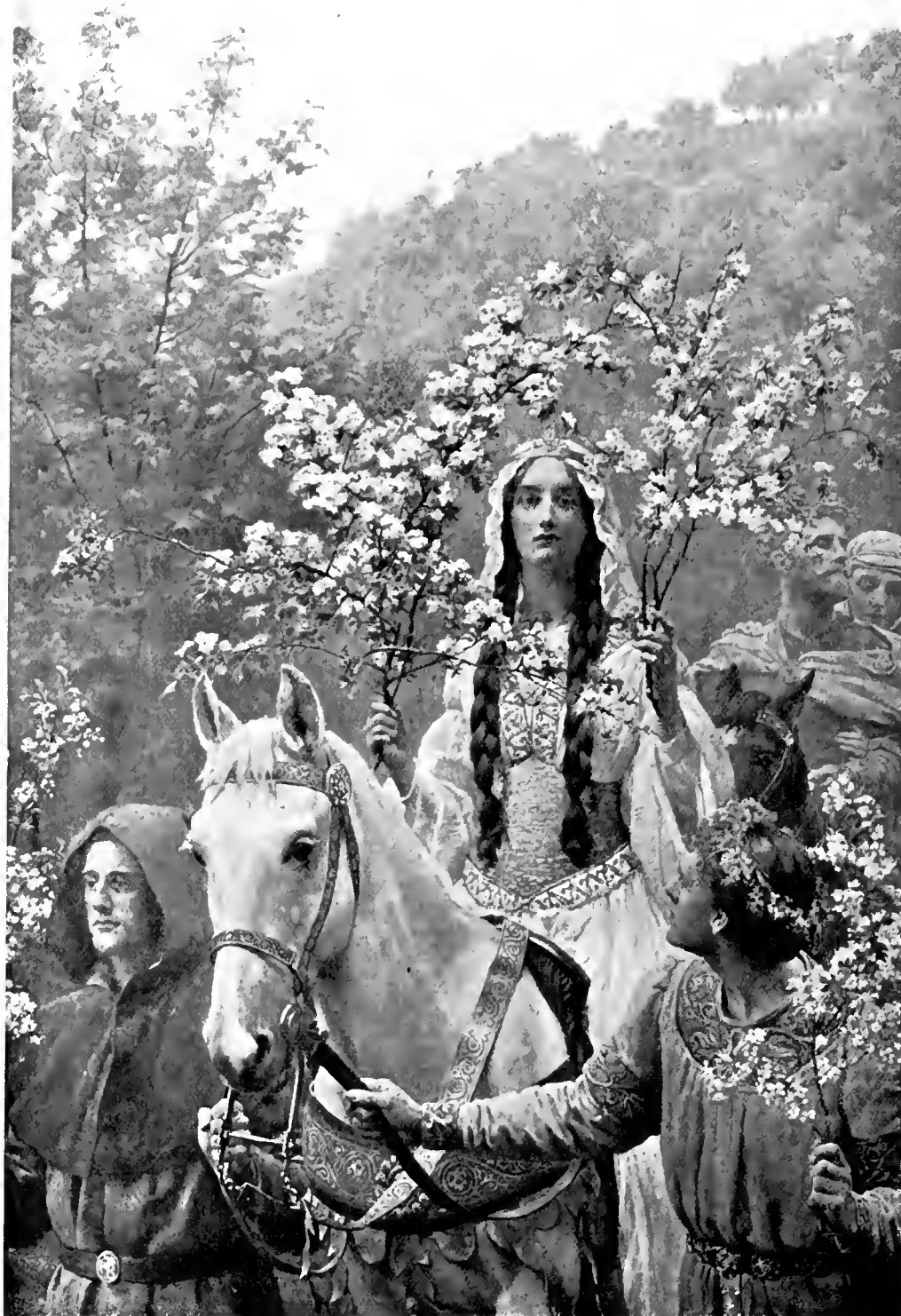
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HON. J. COLLIER
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"APPLE BLOSSOM"



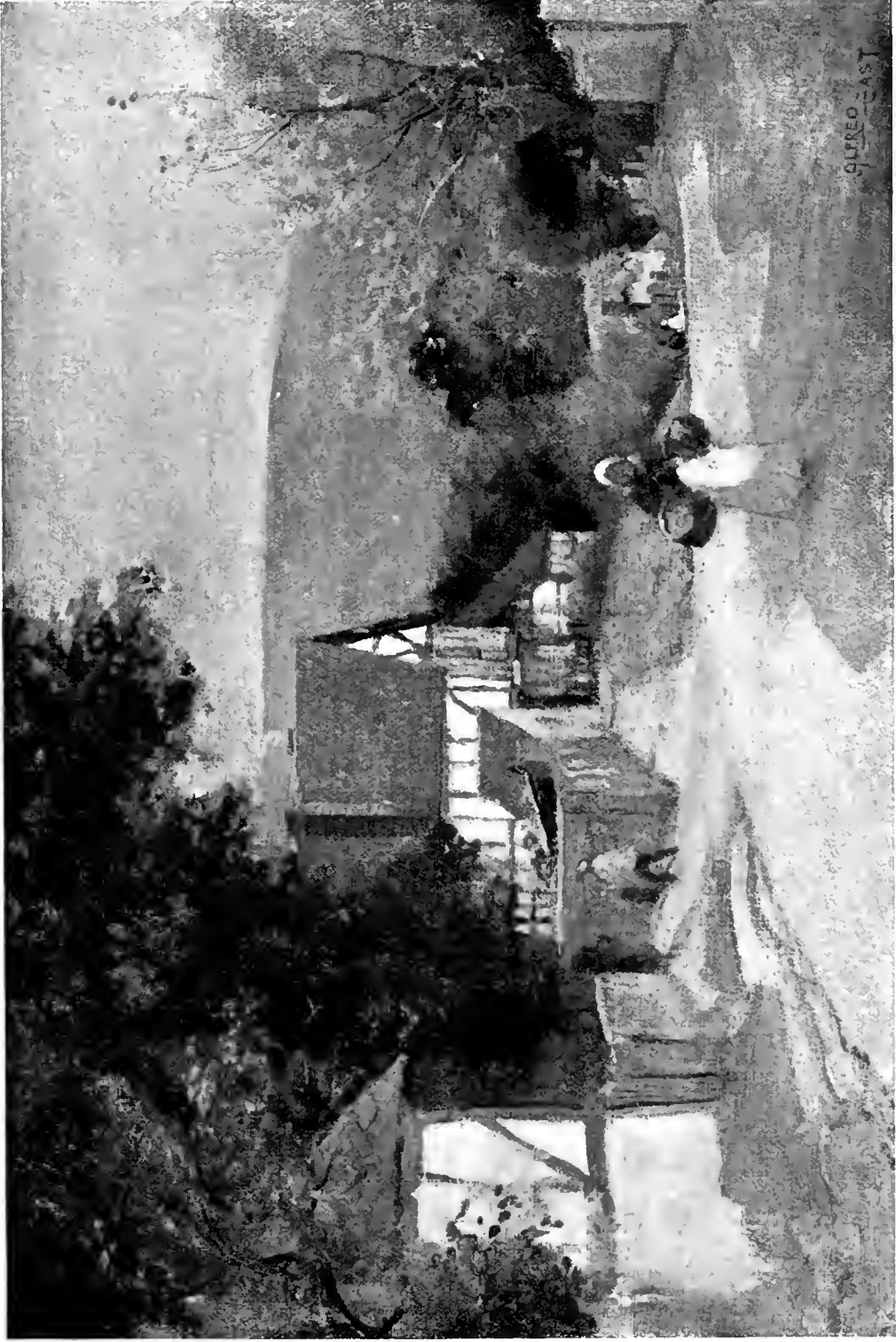
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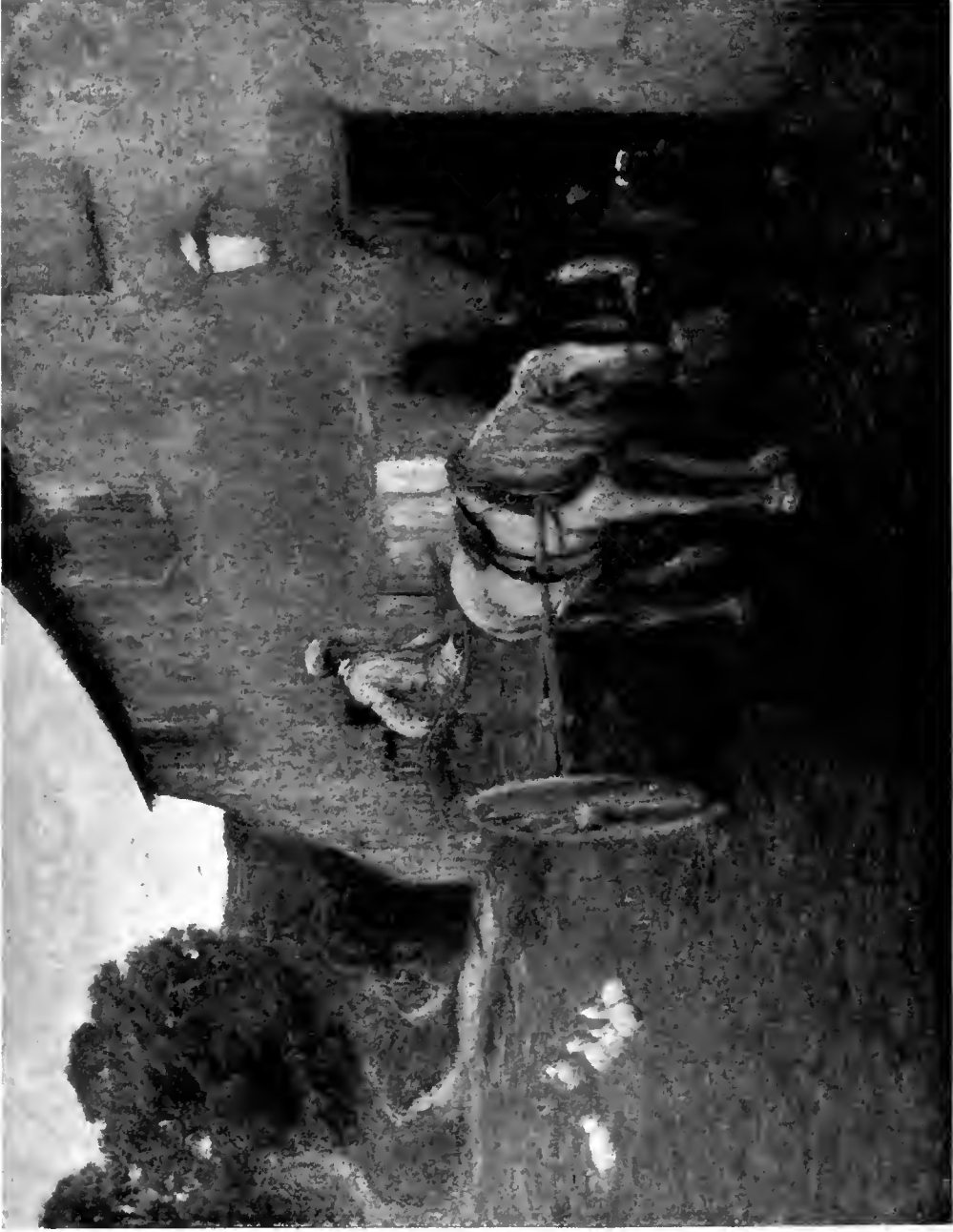
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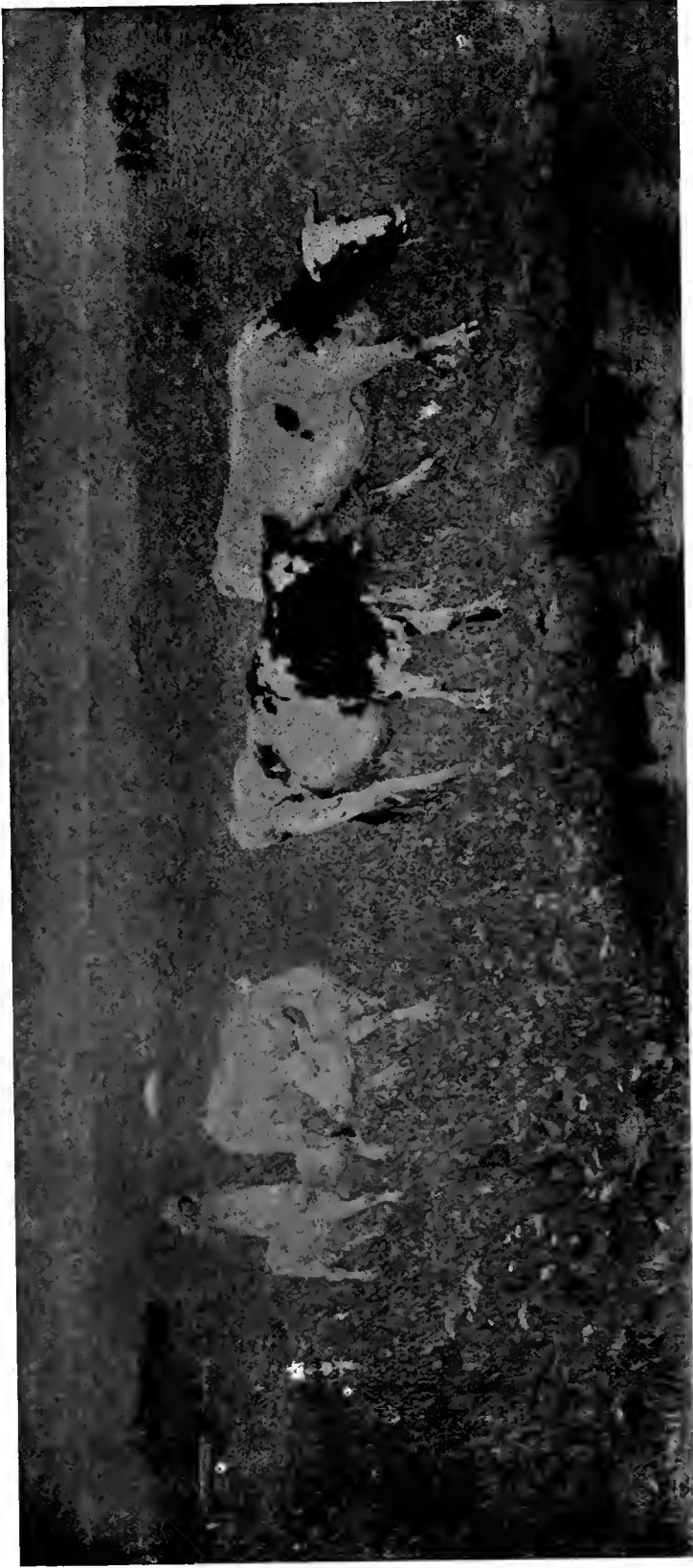
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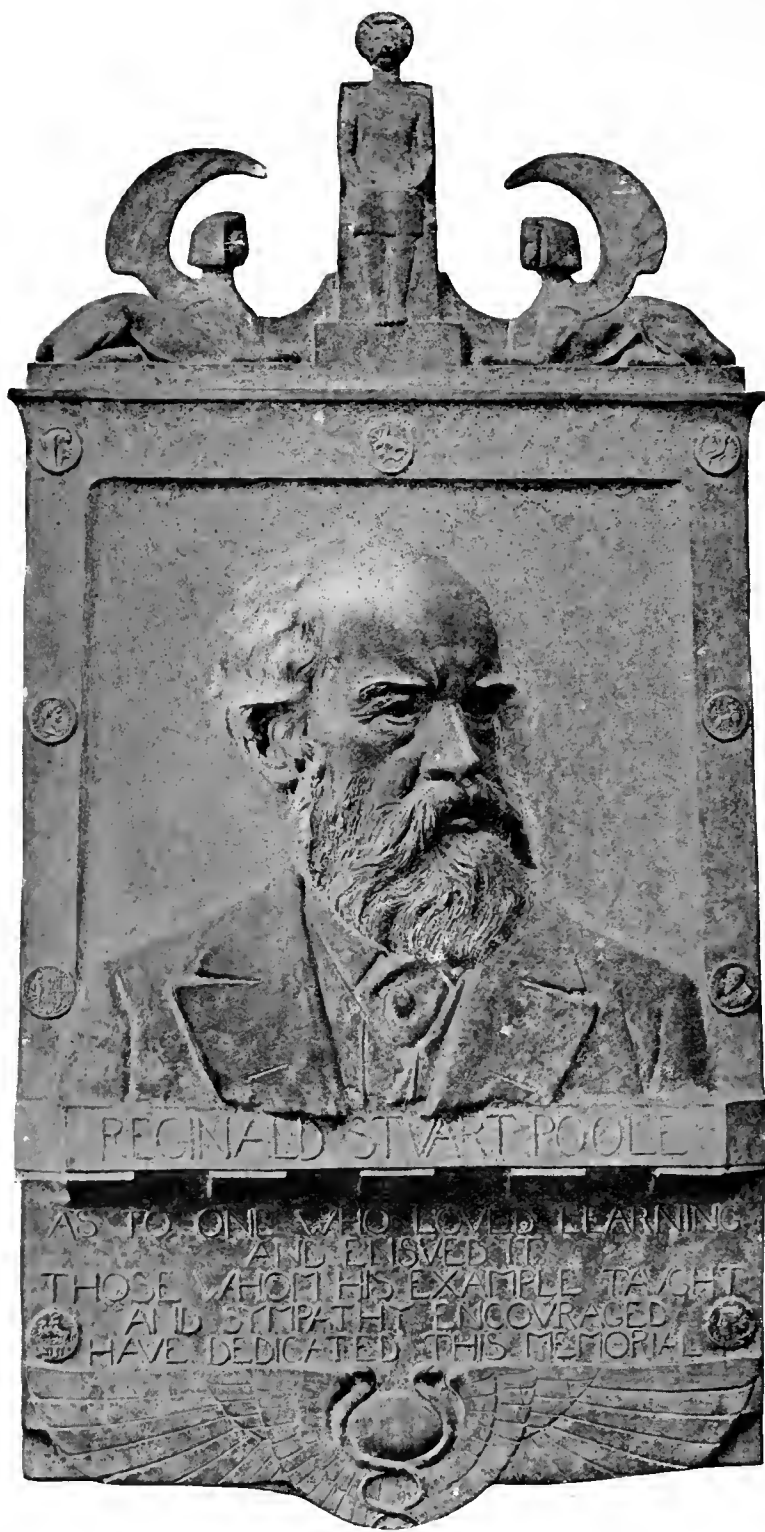
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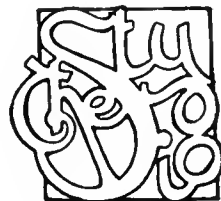


F. W. POMEROY
"PENSÉE"



GEORGE FRAMPTON, A.R.A.
"REGINALD STUART POOLE"

ART AT THE NEW
ENGLISH ART CLUB
LONDON 1897



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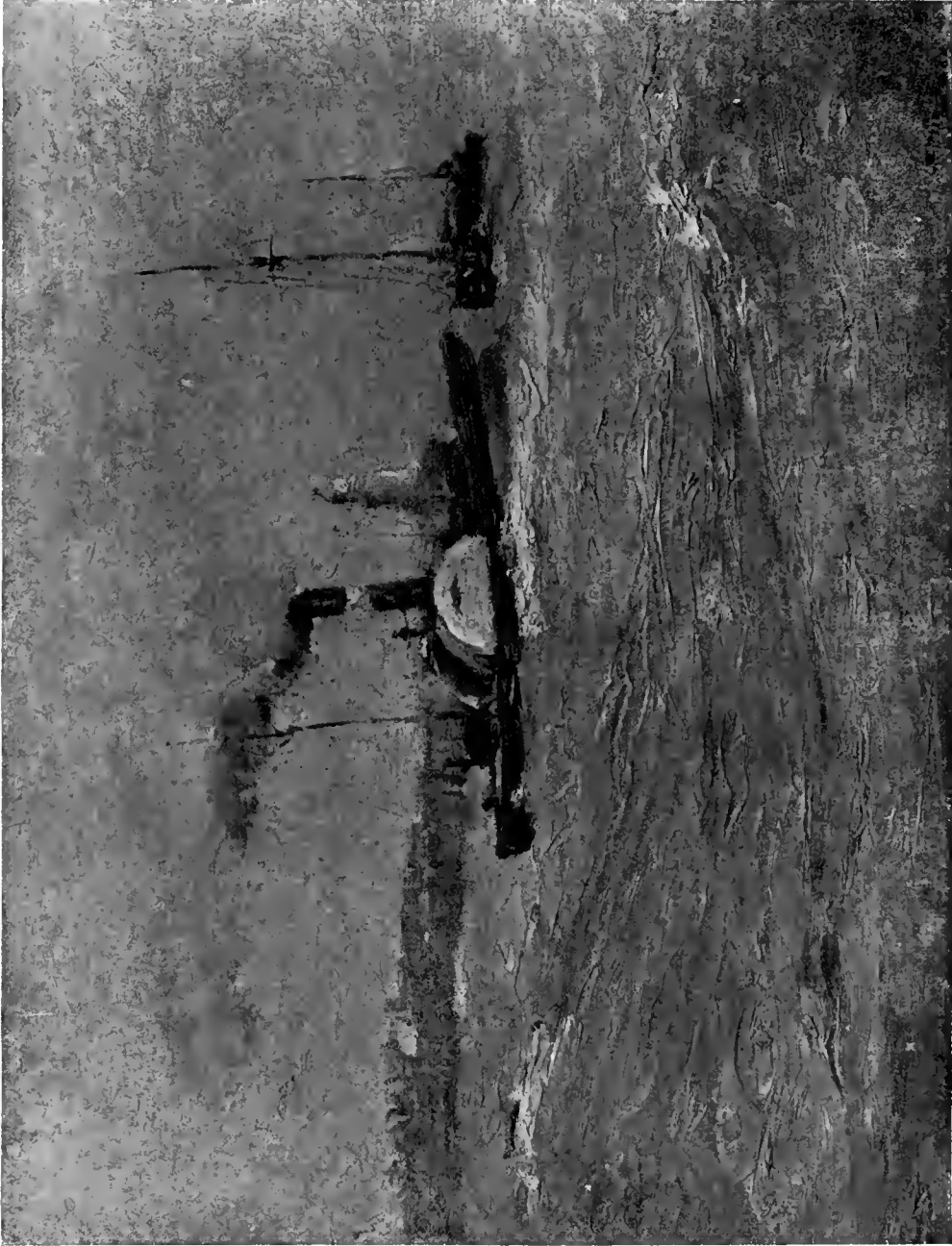
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ARTHUR TOMSON
"HEIFERS"



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"ON A FOLLOWING SEA"



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"DIANEME"



P. WILSON STEER
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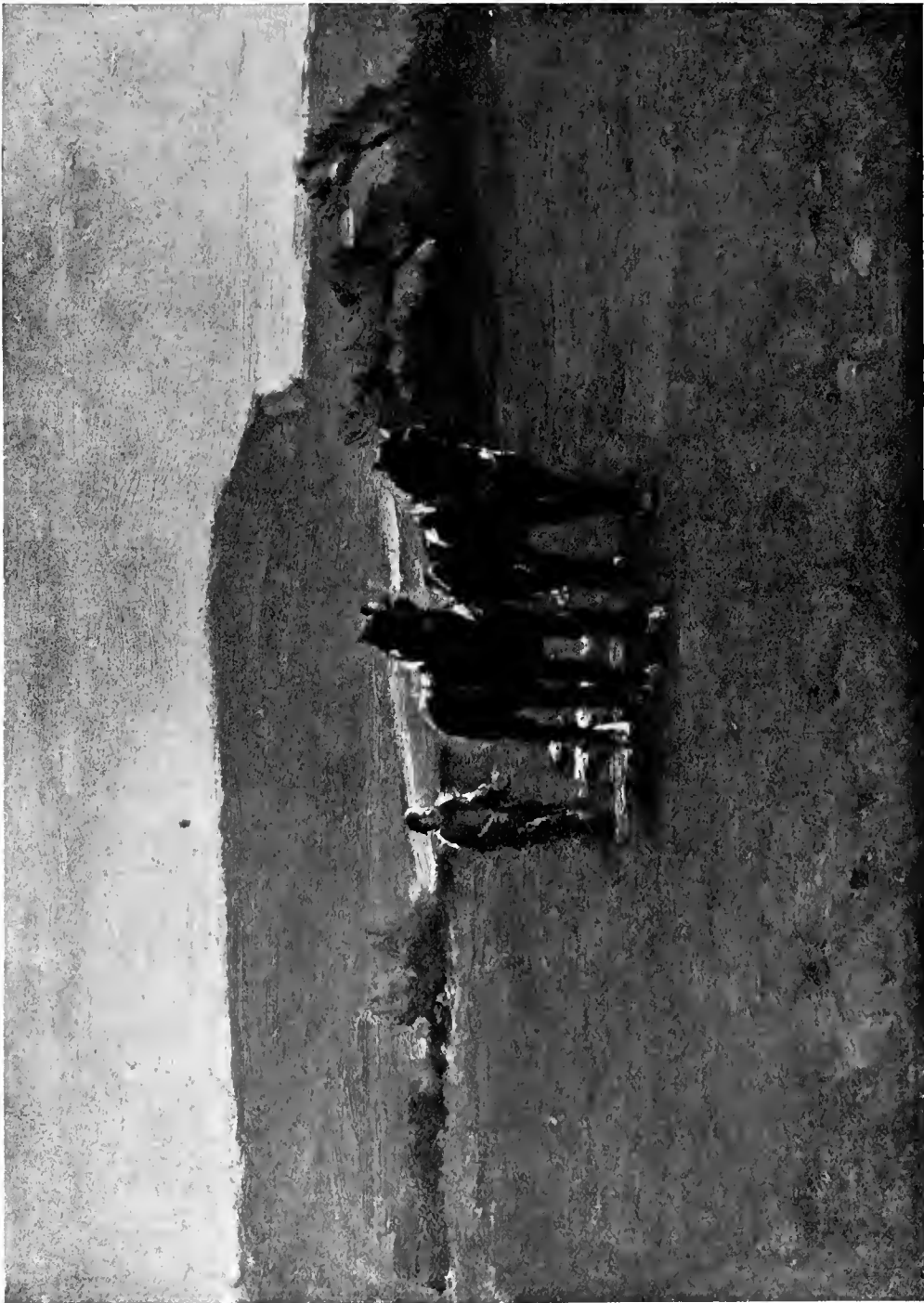
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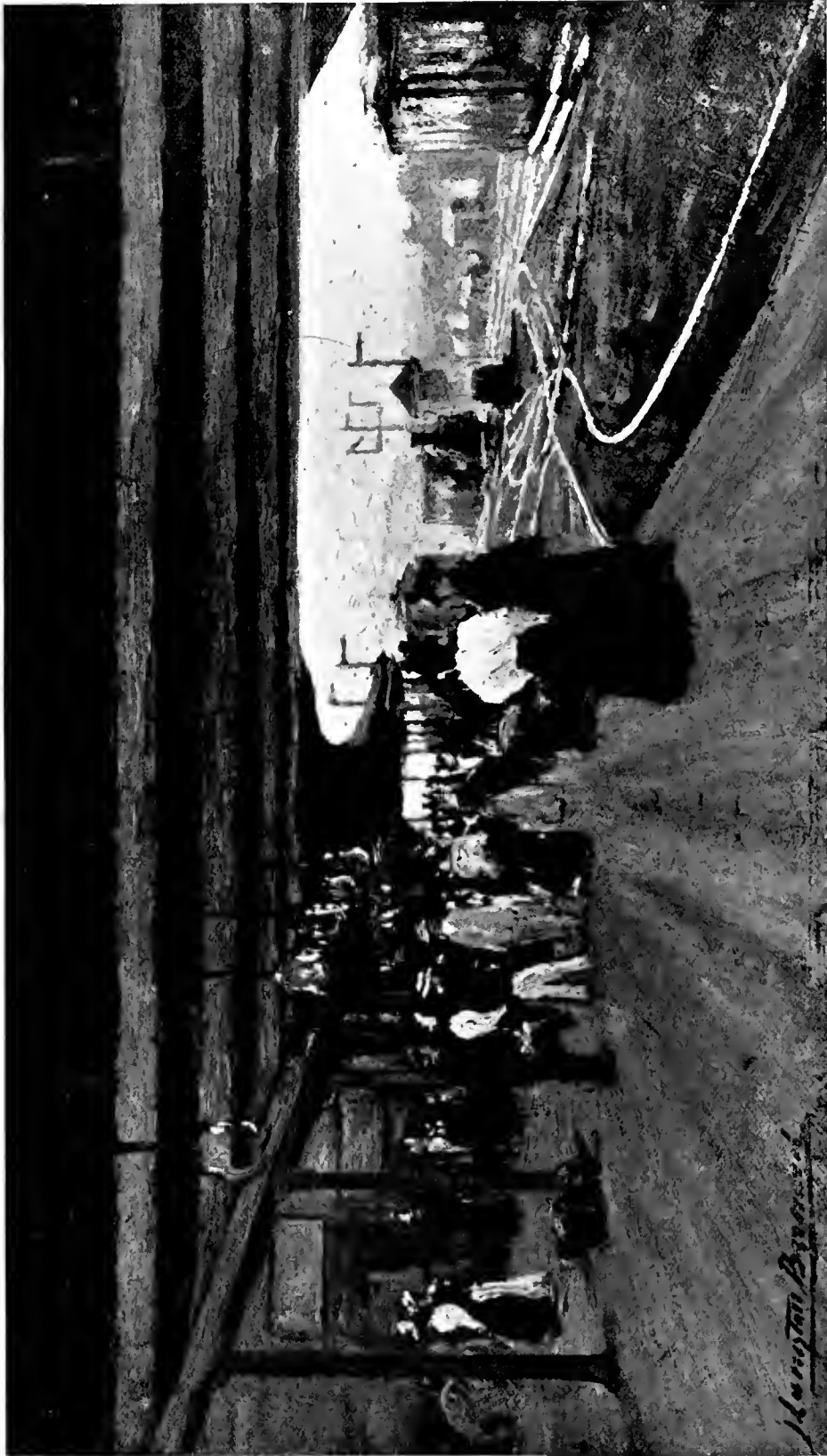
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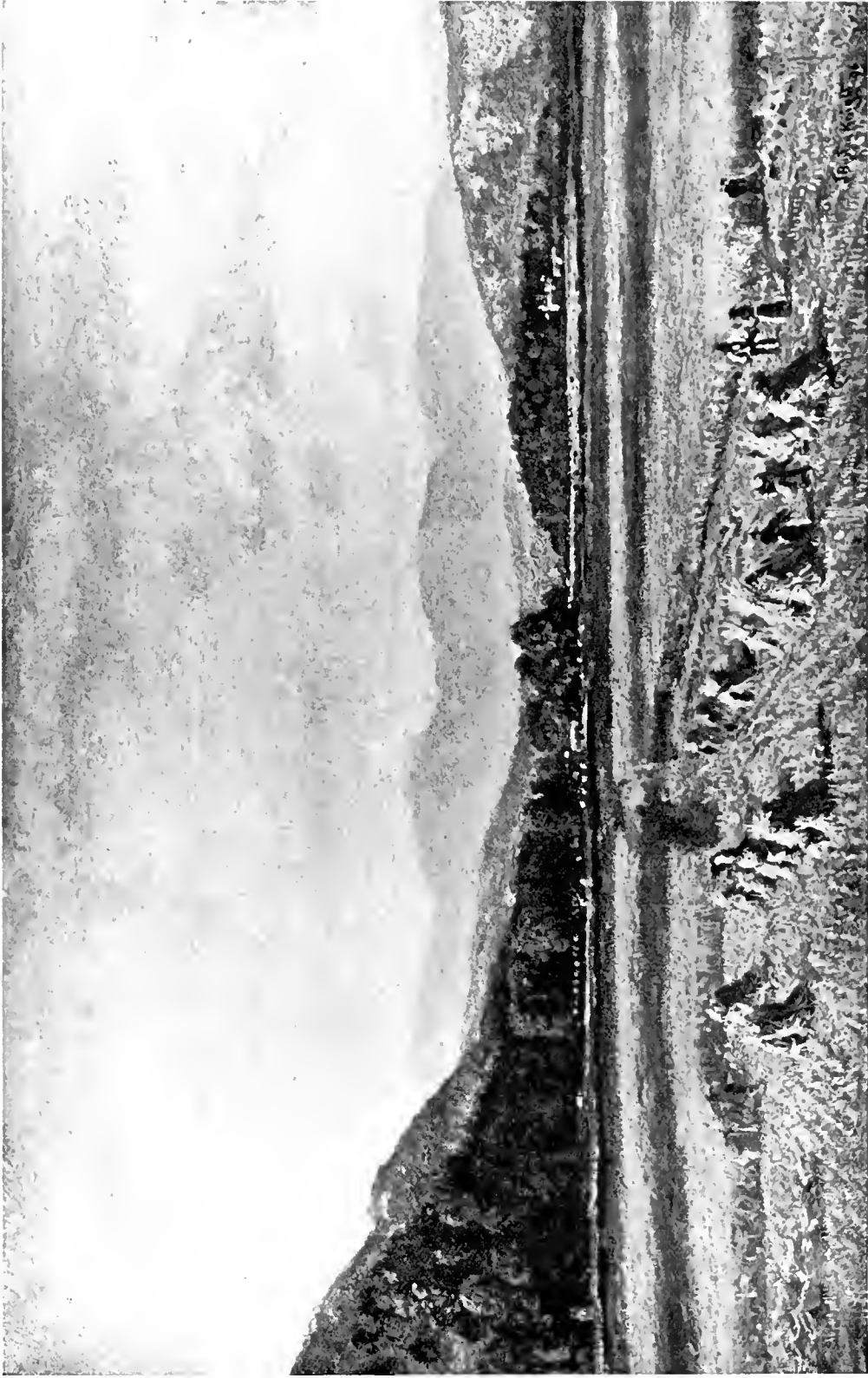
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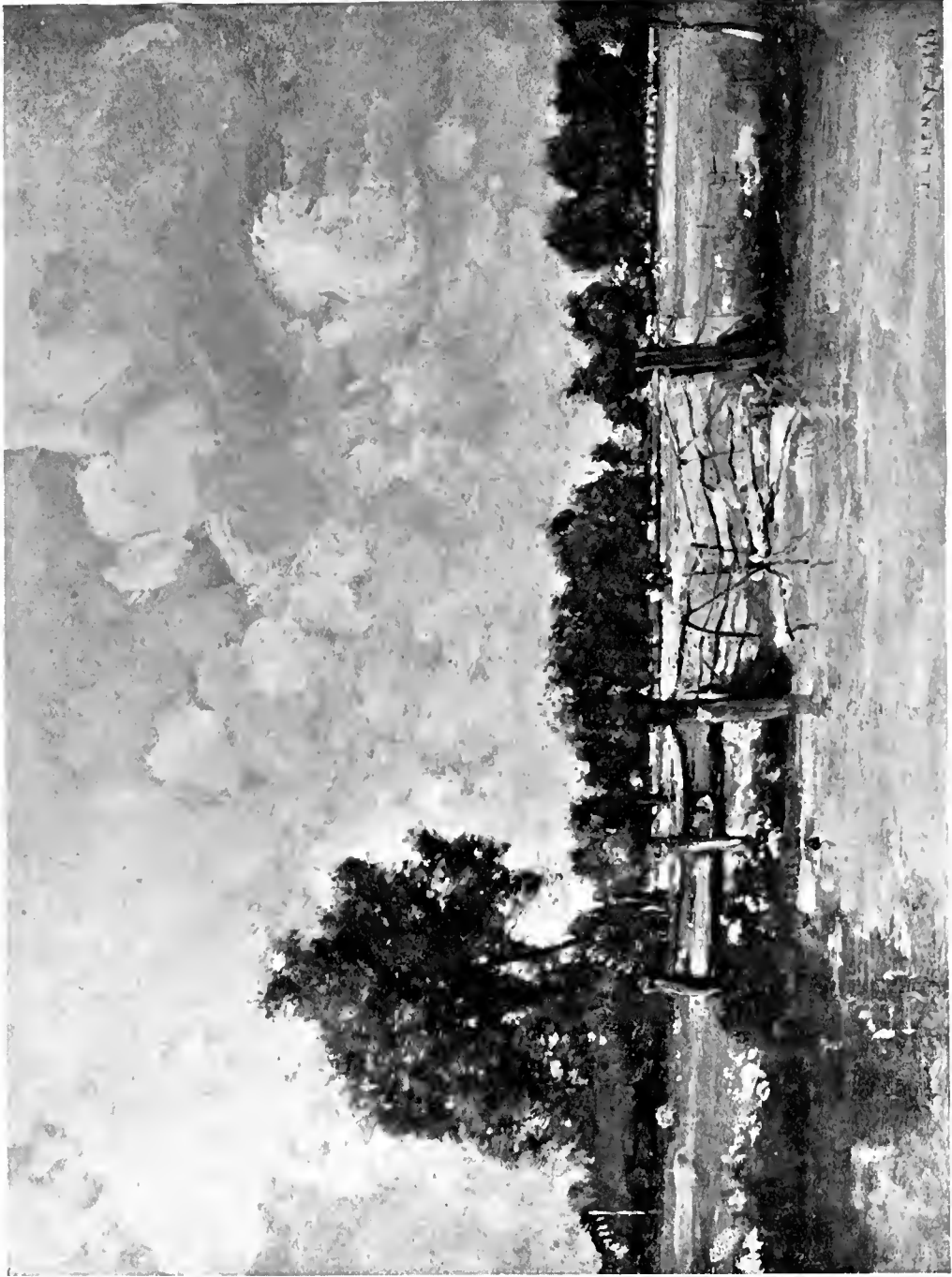
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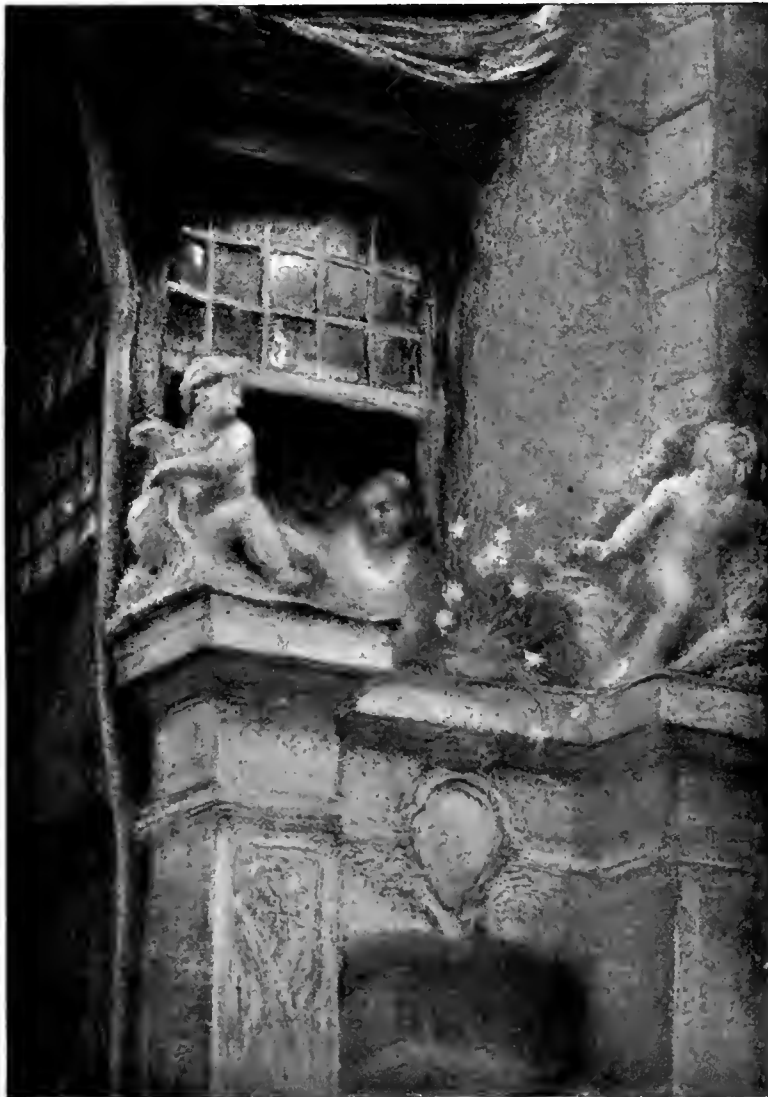
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STUDY FOR
"ZÉLANDAISES"
BY EMILE CLAUS

A RECORD OF
ART IN 1898
(FRENCH SECTION).



PASTEL DRAWING

BY GASTON LA TOUCHE

GASTON LA TOUCHE has travelled a great deal since the last Salon, and his admirers will have no reason to regret it. At the Aquarellistes he has just won golden opinions for his *Descente de croix*; *Le Chapitre*; *Les Disciples d'Emmaüs*, and a very fine portrait of Bracquemond.

At the Pastellistes he exhibited *Conversation* and *Le passage secret*. To the Société Nationale he has sent *Les emplettes*, *Bretagne*; *Aux pieds de l'Empereur*; *La Messe Bretonne*; *La Tentation*; *Intérieur*. At Brussels, last year, he exhibited *La Messe* and *La Déroute*: at Edinburgh *La rentrée*

au port: and at Copenhagen a decorative panel entitled *Le matin*.

A. P. ROLL. Having devoted his whole time to the monumental canvas painted to commemorate the *Pose de la première pierre du Pont Alexandre III. par le Tzar Nicholas II.*, there will be no opportunity of admiring M. Roll's work this year at the Société Nationale Exhibition. Shortly, however, there will be on view at Georges Petit's a numerous series of nude studies in sanguine, lead pencil, and coloured chalks, which undoubtedly betray the hand of a master, and which cannot fail to appeal to all lovers of true and sincere art.



"LA MESSE BRETONNE"

BY GASTON LA TOUCHE



"NATIVITÉ"

BY GASTON LA TOUCHE

ANTONIN MERCIÉ. *Le Fruit défendu; Portrait de Madame X— Au Serail, and Psyche* (marble) represent this talented and celebrated sculptor at the Salon de la Société des Artistes Français this year. All four works are in his best style.

J. P. LAURENS. It is a large decorative panel for the Hotel de Ville, entitled *Arrestation de Broussel*, that this powerful artist is exhibiting this year at the Salon de la Société des Artistes Français. In addition, he has a portrait of *M. Laurens, fils aîné* (in black), in contrast to the portrait (in white) of his other son, which was such a success at last year's Champs Elysées Exhibition.



"LA TENTATION"

BY GASTON LA TOUCHE

RAPHAEL COLLIN has been very busy this year with his decorations for the new Opéra Comique, of which he is exhibiting at the Société des Artistes Français the central panel only—*Les Harmonies de la Nature inspirent le Compositeur*. The other two panels represent *La Chanson Légère* and *La Poésie Lyrique*. M. Collin has not contributed much to recent exhibitions, but he sent some canvases to the Cercle Volney, to Copenhagen, and to the Exposition Universelle at Brussels.

ALBERT MAIGNAN is working with a will upon the decorations for the *foyer* of the new Opera



"LA MUSIQUE," CARTOON FOR THE OPÉRA COMIQUE DECORATION

BY RAPHAEL COLLIN

Comique Theatre, and is not represented at the Salon de la Société des Artistes Français.

JULES DALOU. This masterly sculptor is not exhibiting at the Société Nationale this year. He is just finishing a commemorative monument to the *Heros de Sidi-Ibrahim*, which will shortly be erected at Oran. It is executed in bronze and stone, and the lower portion consists of an allegorical figure holding a flag, while the monument is surmounted by a Victory with outspread wings.

G. HAQUETTE. *Pilote allant au-devant d'un navire* is the title of the picture sent this year by M. Haquette to the Salon de la Société des Artistes Français, and it may certainly be pronounced one of the best achievements of this artist, who loves the sea and so well understands its effects.



"LA CHANSON LÉGÈRE," DECORATION FOR THE OPÉRA COMIQUE

BY RAPHAEL COLLIN



"LA POÉSIE LYRIQUE," DECORATION FOR THE OPÉRA COMIQUE

BY RAPHAEL COLLIN

EMILE CLAUS. The exhibits sent by this artist to the Société Nationale are particularly strong. They include *Façades ensoleillées*; *Maison en Flandre*; *Ferme en Zuid Beveland*; *Quai à Veere*; *A l'ombre*, and *Maison à Veere*. M. Claus has exhibited since the last Salon, at Dresden, *Février* and *Ponton d' Afsné*, the last-named of which was purchased by the Dresden Museum; also at the Exposition Universelle at Brussels; at Georges Petit's Exposition Internationale; at the Exhibition of the Munich Seccessionists; and at the Libre Esthétique. He also held a "One Man Show" at the Brussels Maison d' Art.

L. A. GIRARDOT exhibits this year at the Société Nationale a number of pictures, which are the outcome of a recent stay in Tunis, Algiers, and Morocco. *La Grand Fête*; *La veuve*; *Le retour du marche*, and *Jeune Marocain* are colour schemes at once harmonious and strong.



"LA POÉSIE," DECORATION
FOR THE OPÉRA COMIQUE
BY RAPHAEL COLLIN



"LE PLUS FORT" BY BELLERY DESFONTAINES

BELLERY-DESFONTAINES. *Le Plus Fort*, which this artist exhibits at the Société des Artistes Français, is a powerfully treated episode from the middle ages. Since the last Salon M. Desfontaines has executed a number of drawings for the "Revue Illustrée," and he is now engaged upon the illustration of Renan's sublime *Prière sur l'Acropole* for the publisher, M. Pelletan.

LÉON BONNAT. The "official" portrait painter to the French Republic displays two portraits this year in the Salon of the Société des Artistes Français—*Général Davout, duc d'Auerstaedt, Grand Chancelier de la Légion d'Honneur*, and *Mme. Rose Caron*, the justly famous singer. Both in subject and in artistic treatment, the portrait of Mme. Rose Caron is far more valuable and interesting than that of the General. This latter, however, will have the greater success, for a gorgeous uniform always attracts the crowd!

J. WEERTS sends to the Société Nationale his annual contribution of portraits, including those of *Général Baron Fredericksz*; *M. Ayraud-Degeorge*; *Madame la Baronne Goury de Roslan*; *M. Cahen*; *Docteur Hamy*; *M. Périer*, and others.

AMAN-JEAN. This year only three canvases are exhibited by M. Aman-Jean at the Société Nationale—two decorative panels entitled *L'Attente* and *La Confidence*, both of which are beautiful and harmonious in colour, and a *Portrait de la Comtesse d'A*—. Since the 1897 Salon M. Aman-Jean has been experimenting in pastel, and that he already excels in this medium is proved by the two portraits recently exhibited at Durand-Ruel's. To the Jubilee Exhibition at Vienna he has sent a rather curious canvas entitled *Romantisme*.

JEAN BAFFIER sends to the Société Nationale the complete fireplace for a dining-room, portions of which were exhibited last year at the Champ de Mars. He also shows a fine bas-relief, executed with strength and sincerity.



"L'ATTENTE," DECORATIVE PANEL BY AMAN-JEAN



"LA CONFIDENCE," DECORATIVE
PANEL BY AMAN-JEAN

DAGNAN - BOUVERET. *Les Disciples d'Emmaüs*, which is without doubt one of the most beautiful and most noble productions exhibited this year in the two Salons, and two portraits, remarkable for their refinement of treatment and extraordinary mastery over expression

AUGUSTE RODIN. This powerful sculptor only sends two works this year to the Société Nationale, *La Foi*, which will be counted one of his noblest and most perfect inspirations, and the *Statue de Balzac* which is shortly to be erected upon the Place du Palais-Royal. Rodin's Balzac



PORTRAIT OF M. DE S . . .

BY DAGNAN-BOUVERET

and character, are M. Dagnan-Bouveret's contributions to the Salon de la Société Nationale des Beaux-Arts. The artist continues to prove himself a real master.

is a magnificent achievement into the conception of which the majesty of certain Assyrian monumental statues seems to have been imparted. In addition to these Rodin is hard at work upon his celebrated *Porte de l'Enfer*, which it is hoped will be ready for the Exhibition of 1900.



STUDY, BY DAGNAN-BOUVERET

MADLE. L. LE ROUX, the daughter of the well-known painter, Hector Le Roux, and a pupil of Henner, is represented at the Salon des Artistes Français by two canvases, one of which, a *Portrait*, is particularly happy in treatment.

Dunes de Flandre, fin du jour, and a pastel entitled *Réverie*.

G. W. THORNLEY. Two landscapes, *Vue de Hollande* and *Le Port a' Amsterdam*,



PORTRAIT STUDY

BY MDLLE. LE ROUX

J. M. IWILL. *L'Etang, la nuit*, which this artist has sent to the Société Nationale, seems to sum up the methods of M. Iwill, who is undoubtedly one of the most personal of the French landscape school. Five other canvases and six pastels complete his contribution. He has also taken part in the Exposition Universelle at Brussels, his exhibits including *Au lever du soleil*;

represent this artist at the Salon de la Société Nationale. They undoubtedly establish him as a sincere and powerful landscape painter.

PAUL ROSSERT. M. Paul Rossert is a water-colour painter of remarkable sincerity and very real talent. He is, moreover, a poet and a lover of delicate effects of nature. His large



"CRÉPUSCULE"

BY J. M. W. TURNER



"LE PORT D' AMSTERDAM"

G. W. THORNLEY

water-colour *L'heure du silence* gives an excellent idea of his talent. It is a true water-colour, free from trickery of any kind. Madame Marguerite Rossert, who is a miniature-painter of great delicacy, also sends to the Société Nationale a series of children's portraits which are worthy of especial

1897 in Algiers and Tunis. To the Société Nationale this artist has sent, *La soif*; *Dans le pré*; *Maternité*, and *Mère et Bébé*.

LÉON L'HERMITTE. This very remarkable artist only sends two canvases this year to



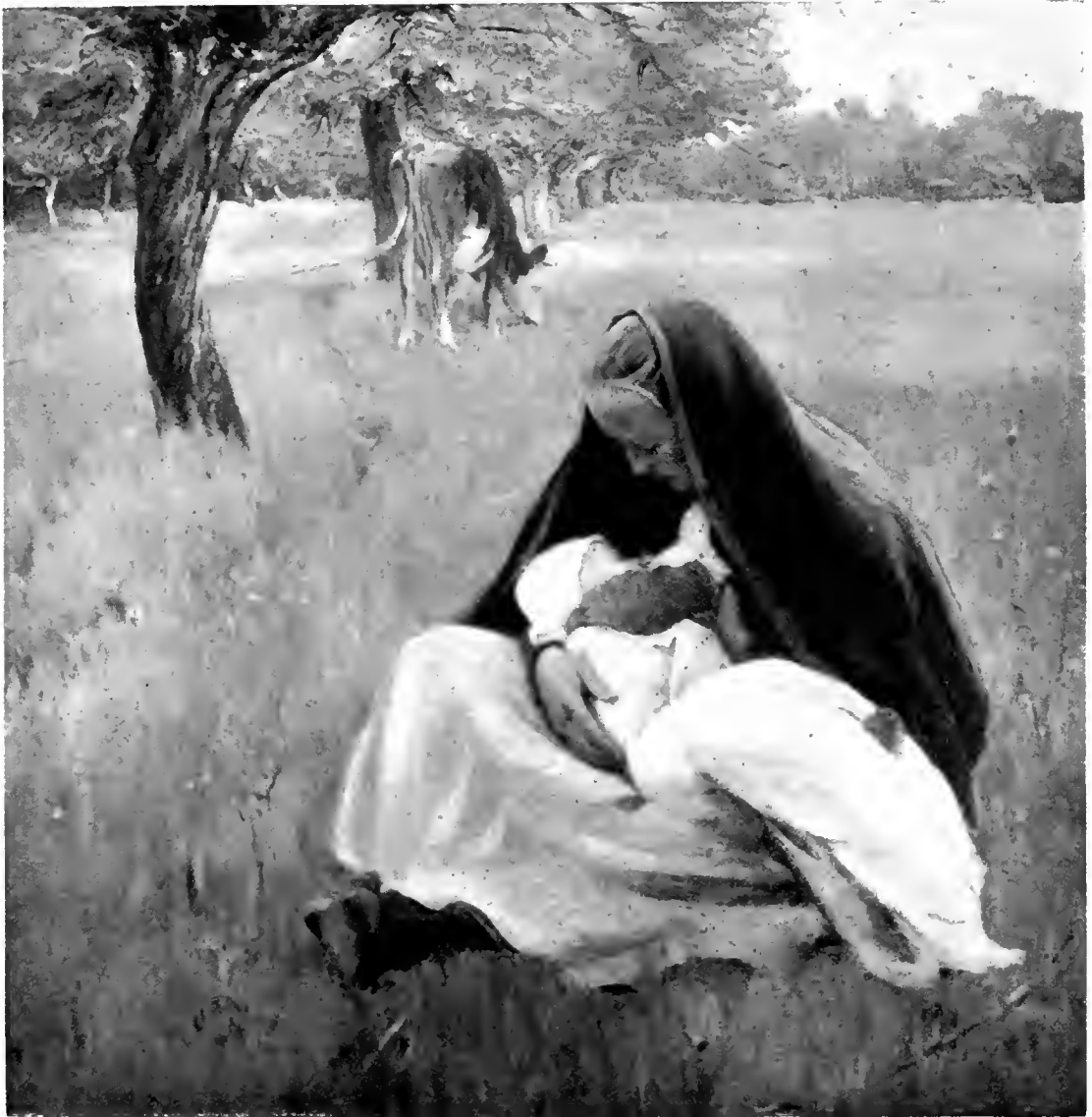
"MATERNITÉ"

BY ELIZABETH NOURSE

mention for their skilful execution and delicacy of expression.

MDLLE. E. NOURSE. Since the last Salon this artist has sent work to numerous exhibitions, including those of Tunis, Copenhagen, Nashville, Pittsburg, St. Louis, Chicago, Philadelphia, and Washington. The exhibits consisted for the most part of a series of pictures done in

the Salon de la Société National des Beaux-Arts, entitled respectively *Laveuses au bord de la Marne* and *Glaneuses*. To make up for this, however, an opportunity has occurred at the Pastellistes of studying his superb collection of pastels—*La coupe des blés*; *La Samaritaine*; *Plantation des pommes de terre au printemps*; *Un coin du vieux jardin*; *Les derniers rayons*; *La Meule, le soir*; *Laveuses, effet d'automne*; *Le vieux charron et sa femme*; *La*

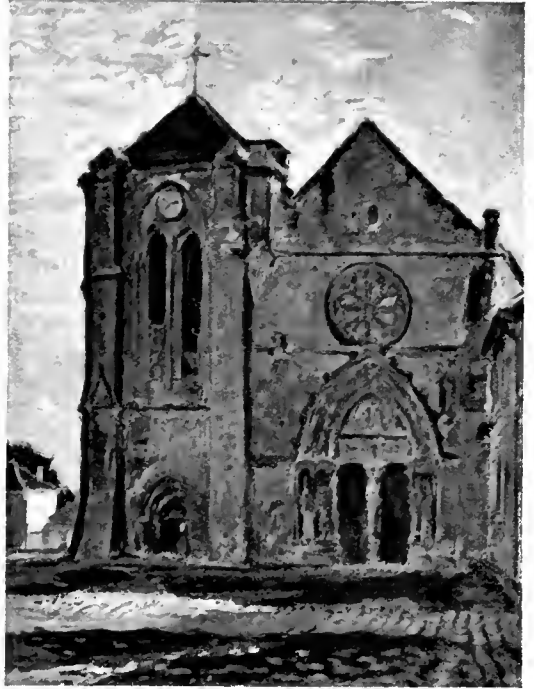


"DANS LE PRÉ," BY
ELIZABETH NOURSE

méridienne : *En Moisson près du village* ; *La charrette de blé* ; *Moissonneuse allaitant son enfant* and *Lieus de gerbes*. M. L'hermite has, in addition, taken part in exhibitions at Venice, Dresden, Antwerp, Copenhagen and Vienna since the last Salon.

E. MOREAU-NÉLATON is exhibiting, at the Salon de la Société Nationale, a goodly number of landscapes, of which the two principal ones, entitled *Entrée de l'église de Fère-en-Tardenois* and *L'église de Longpont*, which are here reproduced, give an excellent idea of this artist's talents. M. Moreau-Nélaton also displays a very characteristic set of six *Vues de Paris du haut des tours de Notre-Dame*.

L.UCIEN SIMON. *Un Cirque forain dans le Finistère* ; *Retour de la messe, Penmarch* ; *Portrait de Mme. S—*, *Une Estacade*, and a series of water-colour studies for his pictures, are the contributions of this artist to the Société Nationale. At the Exposition Internationale at Georges Petit's M. Simon exhibited a *Portrait du Docteur Hartmann* ; at the Exposition Universelle de Bruxelles, a *Portrait de Mme. A. L—* ; at the Libre Esthétique *Deux Portraits d'hommes* and at the new Salon at Vienna, *Maternité*. M. Simon's exhibits at the 1898 Salon will certainly rank amongst the most noteworthy there.



"ENTRÉE DE L'ÉGLISE DE FÈRE-EN-TARDENOIS"

BY E. MOREAU-NÉLATON

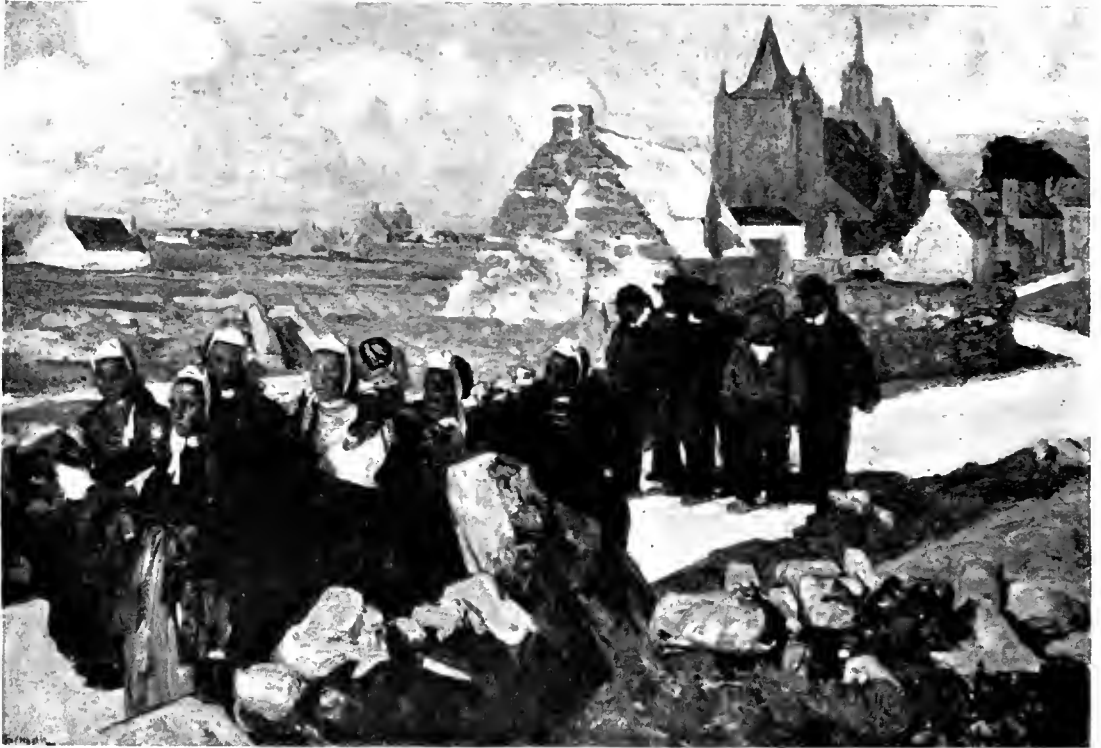


"VUE DE PARIS"

BY E. MOREAU-NÉLATON



STUDY FOR "UN CIRQUE FORAIN"
BY LUCIEN SIMON



"RETOUR DE LA MESSE, PENMARCH"

BY LUCIEN SIMON



"UN CIRQUE FORAIN"

BY LUCIEN SIMON

L. LÉVY-DHURMER has this year deserted the Société des Artistes Français for the Société Nationale des Beaux-Arts. Delicate artist that he is, he will find himself more in his element

cruche cassée; *Le déjeuner de Max et de Béatrix de P—*, very charming portraits of children; *Portrait de Madame M—*; *Portrait de Mlle. Camille M—*; and *Une feuille d'automne*.



"DANS LA NUIT"

BY L. LÉVY-DHURMER

there. He is exhibiting four pictures—*Dans la nuit*; *Epi nouveau*; *Il était une fois une Princesse*, which has already been reproduced in THE STUDIO; and *La rêveuse*. To the Pastellistes he sent *La Dame au voile noir*; *La*

JULES DESBOIS is not exhibiting this year at the Société Nationale, and his abstention is a matter for unalloyed regret when one calls to mind the favourable impression produced by the exhibition of his collected works at the Champ de

Mars in 1896. He contributed, however, to the Libre Esthétique exhibition, to which he sent some metal-work of original design and skilful workmanship.

EDOUARD DETAILLE exhibits at the Salon de la Société des Artistes Français a huge canvas representing an episode in the Chalons review, in which the Czar Nicholas II. is seen in company with M. Félix Faure. This is art that cannot fail to rejoice the hearts of all true Franco-Russian patriots.

NONELL-MONTURIOL exhibits at the Société Nationale a powerful set of drawings reproducing scenes of modern life in Spain. His recent exhibition, given in conjunction with his compatriot M. Canals, at the Barc de Bouteville's, attracted a considerable amount of attention.

W. BOUGUEREAU remains faithful to his favourite allegorical subjects, by which he has earned fame and fortune at the hands of the great public. The two pictures he is now sending to the Société des Artistes Français—

L'Assaut and *Inspiration*—will certainly not fail in arousing the pleasantest emotions among those who like this style of painting.

EMILE DEZAUNAY. This artist sends to the Salon de la Société Nationale two paintings, *Le Biniou* and *Fillette Bretonne*. Last year M. Dezannay gave an exhibition in Paris of his collected works, which proved in every way successful.

LE-GOUT GÉRARD has devoted his attention this year to the fisher-folk of Concarneau, and has produced three pictures, *Bateaux pêcheurs de thon*; *Coin de port, le soir*; and *La vieille croix des pêcheurs*.

ANDRÉ DAUCHEZ. *Les Brûleurs de Goemons* is the title of one of the remarkable paintings that this artist has sent to the Société Nationale. It is a striking work, very broadly handled. He is represented also by *Lagune*; *Paysage d'Ecosse*, and *Penmarch*.

EMILE BOULARD is well represented this year by ten important paintings, among which



"LE DÉJEUNER DE MAX ET DE BÉATRIX DE P——"

BY L. LÉVY-DHURMER



“PORTRAIT DE MADAME C . . . ”
PASTEL, BY L. LÉVY DHURMER.

especial mention must be made of *Au piano: Deux intérieurs: Deux figures*, and some landscapes.

well, and in which he displays so much profound and beautiful imagination.

G. DUBUFE. The energetic and amiable treasurer of the Société Nationale des

CAROLUS-DURAN. *Au bord d'une source; Portrait des enfants du Prince Murat;*



STUDY

BY A. P. AGACHE

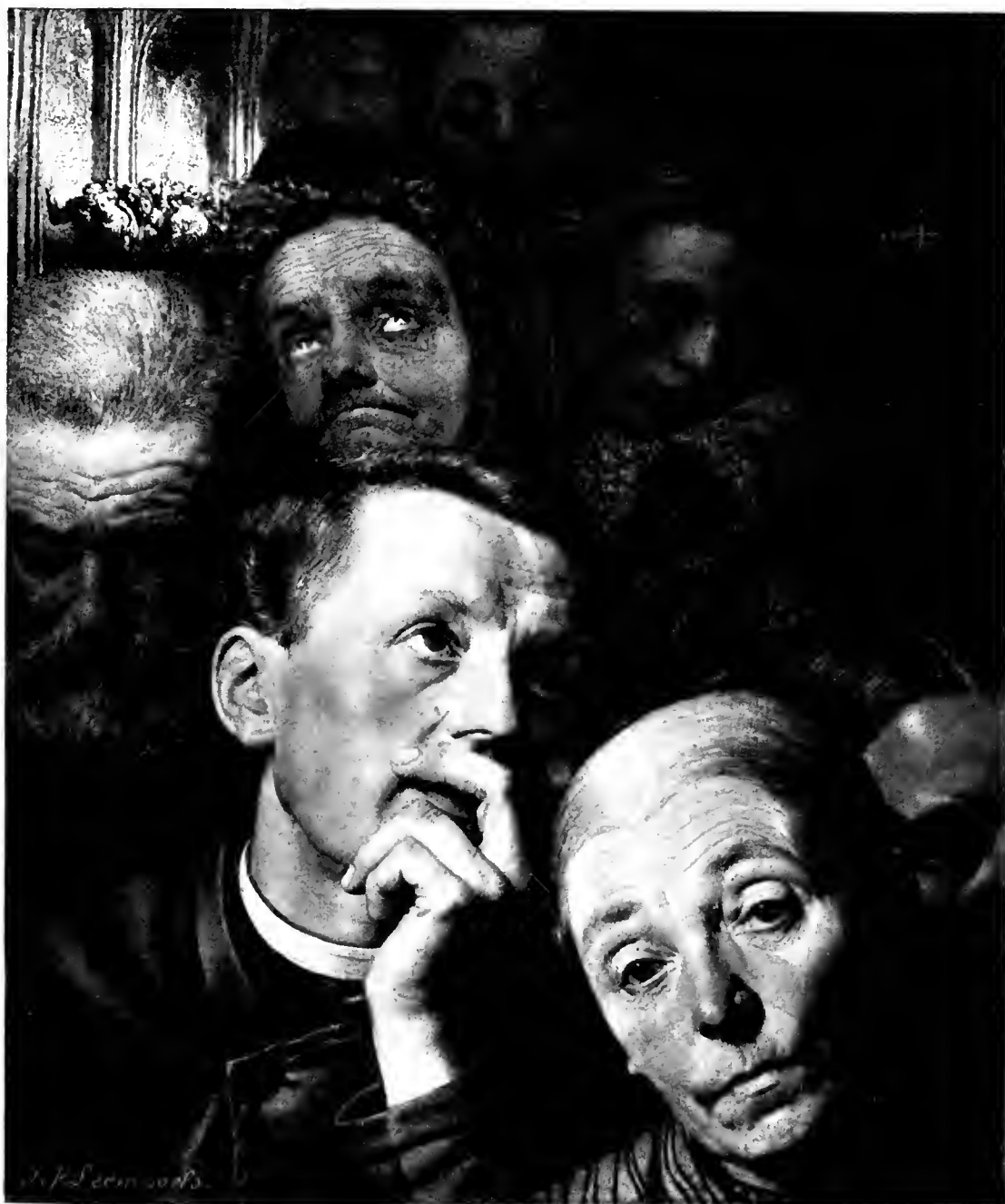
Beaux-Arts is not exhibiting this year a large decorative painting such as he has shown at the preceding exhibitions, but sends a *Portrait de Mlles. D*— (his daughters)—a very charming picture.

A. P. AGACHE—M. A. P. Agache sends only a few things this year to the Société Nationale, amongst them, however, two fine portrait studies which compensate us for not seeing at this salon some of those allegories which he loves so

Liseuse; La jeune fille en deuil; L'Obsession—a sketch for a large decorative canvas being prepared by the artist for the church of Saint Raphael—these are to be M. Carolus-Duran's contributions to the Exhibition of the Société Nationale. Like MM. Boldini and Chartran, M. Duran is at present in America, whither he was called to execute several important portrait commissions. The United States capture our most popular portrait painters; but by way of compensation, Mr. Whistler has returned to Paris to stay.



PORTRAIT STUDY, BY
A. P. AGACHE



“LES ÉPLORÉS”
BY JEF LEEMPOELS

Art in 1898

JEF LEEMPOELS. Intensity of expression is the most prominent feature of M. Leempoel's talent, which is also remarkable for a certain austerity and mysticism. These qualities are especially noticeable in one of the pictures he is exhibiting

and his new rôle becomes him very well indeed. He is exhibiting at the Société Nationale three delightful portraits—*Mlle. Françoise de N—*, *Mlle. Marie Louise S—*, and his own daughter, in addition to a flower-piece.



STUDY FOR "LES ÉPLORÉS."

BY JEF LEEMPOELS.

at the Société Nationale—*Les Éplores*. His other exhibited works include *L'Initiation à l'idéale Sagesse des hommes de tous les temps* and *Enigme*. Since the 1897 Salon M. Leempoels has completed a *Jesus Christ*, a *Saint Jean Baptiste*, five portraits and a landscape.

J. F. RAFFAELLI. The painter of the fortifications, the limner of our low life, has this year developed into the fashionable portrait painter;

M. MARIE JACOUNCHIKOFF. This artist, who is well-known to readers of THE STUDIO, sends to the Salon de la Société Nationale two pictures—*Une vieille propriété* and *Entrée du couvent Saint Sava*—both typical Russian landscapes.

J. F. AUBURTIN. At this year's Société Nationale Salon this artist is exhibiting a large decoration intended for the Sarbonne. It is



"LE LEVER"

BY H. FANTIN-LATOURE

a work of great originality, very beautiful both in colour and composition. In the last few Salons M. Auburtin's exhibits, consisting of decorative panels which displayed serious and very personal qualities, have always attracted a large amount of attention.

R. DE EGUSQUIZA is not exhibiting this year at the Salon de la Société Nationale. He is still at work upon the series of etchings in which the chief characters from Richard Wagner's works are portrayed. At the recent Exhibition of Painter-etchers in London he was represented by four of his Parsifal plates, *Kundry*, *Parsifal*, *Amfortas* and *Titirel*.

PAUL HELLEU this year does not contribute to the Salon of the Société Nationale. His style of art becomes each day further removed from the traditions prevailing here. He is proceeding with his series of studies *à la sanguine*, and continues to produce steadily drypoints, full of grace and delicate observation, coupled with wonderful suppleness and skill.

EMILE BOULARD. A conscientious artist, delighting in serious abstract studies. Somewhat

austere, perhaps, but endowed with real talent, knowing full well his object, and realising it. At the Société Nationale des Beaux-Arts his most notable works are *Au piano*; *Au Travail*; *Coin d'atelier*; *En pénitence*; *Le Fossé*; *Le Coteau*; and *Pruniers en fleurs*.

J. J. HENNER sends two canvases, the *Portrait de Mdlle. Laura Le Roux*, and a Scriptural scene, *Le Léviite Ephraïm et sa femme morte*, to the Salon of the Société des Artistes Français. The portrait is undoubtedly one of the finest works he has produced. One may like or dislike his style, but there is no denying his right to take his stand among the great masters of painting.

H. FANTIN-LATOURE remains faithful to the poetical subjects drawn from the land of dreams, which have inspired so many of his works. The two canvases that he is exhibiting at the Société des Artistes Français this year—*Andromède* and *Le Lever*—will certainly take rank with the best works exhibited there.

ALBERT BESNARD. This artist's display at the Société Nationale will not be very



“ANDROMÈDE,” BY
H. FANTIN-LATOURE.



STUDY FOR "PORTRAIT
DE MADAME THAULOW ET SES
ENFANTS"

BY J. E. BLANCHE

extensive, but quality makes up for lack of quantity. The two canvases he contributes are a *Portrait de Réjane* and *Marché aux chevaux, à Abbeville*, both of which are powerful pieces of colour.

J. E. BLANCHE exhibits two portraits at the Société Nationale des Beaux-Arts—*The Misses Capel* and *Portrait de Madame Thaulow et de ses enfants*. These pictures each contain several figures, all of which shew a keen endeavour on the part of the artist to create for them a natural and appropriate atmosphere. In this M. Blanche excels, and his great artistic gifts are herein displayed to perfection.

HUMPHREYS JOHNSTON. The interest that the public always evinces in anything appertaining to the famous actress will, no doubt, have the effect of attracting greater attention to Mr. Humphreys Johnston's *Portrait de Sarah Bernhardt dans le rôle de Lorenzaccio* than to other works of superior quality in the Société Nationale Salon.

E. DINET, having been very busy with a large amount of illustration work, *Le Poème d'Antar*, has sent to the Société Nationale only one small picture—a study of the nude figure in moonlight, entitled *Sur les terrasses*. Since the 1897 Salon M. Dinet has exhibited at the Exhibition of the Peintres Orientalistes and at that of the Aquarellistes.



STUDY FOR "PORTRAIT DE MADAME THAULOW ET SES ENFANTS"

BY J. E. BLANCHE



“PORTRAIT DE MADAME THAULOW
ET DE SES ENFANTS,” BY
J. E. BLANCHE



STUDY FOR "LE BENEDICITÉ"

BY DAVID-NILLET

MARCELLIN DES-BOUTIN. This well-known engraver exhibits a portrait of the author of "Déracinés," *M. Maurice Barrès*, at the Société Nationale.

G. DAVID-NILLET exhibits at the Société Nationale *Le Benedicte*, a large and most carefully executed canvas. The picture entitled *Le laboureur et ses enfants*, which he exhibited at the 1897 Salon, has since been acquired by the State. To Dresden he sent *L'Aveu*, which was purchased by the Museum of that town; and at Rouen his picture *Maternité* was also secured for the local picture gallery. He has sent to the Jubilee Exhibition at Vienna two large canvases—*La chanson du marié* and *Chez grand mère*.

HECTOR LE ROUX, the well-known delineator of classic subjects, has only sent to the Société des Artistes Français two small canvases—*La Toilette d'une Dame Pompéienne* and *L'Atelier de Phidias*.

F. CORMON. At the Société des Artistes Français two rooms have been set apart for the exhibition of this painter's *Histoire de l'Humanité*. This series was exhibited in February at the Cercle de la Rue Boissy d'Anglas.

ARMAND BERTON. *La Coquetterie; Femme se peignant les cheveux; Paresse; Le lit à rideaux;* and several *Portraits* are the works sent by this artist to the Société



"THE MISSES CAPEL"

BY J. E. BLANCHE

Nationale des Beaux-Arts. M. Berton is not a loud painter, seeking success by violent means, but rather a conscientious honest artist, whose work is always interesting and deserving of careful attention.

LAURENT-DESROUSSEAUX exhibits at the Société des Artistes Français four canvases — two water-colours, *Les repasseuses* and *Vieille rue à Seillans (Var)*; and two oil paintings, *Le lavoir* and *Sous les platanes*. To the Exposition Internationale at Georges Petit's he sent a set of remarkably interesting studies of Provence.



"LE LAVOIR"

BY LAURENT-DESROUSSEAU



"LES REPASSEUSES"

BY LAURENT-DESROUSSEAU

J. W. ALEXANDER. This artist has, as usual, a considerable number of canvases at the Salon de la Société Nationale, and this is a matter for congratulation, for his unconventional methods and delightful fancy are invariably productive of an artistic treat. Among his exhibits especial mention must be made of several *Portraits* and *Nature morte*; *Pandore*; *The blue bowl*. Last year Mr. Alexander won the Temple Gold Medal at Philadelphia with his picture, *The Mirror*.

LÉON FRÉDÉRIC. *Les Ages de l' Ouvrier*, which is a sequel, so to speak, of his *Ages du Paysan*, represents this artist at the Société Nationale this year. He has exhibited besides at Vienna, *Le Vieille Paysanne* and *Le Peuple verra le lever du Soleil*; at Lille, *L'Arc-en-ciel*; at the Exposition Universelle at Brussels, *Tout est mort*;

and quite recently at the Brussels Cercle Artistique, about twenty works, in addition to a triptych, entitled *La Nature*, at the Libre Esthétique.

H. C. DANGER. Painting of the patriotic, Franco-Russian, humanitarian type achieves a triumph of a kind in the enormous canvas—13 metres by 8—exhibited by this artist in the Salon of the Société des Artistes Français. It is styled, *Les Grands Artisans de l' Arbitrage et de la Paix*, and is a glorification of the Czar, Alexander III., done to order at the request of an association known as "La Société Française d'arbitrage entre les Nations." The good intentions and noble objects of this society are indisputable; but one is sorry to see its ideas displayed in this fashion.



"PORTRAIT-STUDY"

BY J. W. ALEXANDER

MADLLE. L. C. BRESLAU. The principal works completed by this artist since the Salon of 1897 are *La petite fille au chat*; *La Dame au grand chapeau*; *Portrait de Madlle. Z.*—; *Intérieur*; *Petites filles jouant avec un chien*; *La Dame en mauve*; *La brodeuse*, several studies of flowers and drawings touched up with pastel.

ALPHONSE MOUTTE. The sympathetic director of the Ecole des Beaux-Arts at Marseilles sends six works to the Société Nationale—*A Notre Dame de la Garde*; *Rose*; *L'ami Oleg*; *En été*; *A l'automne* and *Jour de mistral*. M. Moutte, who loves to deal with light and life in the open air, is one of the best painters of l' Ecole Provençale.

EUGENE BURNAND exhibits at the Société Nationale fourteen illustrations of *Christian's Journey*, from the "Pilgrim's Progress." He is also represented by four paintings: *Les Disciples*; *Le Soir*; *Le Berger*; *Les Puis*.



"THE MIRROR" BY
J. W. ALEXANDER



"THE BLUE BOWL"
BY J. W. ALEXANDER



"CHILD AND DOLL"
BY J. W. ALEXANDER



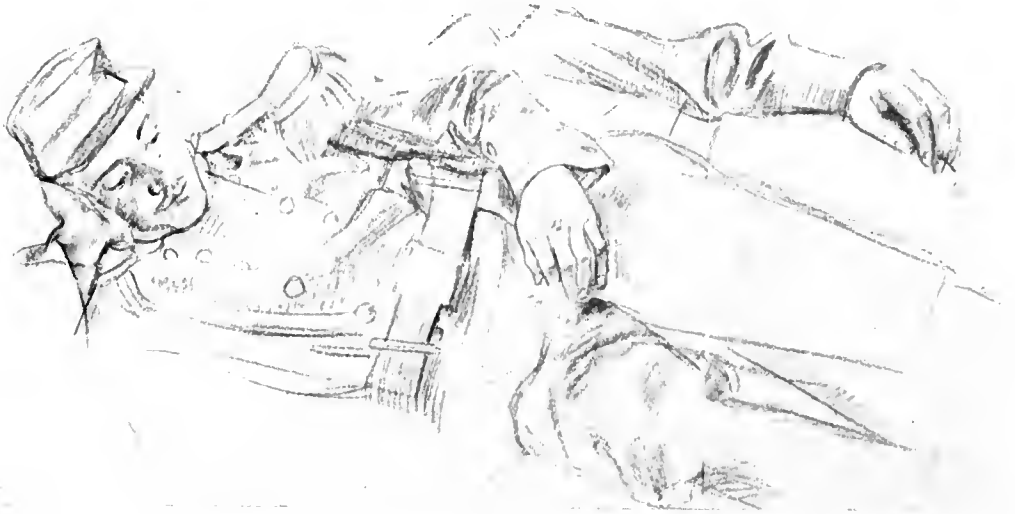
BY A. MOUTTE

"L'AMI OLEG"



BY A. MOUTTE

"ROSE"



STUDY FOR "AU BORD DE L'EAU"

BY J. JEANNIOT



"AU BORD DE L'EAU"

BY J. JEANNIOT



"SUR L'EAU"

BY P. CHABAS

J. JEANNIOT. An alert and conscientious observer who is greatly attracted by the various phases of modern life. At once a lithographer, etcher, and pastellist, he has produced a great deal during the past twelve months. Amongst his most recent etchings especial mention must be made of *La robe à fleurs*, and a notable lithograph is *L'Etape*. He has also completed a considerable number of powerfully decorative engravings on wood. To Vienna he has just sent *L'Impériale*, *place de la Concorde*, and a series of etchings. At the Salon de la Société Nationale des Beaux-Arts he is exhibiting *Au bord de l'eau*; *L'Etape*; *Petite fille*; and *Vue de Florence, au crépuscule*.

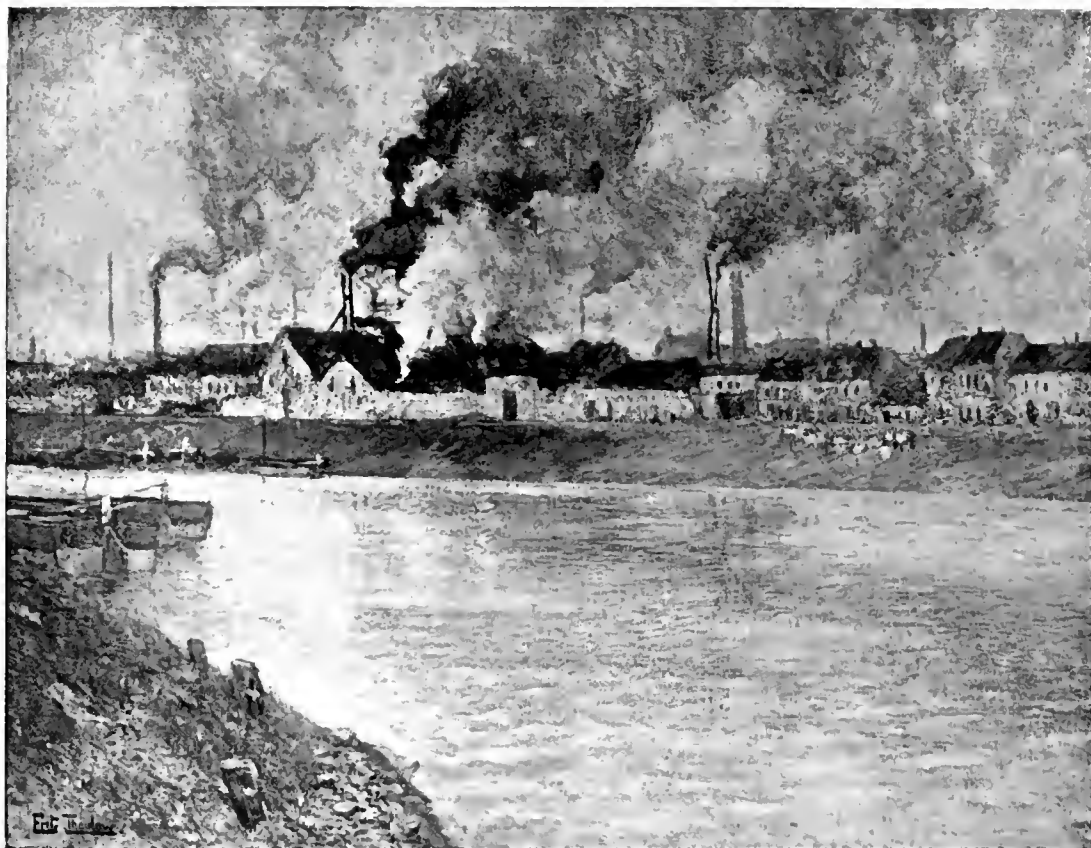
P. CHABAS, Member of the Société des Artistes Français. He is exhibiting there a portrait of his wife, as well as *Sur l'eau*—one of those fantasies in colours, with strange reflections of light in calm water, with which he has earned his reputation. He has exhibited this year at Vienna and at the Cercle Volney many works executed in his well-known style.

L. LOUIS LE CAMUS. This artist's exhibits at the Société Nationale consist of *L'Etang de Couches*; *Tristesse d'Orphée*, and a series of landscapes. They are notable for the combined qualities of delicacy and force.



STUDY FOR "AU BORD DE L'EAU"

BY J. JEANNIOT



"LES FUMÉES"

BY FRITZ THAULOW

FRITZ THAULOW. The well-known Norwegian landscapist has sent this year to the Société Nationale some very important works—*Les Fumées*; *La Mer vue de la Jetée de Dieppe*; *Effet de neige, Norvège* and *Canal, effet de neige* (pastel). Since the last Salon he has exhibited at Venice, *Nocturne*; at Pittsburg, several pictures, of which one—*Rivière en Normandie, coucher de soleil*—has been purchased by the Carnegie Institute; at Dresden, some *Studies of Normandy*; and several works at the Exposition Internationale at Paris, and at the Libre Esthétique.

ALBERT BAERTSOEN sends this year to the Société Nationale a very fine set of pictures, including *Petite Place, le soir*; *Vieux port en ville morte*; *Soir à Pasile*; *La Grand Rue, Nieuport*; *Vieilles maisons, nuage blanc*; *Coin d'impasse*; and a very remarkable series of etchings. Since the 1897 Salon he has exhibited at Venice; at Dresden, where he was awarded a Gold Medal; at the Libre Esthétique, where he achieved a great success; and at the Exposition Universelle de Bruxelles; and the Exposition Internationale at Georges Petit's.

FRANÇOIS FLAMENG. *Vive l'Empereur! Waterloo, 18 Juin, 1815, six heures du soir* (there's nothing like being exact!), the work sent by M. Flameng to the Société des Artistes Français, would succeed in arousing, were it necessary—which unhappily is not the case—the enthusiasm of the believers in the Imperial *épopée*. The Napoleonic legend seems destined to flourish for ever in painting! Apart from this battle-piece, M. Flameng exhibits a *Portrait de Mlle. O. P*—.

G. CLAIRIN exhibits two canvases—*La Grande Vague* and *La Vallée de Thèbes*—in the Salon of the Société des Artistes Français. Mere mention of these works suffices, for there is nothing to say about them, save that they are displayed here with numerous others, calling for no comment.

JULES BRETON. *La Glaneuse*, sent this year to the Société des Artistes Français, recalls in attitude and in expression, his celebrated figure, *Le Chant de l'alouette*; but nevertheless it is full of charm and sincerity. He also exhibits a street scene, *Rue de Village*.



“SOIR A L'ASILE”
BY A. BAERTSOEN.

CONSTANTIN MEUNIER. The great sculptor is exhibiting at the Salon de la Société Nationale one of the statues that he has executed

just been brought to a successful termination. M. Meunier is now busy upon a large high-relief, *La Moisson*—a companion work to his *L'Industrie*.



"LE SEMEUR"

BY C. MEUNIER

for the Botanical Gardens at Brussels—*Le Semeur*. It is one of the most powerful and skilfully executed works he has yet completed. At the Libre Esthétique he had several works, amongst them *Melancolie*; *Les travailleurs de la mer*; *Le Briselames* and *Le bucheron*. At Dresden, an exhibition last May brought together nearly all his works of the last ten years, including sculpture, drawings, and paintings. At Berlin the same exhibition has

RENÉ MÉNARD. In 1897, M. Ménard, who occupies a high place in the young French school, took part in numerous exhibitions. To Munich he sent *Rossulien, effet d'orage*, which the Munich Museum hastened to acquire; to Copenhagen, *A l'aube*; to Stockholm, *Solitude*, which was purchased by the Stockholm Museum; and to Pittsburg, *Automne*, a different version of the decorative panel exhibited at the Salon du Champ de Mars in 1897. At the Exposition Nationale des Beaux-Arts he is exhibiting *Le Jugement de Paris*; *La clairière*; *Portrait du peintre Eugène Lomont* and *Deuil sur la mer*.

LE SIDANER is a subtle and refined painter who excels in twilight effects, and he is, moreover, one of the few who knows how to reproduce the tender charms of young girls upon canvases full of exquisite poetry. He has six pictures at the Salon de la Société Nationale—*Le Dimanche, Nuit*,



STUDY FOR "AVANT LE BAIN"

RENÉ MÉNARD



"À LA TOMBÉE DE LA NUIT"

BY RENÉ MÉNARD



STUDY FOR "LA CLAIÈRE"

BY RENÉ MÉNARD



"LE DIMANCHE"

BY LE SIDANER

Portrait de M. G. Fabre, Lys Obscurs, Lune Fleurant and *Vitrail*. To the recent exhibition at Nantes he sent *Nuit Douce, Petite Rue*; and to Lille *Ames blanches, Soir Léger, Ombres Profondes, Nuit Bleue*, and *Lune sur l'étang*. He also

contributed to the Exposition Universelle de Bruxelles, to the Dresden Exhibition, to Georges Petit's Exposition Internationale de 1897 and to the Libre Esthétique, where he has made a very decided success.



"A LA CAMPAGNE (SUÈDE)"

BY A. HAGBORG

AUGUSTE HAGBORG in 1897-8 exhibited at Stockholm *Un enterrement en Normandie; Un pêcheur; Paysage de Bretagne; Portrait de Mme V—* and *Andrée*; at Tunis, *Les Deux amis; Baigneuse*; and Stockholm, *l'hiver*; in London, *Dans les parcs aux huitres, Cancale*. He is exhibiting at the Société Nationale des Beaux-Arts *A la Campagne (Suède); Portrait; Soir d'été (Suède)*; and *Coucher de soleil (Suède)*.

RENÉ BILLOTTE. One of the most delightful among the many landscapes exhibited by M. Billotte at the Société Nationale is undoubtedly his *Lever de lune au canal Saint Denis*, which displays the poetic qualities of a true artist.

T. CHARTRAN. The painter of his Holiness Leo XIII., although, like MM. Carolus-Duran, Boldini, and Gandaura, at present in the Land of the Dollar, is nevertheless represented in the Salon des Artistes Français, where he displays *La Chanson de l'Epée* (Siegfried) and a *Portrait de Mlle. L. G—*.

P. DUBOIS. Among the innumerable busts shown this year, as every year, at the Société



LEVER DE LUNE AU CANAL
SAINT-DENIS. BY R. BILLOTTE



"LE SOMMEIL"

BY DOUGLAS ROBINSON

des Artistes Français, the two works representing the well-known sculptor, P. Dubois, deserve attention. They are the busts of *M. le Comte de Franqueville* and *Le Professeur Lannelongue*.

DOUGLAS ROBINSON. A beautiful nude study of a sleeping woman represents Mr. Robinson at the Société Nationale. It is a piece of work which reveals the hand of a powerful artist, and it cannot fail to command the attention of all those who admire strong and virile painting.

GUILLAUME ROGER contributes to the Société Nationale a kind of triptych inspired by Théodore de Banville's charming comedy, *Le Baiser*.

JEAN DAMPT. M. Jean Dampt, who seems for the time to have abandoned pure for applied sculpture, is well to the front at the Société Nationale this year with a large bas-relief, which, in spite of a certain conventional aspect, is well worthy the regard of lovers of this artist's exceptional talents.

A. VOLLON. One hesitates to decide whether it be in his still-life or in his portraits that M. Vollon most fully displays his undoubted gifts as a painter. The question is not easy to answer, and perhaps it were best not to attempt to solve it. This year, at any rate, no comparison is possible at the Société des Artistes Français, for he contributes but two portraits, those of *Mlle. J. G—* and *Mme. G—*.

F. A. BARTHOLDI. The celebrated author of *Liberté éclairant le Monde* sends two important contributions to the Société des Artistes Français. The first is a cast of *La Saône emportant ses affluents*, a monumental fountain, which has been erected at Lyons; and the second is *Le Tombeau des Gardes Nationaux tués à Colmar en 1870*.

A. FALGUIÈRE. The sculptor who produced *Diane* and the celebrated *Danseuse* is in more sober mood this year. He has on view in the Salon de la Société des Artistes Français a statue of *Cardinal Lavigerie*, about ten feet in height, and not undignified in style. This is a



"LE BAISER"
BY GUILLAUME ROGER

great change from the captivating nude studies to which M. Falguière had accustomed us; and many will regret that he should have abandoned the old manner, in which his greatest successes were achieved.

BLAISE DESGOFFE. Two canvases, examples of the still-life in which this artist so greatly excels by reason of his honesty and delicacy of treatment and his remarkable technical skill, represent M. Desgoffe at the Société des Artistes



"LA PRIÈRE"

BY E. CARRIÈRE

GARI MELCHERS. M. Gari Melchers, who must not be confused with M. Franz Melchers, has at this year's Salon of the Société Nationale a notable and very interesting display, which compensates for his absence from last year's Exhibition. Among his various works I must mention *Les Pèlerins d' Emmaüs*; *Puritaine*; *Marin et sa fiancée*; *Le Village*; and *Le Canal*.

Français. One is styled *Orchidées, agate, ivoire, cristal de roche, &c.*; and the other, *Cristal de roche, table de Marie-Antoinette*.

JULES LEFÈVRE. The two works exhibited by this artist at the Société des Artistes Français—the *Portrait de Mme. V. Postima* and the *Portrait du Comte de Kerchove de Deurterghem*

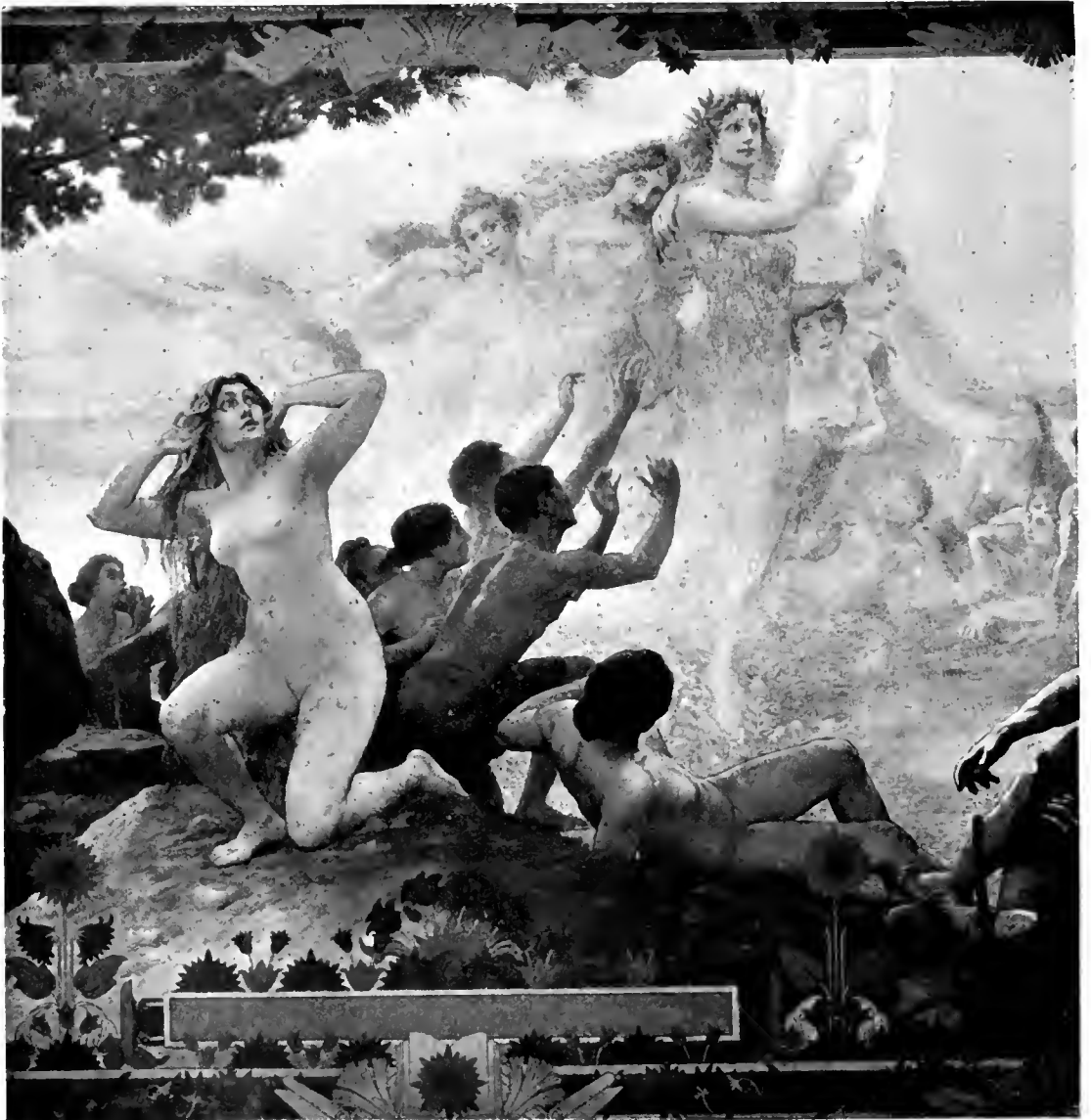


"L'AUORE"
BY EUGÈNE CARRIÈRE

—will add nothing to, nor detract aught from, the celebrity enjoyed by M. Lefèvre. His art is of the pompous academic pattern, treated in the coldest fashion, and quite devoid of interest.

GEORGES ROCHEGROSSE. To the Société des Artistes Français the author of *Andromaque* and the *Chevalier aux fleurs* sends this year a large decoration for the Sorbonne—*Le Chant des Muses éveille l'âme humaine*. M. Rochegrosse has lately been spending some time in Algiers, whence he has brought back with him some very interesting studies.

J. L. GÉROME. Real sculptors regard M. Gérome's sculpture as painter's sculpture, while painters say his painting is sculptor's painting. As a matter of fact, his sculpture is superior to his painting, especially of late years. His *Daphnis et Chloé* and his *Femme au bain* in the department of painting are unquestionably inferior to the *Timour-Leng*, or in ordinary parlance, Tamerlan, and to his *Belluaire*, which he displays in the sculpture section of the Société des Artistes Français. Here, at any rate, we find curious and interesting work, which reveals the artist if not the great sculptor.



FRAGMENT OF "LE CHANT DES MUSES"

BY G. ROCHEGROSSE



“LE CHANT DES MUSES EVEILLE
L'ÂME HUMAINE.” BY
GEORGES ROCHEGROSSE



"LA LECTRICE"

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BY EMILE ADAN

EMILE ADAN. *La lectrice* and *Première leçon* both executed in his well-known style are the two works that represent M. Adan at the Société des Artistes Français.

ALEXANDRE CHARPENTIER will exhibit nothing at the Salon of the Société Nationale

except a few medals—among others, one which a number of artists and men of letters are presenting to Emile Zola, in recognition of his pluck and courage in recent trying circumstances. During 1897-8 M. Charpentier has taken part in the Exhibition of "The Six" (see THE STUDIO, March, 1898) and in the display of the Libre Esthétique.

He has just finished an ornamental group intended for a clock. This is truly a little masterpiece of delicacy and grace, worthy of ranking with the most exquisite work of its kind in French sculpture. It is entitled: *La fuile de l'Heure*, and is sure to attract much attention.



"PREMIÈRE LEÇON"

BY EMILE ADAN

(Copyright by Braun, Clément & Co., 1898)

MADAME HENRIETTE DAUX. A *Portrait de Mme M. G*—represents this artist at the Salon de la Société Nationale. It is a fine piece of colour very broadly treated, and the work, as a whole, betrays the hand of a true artist. The dress especially, a dress of white satin, is treated with great subtlety.

EUGÈNE FEYEN. M. Feyen is never happier than when dealing with the fisher-folk and their manners and customs. It is subjects of this kind that he is exhibiting at the Salon de la Société des Artistes Français—*Départ pour la pêche; Le Pêcheur et sa pêche.* To Boston, M. Feyen sent last year *Les femmes de marée Chassées des parcs par la mer; Le lavage des huîtres;* and *Les chalutières* (already

and *Le Teverone, Souvenir d' Italie.*

E. FRÉMIET. This fine sculptor, to whom we owe so many powerful and inspired productions, sends two exhibits to the Société des Artistes Français, viz.: *Cocher Romain*, a bronze group; and *Maternité*, a statuette in gilded bronze. M. Frémiet has just completed a table *épergne*,



STUDY FOR "LE PECHEUR ET SA PECHE"

BY E. FEYEN

shewn at the 1897 Salon). To the Bordeaux Exhibition he sent *Douce Gronderie (Cancale)* and *Marchand de Cochons*, and to Monte Carlo, last winter, a single picture, *La Soupe.*

H. HARPIGNIES. This able landscapist (whose work was fully dealt with in the April issue of *THE STUDIO*) exhibits at the Société des Artistes Français two canvases displaying his finest qualities—*Une Matinée dans le Dauphiné*,

ordered by the Sèvres manufactory, where it is now in course of production. This decorative work, in which, it is said, the producer of the *Jeanne d' Arc* figure has shown rare fancy and grace, will be finished in 1900, and will be seen at the Universal Exhibition.

HENRY PAILLARD. This distinguished artist displays at the Société Nationale Exhibition several pastels and a series of Parisian

and southern landscapes. M. Paillard is a delightful pastellist, and moreover a wood-engraver of rare ability. Like Lepère, he knows the innermost secrets of this disappearing art. The titles of his principal pictures are *Un Coin de Cassis*; *Une rue, à Collioures*; *Une rue à Saint-Tropez*; and *Bateau de passeur, à Veere*.

FERNAND KHNOFF has contributed two pictures to the New Gallery, *L'Eucaens* and *Une aile Bleue*, that are fully characteristic of his mystical art. The first is the simpler of the two, a female figure in an embroidered cope seated in a church; the second is somewhat more abstruse, a curious arrangement of symbolical details typifying the inaccessibility of ideals. M. Khnopff sends to the International Exhibition, *The Bridge of Fosset*, and a cartoon for a picture, *Britomart in the Wood*. His *Sleeping Medusa* was at the Walker Gallery, Liverpool.

J. GRIMELUND. *La Meuse à Dordrecht* is the title of the picture exhibited this year by M. Grimelund at the Société des Artistes Français. During 1897-8 he has contributed to Exhibitions at Zurich, St. Louis, Nashville, Rouen, Lille; and at Georges Petit's annual Exposition Internationale was represented by six pictures, amongst which *La vieille église*; *Clair de lune, sur la mer de glace*, and *Sur la Meuse* are especially worthy of mention.

W. DIDIER-POUGET exhibits at the Salon de la Société des Artistes Français two very charming landscapes — *Gavarnie, effet de Soir*, and *Le Matin, vallée de la Creuse*. During the past year he has contributed to a large number of exhibitions. At Boston he exhibited *Bruyères en fleurs*; at Munich, *Crépuscule*; in London, *Lande fleurie*; at Nantes, *Vallée de la Seine*; at Pau, *Gavarnie, la route du Cirque*; at Monte Carlo, *Environs d' Amiens*; at Nancy, *Le Matin, étang de Triel*; at Lyons, *La route de Biarritz*. He also sent works to Bordeaux, Barcelona, Toulouse and Orléans.

EUGÈNE GRASSET. The decorative compositions sent by this most distinguished draughtsman to the Société Nationale reveal all the merits, and, at the same time, all the defects, usually discernible in his works. Thus these are fully characteristic of his style. The titles of his exhibits are—*Inconstance*; *Anxiété*; *Bonne Nouvelle*; *Tentation*; and *Jalousie*.

J. C. CAZIN. The important series of landscapes sent by this artist to the Société Nationale contains so many admirable pieces that

it is difficult to choose any particular work for special mention. He has the rare art of penetrating the mysteries of nature, and inscribing them in imperishable harmonies of colour and form. M. Cazin is the lineal descendant of the great race of artists, and his work cannot be too highly praised.



"UNE AILE BLEUE"
BY FERNAND KHNOFF

P. E. DAMOYE. It is always a real pleasure to see a set of paintings by this truly remarkable landscapist; for in them one never fails to find those qualities of sentiment, and poetry and fine observation, which combine to make him one



"L'ENCENS" BY
FERNAND KHNOPFF



"LA MEUSE À DORDRECHT"

BY J. GRIMELUND



"GAVARNIE; EFFET DU SOIR"

BY W. DIDIER-POUGET



"VALLÉE DE LA CREUSE"
FROM A DRAWING BY
W. DIDIER-POUGET



PORTRAIT DE MDLLE. LARA

BY P. MATHEY

of our most valued students of nature. Among his contributions to the Société Nationale this year are *Sainte-Marguerite*; *Le Givre*; *Le pré*; *Après la coupe*, *Ile de Nanterre*; &c.

P. PUVIS DE CHAVANNES. M. Puvis de Chavannes is one of those artists whose personality and whose works are an honour to the country to which they belong. He is *par excellence* the head of the French art of to-day, and the respectful admiration in which he is held by the young art workers is in every respect thoroughly well deserved. It will be remembered that last year he exhibited at the Champ de Mars the cartoon of the new decorative work for the Panthéon which he was commissioned to execute by the Government. After showing us the general design, M.

Puvis de Chavannes now displays at the Société Nationale, of which he is the President, a finished fragment of the decoration. It is styled *Sainte-Genève, dans sa pieuse sollicitude, veille sur la ville endormie*. The artist's chief characteristics—breadth of treatment, grand simplicity, serene and masterful grace—are here revealed in all their fulness. The sense of grandeur has been attained by the simplest means. And what splendid gifts as a landscapist are here displayed; and what feeling for nature! One can only bow in all respect before such an artist.

P. MATHEY. A *Portrait de Mlle. Lara, de la Comédie Française*, and a set of crayon portrait studies, amongst them one of *M. Rosset-Granger*, represent M. Mathey at the Société Nationale.

A. SAINT-GAUDENS. The celebrated American sculptor is exhibiting for the first time in the Salon of the Société National, and his work has been received with the liveliest admiration by French artists. He displays

the cast of a monument raised in Boston to the memory of an officer who fought for the cause of Emancipation. It is unfortunately impossible to reproduce this work, which is certainly one of the noblest examples of modern sculpture. It represents in high relief a mounted officer leading a battalion of negroes marching along with shouldered arms, headed by their band. Above their heads flying through the air, is a superb figure of Victory. The character in each separate figure, the depth of expression in each face, the variety of temperaments, are revealed with an intensity and a forceful simplicity which are truly extraordinary. "It is a real honour to France" exclaimed Rodin, on seeing M. Saint-Gaudens' work for the first time, "to have such a masterpiece exhibited in our midst."

HENRI LEROLLE contributes to the Société Nationale des Beaux-Arts two canvases remarkable for their refinement of colouring—*Loïe Fuller* and *La Toilette*. In the course of last year he completed a very important work, entitled *Calvaire*, destined for the Dominican Church at Dijon. At Vienna he was represented by an *Intérieur*, and at Lille by *Promenade*.

Z. ZACHARIAN. "The same thing over again"! will be the remark of the casual person who cares only for the subject of a picture, and is blind to the intrinsic merits of a work of art. It may be granted the *Verre d'eau* and the *Raisins et figues*, exhibited by M. Zacharian, teach us nothing new about his ability as a painter of still-life; but the work itself is exquisite in any case, full of grace and truth, and truly wonderful in point of *technique*. This may not suffice for some; but it will appeal to the true artist.

W. H. MESDAG. "The painter of the North Sea," as he has been happily styled, sends one most valuable work to the Salon of the Société Nationale, entitled, *Le Retour de la Pêche*. One regrets, when seeing this fine picture, on which the artist has lavished his great gifts in all their characteristic sincerity, that he did not elect to be represented in the Galerie des Machines by a series of works such as would have afforded an opportunity to obtain once more a general idea of his justly-admired productions.

HENRI RIVIÈRE. *Les Aspects de la Nature* are twelve chromo-lithographs which this original and conscientious artist has executed this year. These twelve landscapes display an extraordinary variety of effects and impressions, in which are observable a quite masterly rendering of nature, coupled with strong decorative feeling. For the Théâtre-Antoine M. Rivière has invented



STUDY FOR "LES PÉLERINS D'EMMAÛS"

BY H. LEROLLE

designed and executed a new series of "Ombres Chinoises."

CHARLES COTTET. The triptych which this artist will exhibit at the Société Nationale depicts, on the left, some sailors on the sea at night; in the centre, the fishermen at rest before starting on their expedition; and on the right, the wives grouped upon the cliff. It is a work of great spirit, superb in *technique*, and beautifully and nobly conceived. It proves, if proof be necessary, that M. Cottet fully deserves to hold one of the foremost places in the ranks of our contemporary artists. Since the Salon of 1897, M. Cottet has displayed his work at several exhibitions—notably, the Libre Esthétique, the Brussels Exhibition, and that of the Orientalistes at Durand-Ruel's. He has also been an exhibitor at Munich, Pittsburg, Venice, Christiania,



STUDY BY
H. LEROLLE



STUDY BY
H. LEROLLE

London, Boston, St. Petersburg, Moscow and Copenhagen.

MAURICE ELIOT sends a fairly large display to the Société Nationale. He is an artist of exquisite style, revelling in the daylight, in flowers, in sunny landscapes and brilliant colours. His works here displayed are—*La Dent du Midi*; *Paysage à Saint-Martin de Valamas*; *Moisson*; *Fleurs de pommiers*; and *Dans les champs*.



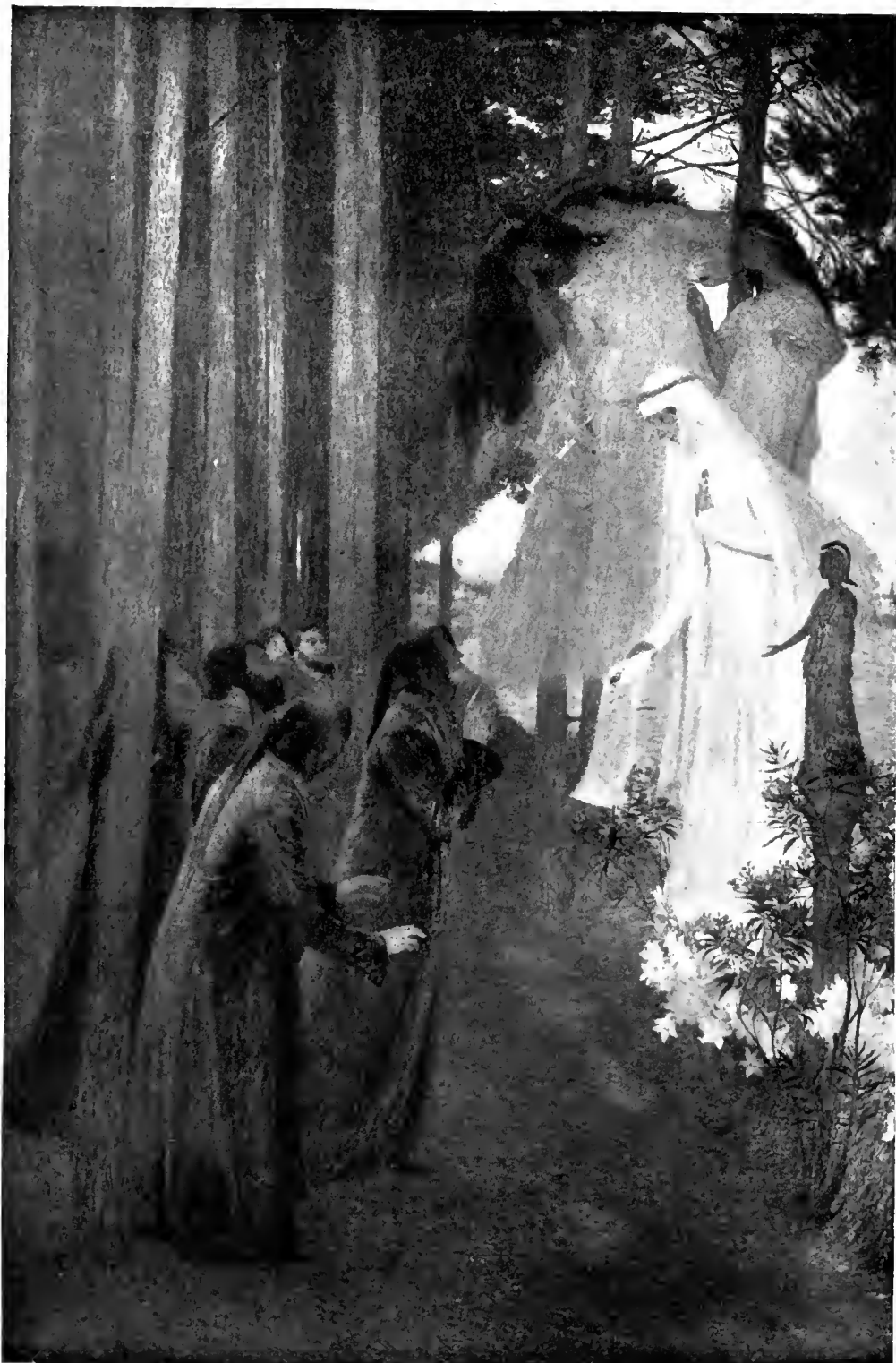
"LOÏE FULLER"
BY H. LEROLLE



STUDIES FOR TRIPTYCH
BY CHARLES COTTET



STUDY FOR TRIPTYCH
BY CHARLES COTTET



“ APPARITION DE CLÉMENCE
ISAURE AUX TROUBADOURS ”
BY HENRI MARTIN

HENRI MARTIN. An artist of great versatility, of an exquisite and fertile imagination, whose talent is at once original and sincere. He has sent to this year's Salon de la Société des Artistes Français a large decorative painting, entitled *Apparition de Clémence Isaure aux troubadours*, which is sure to attract a great deal of attention, and a *Muse*. M. Martin has exhibited, during 1897-8, at Munich, Stockholm, Dresden, Copenhagen, Brussels, London, Vienna, and Lille.

BENJAMIN CONSTANT. M. B. Constant would seem to have definitely abandoned his oriental and Byzantine fancies, of which he has made a speciality for years past, in favour of portrait-painting—a fact on which he may be heartily congratulated. His genuine painter's gifts serve him far better in this direction, and his portrait of his son, in the Luxembourg collection, will live much longer than all his Theodoras. This year he exhibits at the Société des Artistes

Français a *Portrait de M. Gabriel Hanotaux, de l'Académie Française*, and one of *M. Paul Sohège*. M. Constant recently exhibited at the Cercle de la Rue Volney portraits of *M. Frédéric Ayer* and *Mme. Arnold Reichenbach*.

ALFRED SISLEY. This refined impressionist landscape-painter is a constant exhibitor at the Société Nationale. His canvases now displayed—*La Vague, baie de Langland; La rade de Cardiff; à Penarth, temps brumeux*—reveal the charmingly clear, fresh tone, the harmonious variations in which he excels. Happily, the days when work such as this was refused by the ultra-conservative Salons are now past. The impressionists have not changed, but public taste has.

FELIX BOUCHOR. Everything done by M. Felix Bouchor bears the stamp, if not of any very striking originality, at least of wonderful sincerity of purpose. In this he shews himself indeed the true brother or the distinguished poet



"MUSE"

BY HENRI MARTIN

the writer of "L'Aurore," "Tobie," and "Nöel." M. Felix Bouchor is a landscapist whose work is better conceived than carried out, as witness the two canvases he sends to the Salon of the Société des Artistes Français: *Le Bois, l'hiver*; and *La Herse*, the latter having been already exhibited at the last display at the Cercle Volney.

E. ROSSET-GRANGER. Many portraits, some decorative panels for Madame Lobstein's town mansion, and for that of M. Strauss, are the principal works completed by M. Rosset-Granger since the last Salon. He has, in addition, shown at Lille *Une raffinerie parisienne* and *Brodeuse*; at the Continental Gallery, London, *Une victime du devoir*. M. Granger is showing two pictures at the Salon de la Société Nationale a *Portrait* and *Jeune fille à la mandoline*.

G. DE LATENAY deserts for the nonce the Brittany he showed us last year at the Champ de Mars in such enchanting guise. Among the various works he is now displaying at the Société Nationale may be mentioned *Sur l'Escaut*; *La Cité, Carcassonne*; and *Bruleurs de goëmons*.

EDOUARD SAIN continues—and we have no reason to complain thereof—to show us the impressions brought home by him from his travels. The canvases he displays at the Société Nationale are thoroughly deserving of mention, notably *Carmen*; *Marchande de grenades, Capri*; *un Portrait*; and *L'Attente, étude de nu*.

J. GAGLIARDINI. This bright landscapist remains faithful to the style in which he excels. His two pictures at the Société des Artistes Français are really charming. They are entitled, *Frontière d'Espagne, Rue de Village*, and *Vallée du Buech, Hautes-Alpes*.

H. W. B. DAVIS. A single canvas, displayed at the Société Nationale, and entitled, *Aubépine, pays de Galles*, reveals the fact that this artist, who exhibited last year at the Champ de Mars, is still true to his earlier fancies.

LOUIS DESCHAMPS. *L'Alchimiste*; *Tête de Gitana*; *Pauvrette*; *Retour du parc*; and *Pia* are the chief works sent by this artist to the Société Nationale. His admirers will be rejoiced to see so ample a display of work bearing his signature.

PAUL SAIN. M. P. Sain excels in reproducing the atmosphere of the South, not the violent effects of light shown us in such profusion in the

canvases of MM. Montenard and Gagliardini, but the tender tones of the meridional twilight. Among his exhibits this year at the Société des Artistes Français may be mentioned *La Barthelasse, Avignon*; *Soir de Février*; and *Le Pêcheur, matinée de juin*.

MADAME F. FLEURY only sends one picture to the Société Nationale—a Breton scene, entitled *Le Fil Rompu*. Since the last Salon Madame Fleury has sent pictures to several exhibitions; amongst others, *Famille Bretonne* to the Crystal Palace, London; and *Le clocher d'Arzon*; *Réverie*; and *Etude* to the Lady Artists' Exhibition at Georges Petit's.

T. R. FLEURY. *Sous la Terre, perquisition*, is the title of the work exhibited by this artist at the Salon de la Société des Artistes Français.

FRANTZ MELCHERS. *Désir d'enfant* and *a Portrait de Mme. M*—represent the brilliant Dutch painter at the Salon this year.



"JEUNE FILLE À LA MANDOLINE"

BY E. ROSSET-GRANGER



STUDY BY F. ROSSET-GRANGER

Art in 1898

A. JOURDEUIL is a landscape painter of the old, but good school. This conscientious and sincere artist had two canvases at the Exposition Universelle de Bruxelles—*Le lac d' Aiguebelette aux derniers rayons* and *Printemps en vue d' Antibes*. At this year's Salon (Société des Artistes Français) he is exhibiting *Le Matin au bac de la Rollandière, près Grenoble*; *Fin de journée printanière au Cap d' Antibes*, and a water-colour entitled *Matinée d' automne à la Rollandière*. In all of these are displayed excellent qualities of painting, with a tender feeling of nature.

PAUL FROMENT. This is only the second year that M. Froment has exhibited in public, and his work is undoubtedly well worthy of careful attention. It consists of a set of strong and discreetly handled landscapes, which, although little likely to appeal to the general public, nevertheless contain a great deal of sound workmanship. The following are the titles of his pictures:—*Le Bassin de Bacchus, Versailles*; *Un Coin de cour, rue de Vangirard*; *Un coin de cour, la nuit*; *L' Abbaye de Graville Sainte-Honorine*; *Le clocher d' Harfleur*; and *Les moulins d' Alfort*.



“L'ABBAYE DE GRAVILLE
SAINTE-HONORINE,”
BY PAUL FROMENT

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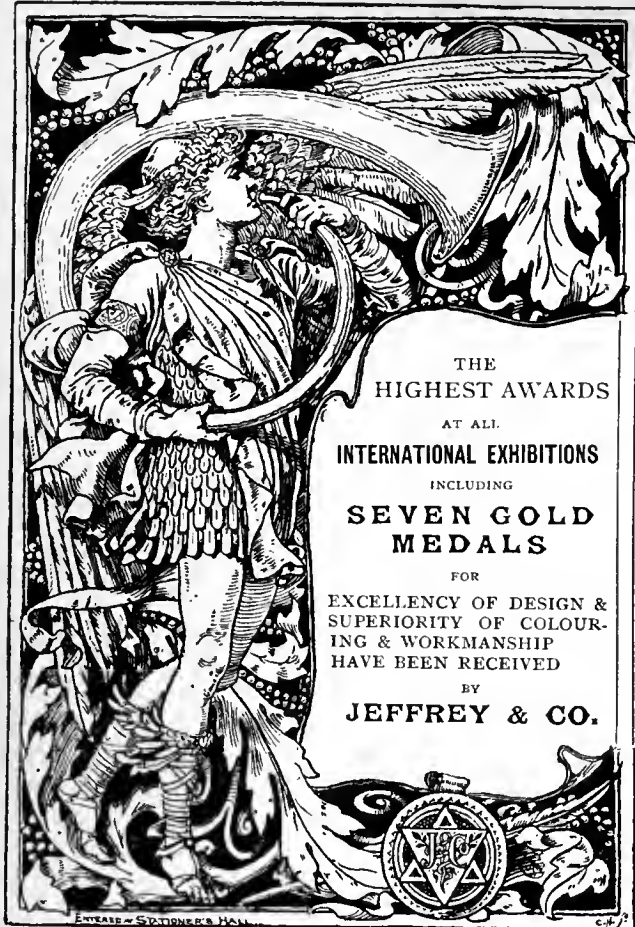
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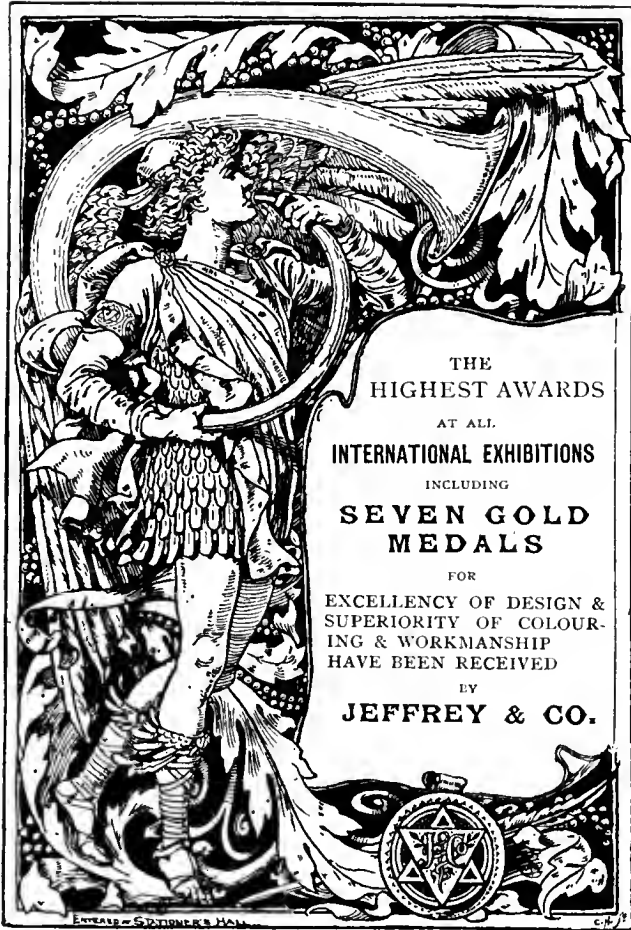
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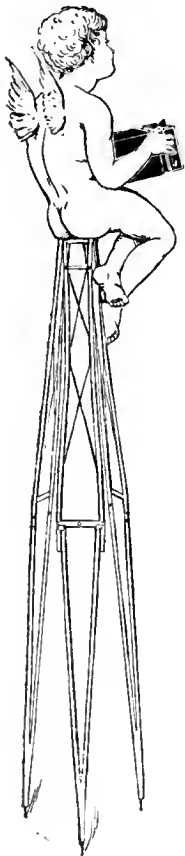
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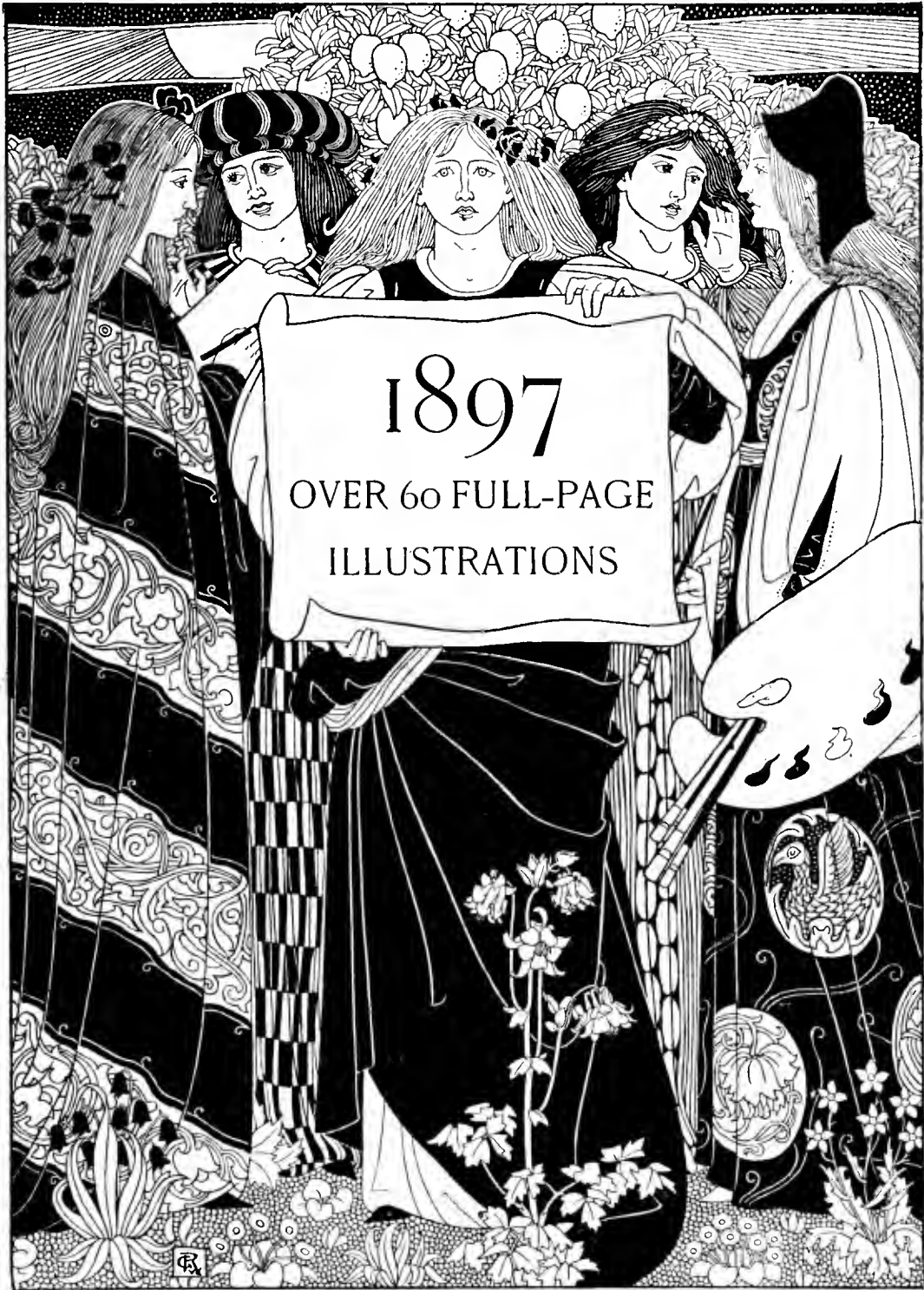
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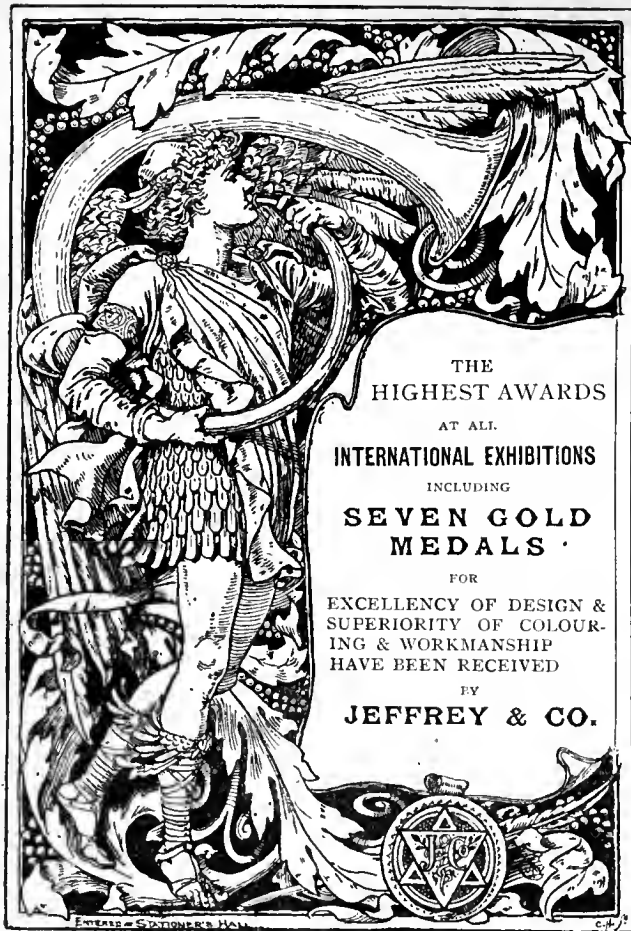
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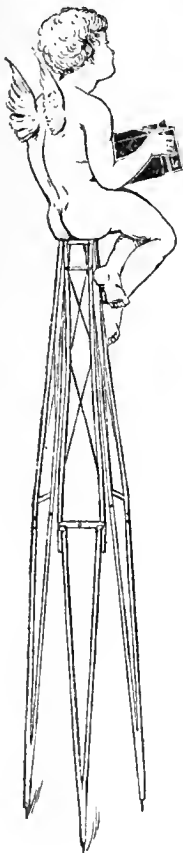
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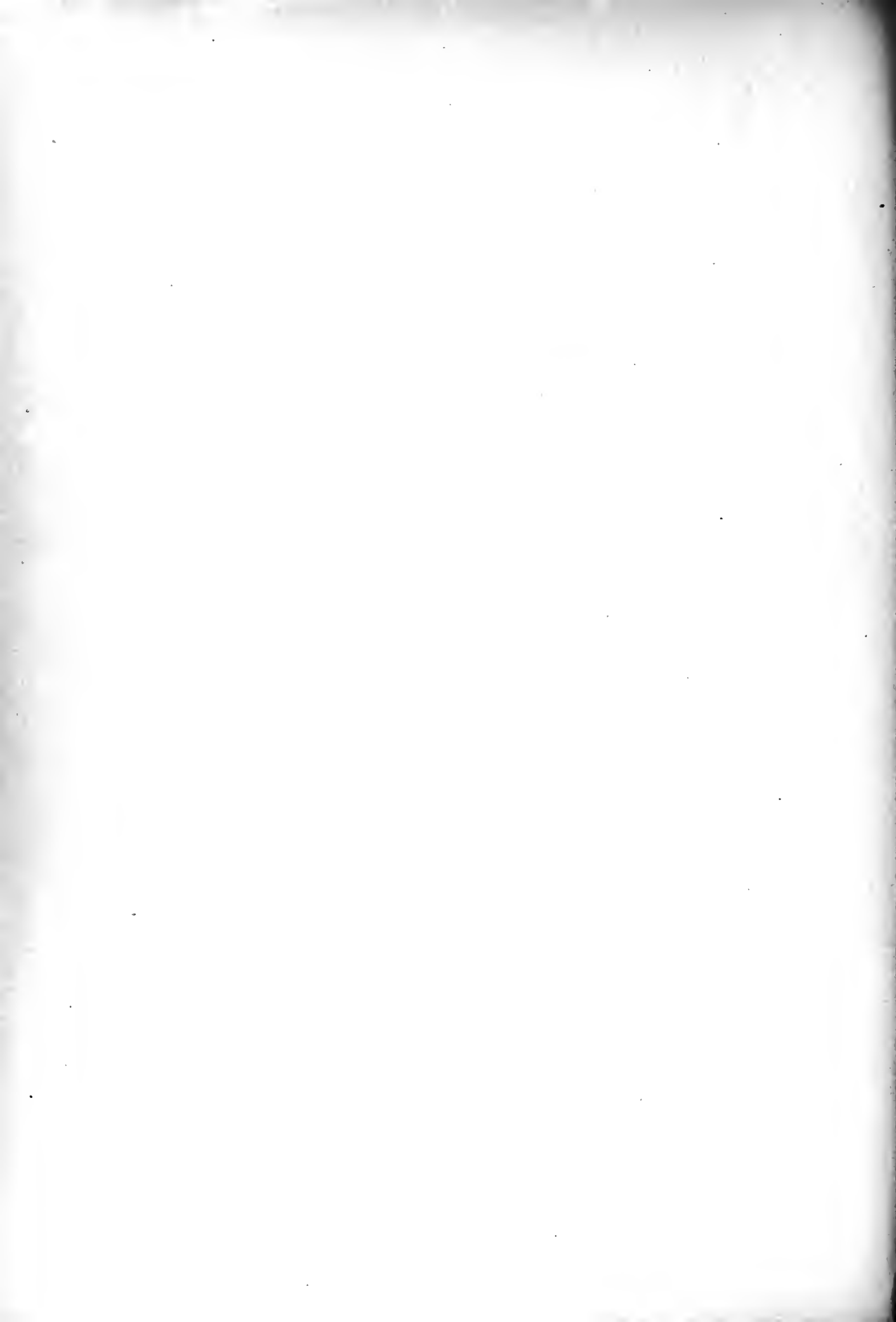
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