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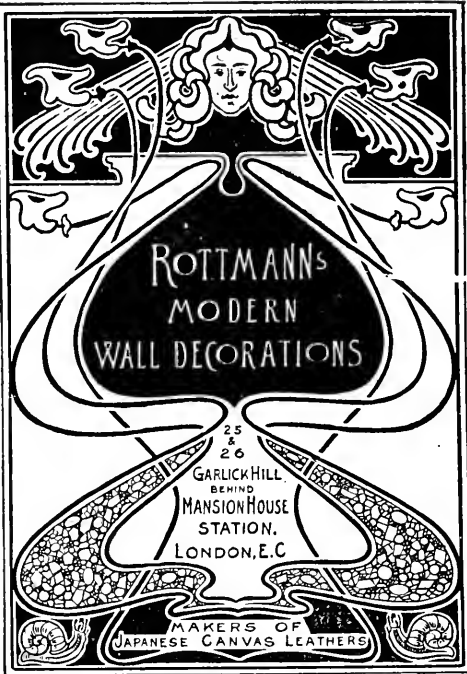
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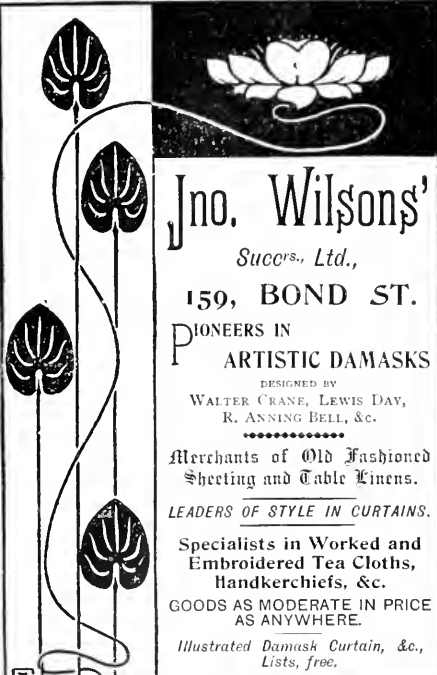
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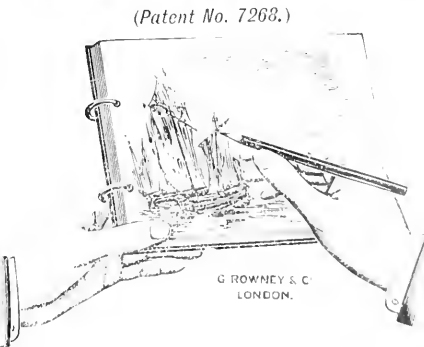
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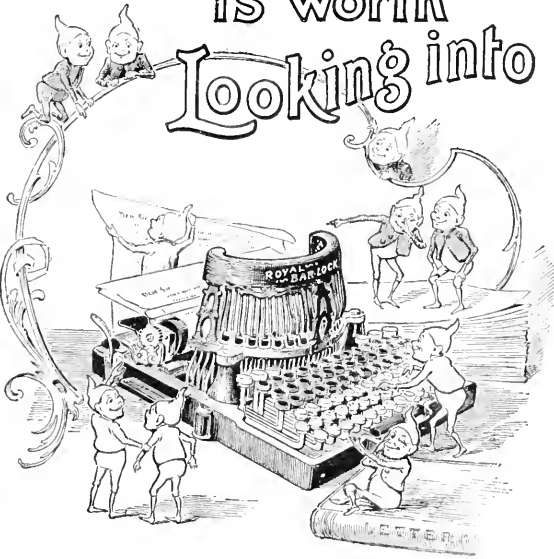
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PORTRAIT OF A MAN

Portrait of Peter Paul Rubens, painted by a pupil of the Master, 1674.

AN INQUIRY INTO TWO PICTURES RECENTLY ACQUIRED FOR THE NATIONAL GALLERY.

By HERBERT P. HORNE.



HERE are certain pictures which have been acquired by purchase during the last three or four years for the National Gallery which have proved the subject of interesting criticism among connoisseurs and the ascriptions of some

five paintings have been discussed. The radical cause has been said to lie in the method of administration of the gallery. Somewhere or another, there appears to be a sort of hitch in the working of its machinery. But into such questions it is not my wish to enter; still less to discuss other problems in connection with the gallery. *De gustibus* . . . The platitude is old enough, but being warned, I will content myself by briefly relating a few simple matters of fact, which I have come upon in the course of my studious peregrinations, regarding the character of certain recent purchases.

Let us first turn to a small panel representing the "Baptism of our Lord," No. 1431, which was purchased at Rome, in 1891, as a work by Pietro Perugino, for the sum of £100, from Mr. Godfrey Kopp. As a reproduction of this picture illustrates this article I will not stay to describe it. No one, I imagine, who has intimate acquaintance with the works of Perugino would suppose it to be anything else than a copy.* Neither the colouring nor the forms are those of the master; besides, it is not painted in tempera, on a "gesso" ground, as all Perugino's pictures were; but in oils upon an unprepared panel. Lastly, it is not even a copy of the artist's own time, but of a period at least a hundred years later. Criticisms such as these, it may be objected, are merely opinions. I, as a critic, would by no means allow such a contention; yet it would be very difficult to demonstrate the truth of such criticisms to the great public to whom the pictures in our National Gallery belong. For the public, as, indeed, for

some connoisseurs for that matter, the indisputable proof would lie in the production of the original, of which the panel in our national collection is said to be a copy. The method would at least carry with it the advantages of simplicity and finality. Is it not possible to apply it to this little panel which bears the name of Pietro Perugino?

Vasari, in his *Life of Perugino*, relates how that master "in the church of San Piero, the abbey of the black monks, in Perugia, painted on a large panel for the high altar the Ascension, with the Apostles below, who are looking up towards the heavens; in the predella of this picture are three stories executed with much care, namely, [the Adoration of] the Magi, the Baptism, and the Resurrection of Christ. The whole of this picture is so full of excellent workmanship, that it is the best of those which are in Perugia, executed in oil* by the hand of Pietro" (Vasari, ed. Sansoni, iii. 588). Fortunately, the original contract for this picture has been preserved at Perugia among the archives of the abbey; and was printed by Baldassare Orsini, in his "Vita, Elogio e Memorie dell' egregio pittore, Pietro Perugino," Perugia, 1804, p. 110. This instrument recites how, on the 8th March, 1495, *ie.* 1496 common style, the abbot and chapter of the monastery gave out on contract to Perugino, "conduxerunt et locaverunt spectabili viro Magistro Petro Christophori de Castro Plebis Pictori excellentissimo," the picture of the high altar, "tabulam sive Anconam Majoris Altaris," for the price of five hundred gold ducats; together with the "cassa," furniture or frame, to be gilt with gold and painted with good colours, for the price of sixty gold ducats.

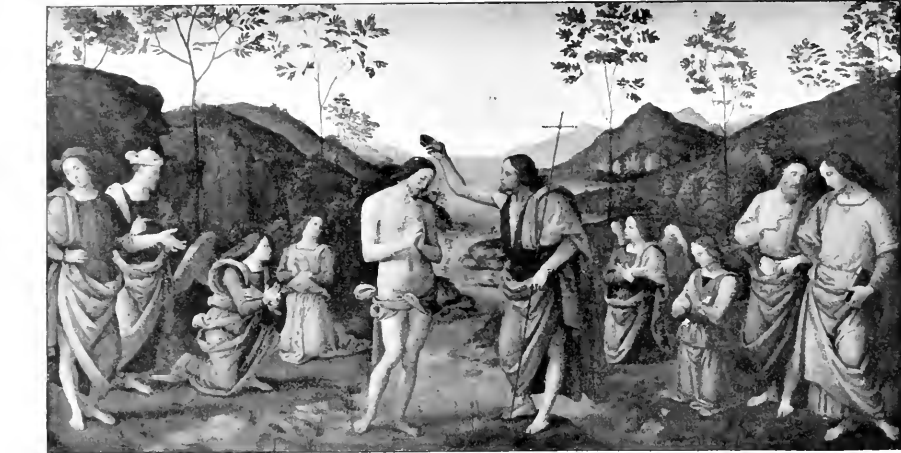
In the latter part of the sixteenth century, perhaps when the marble tabernacle was placed above the high altar in 1592, Perugino's altarpiece was removed from its original position; and the various panels of which it had been composed, were separated and hung in different parts of the church; where they were still to be seen, when Orsini wrote his *Life of Perugino* about the year 1791. In the principal panel, which then hung in the choir above the stalls, the twelve Apostles, with the Virgin in their midst, were represented in a landscape looking upwards at

* [We have understood that this picture was bought upon its merits, the name of the alleged painter being retained on the general principle that it is not advisable to alter ascriptions unless absolute proof is forthcoming of the correctness of the proposed alteration. We believe but cannot assert it that the opinion entertained in the National Gallery itself is that the picture is probably a free copy from the hand of Raphael. EDITOR.]

* This expression, if, indeed, it has any foundation in fact, can only have reference to the medium used in glazing the solid under-painting, which was certainly executed in pure tempera.

our Lord, who was seen in the upper part of the picture ascending into heaven, surrounded by a choir of angels playing upon various instruments. The semicircular lunette, which had originally been placed above this central panel, was then hanging near the door of the sacristy: it was painted with a half-length figure of God the Father, between two angels. The predella, which originally ran below the principal panel, contained, says Orsini, "three little stories of the Adoration of the Magi, the Resurrection, and the Baptism of Christ; besides two half-length

figures representing San Costanzo, and Sant' Ercolano, bishops of Perugia. These small panels are placed above the presses of the sacristy, protected by glass. And, besides these, there are to be seen there six others with half-length figures, which are placed above the lateral doors of the *cappelletta*, and which represent San Benedetto, Santa Scolastica, his sister; San Mauro, San Placido; Santa Flavia, the sister of the latter; and San Pietro, the abbot." These six half-length figures originally formed part of the decorations of the lateral pilasters.



THE BAPTISM OF OUR LORD.

Fr. in the Painting attributed to Perugino in the National Gallery (No. 1471).

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On the 20th February, 1797, during the French invasion of Italy, the whole of these panels, with the exception of the five half-length figures still in the sacristy of the church, were carried off into France by the order of Napoleon. (*Giornale di Erudizione Artistica*, Perugia, vol. v., 1876.) The principal panel, representing the Ascension, was given by the French Government to the cathedral at Lyons; a gift which was afterwards

confirmed, in 1816, by Pope Pius VII. In 1815 this painting was transferred to canvas; it is now in the Musée at Lyons, No. 15. The lunette was bestowed upon the church of Saint Gervais at Paris, where it is still preserved; and the three chief panels of the predella were given by the State, in 1803, to the Musée at Rouen. They are still to be seen in that gallery: No. 172, "The Adoration of the Magi;" No. 173, "The Baptism of Christ;" and No. 171, "The Resurrection." When, after the fall of Napoleon, his spoils of the churches and

galleries of Europe were restored to their lawful custodians, the three little panels containing the half-length figures of San Benedetto abate, San Placido and Santa Flavia, were alone returned to Italy. They are now in the gallery of the Vatican; the other five half-length figures being, as I have said, still in the sacristy of San Pietro, at Perugia.

Such is the history of this altar-piece. It only remains for me to add that the second of the little predella pictures, No. 173, in the Musée at Rouen, is the original from which the picture in the National Gallery, No. 1471, was copied. A reproduction of the panel at Rouen is here given, side by side with a reproduction of the panel in the National Gallery; and any one with the least eye for form will see at a glance that the latter is a copy of the former. The colouring of the two pictures differs no less than their drawing. The golden light in the little panel at Rouen lends to the landscape that

Virgilian spaciousness and quietude, which is, perhaps, the capital trait of Perugino's art; the cold, purplish scheme of colour in which the painting in the National Gallery is cast, suggests nothing of that enchanted country. I should add that in the Alte Pinakothek, at Munich, are two "predella" panels, long attributed to Raffaello Santi: No. 1037, "The Baptism of Christ," and No. 1038, "The Resurrection." Morelli ascribed them to Lo Spagna; but they are, doubtless, the work of some other pupil of Perugino. These little panels appear to have been painted, c. 1510.

Canale, when this view of Ranelagh was added to their number. The majority of these betray, without any shadow of doubt, I think, the hand of some imitator or assistant. Two only are the work of Canale himself; but they are among his masterpieces. I mean, of course, No. 937, the "Scuola di San Rocco," with the procession of Giovedì Santo, which the catalogue strangely tells us was painted in by Tiepolo; and the not less admirable "View in Venice," No. 127, with the Scuola della Carità in the distance. Let us observe the beauty and dis-



THE BAPTISM OF CHRIST.

From the Painting by Perugino in the Museum at Fiume (No. 11)

from the original drawings by Perugino for the two panels at Rouen, Nos. 173 and 171. In the panel of "The Baptism of Christ," at Munich, the painter has preserved little of the original except the central group of Christ and the Baptist. In the place of the kneeling angels and the four figures of the disciples, on either side of the picture, he has introduced two standing figures of angels; and he has freely varied the landscape.

In regard to another picture, I have in the course of my studies come across such evidence as will preclude, I think, even the necessity of searching for the original, although it undoubtedly existed at one time. I allude to the view of the "Interior of the Rotunda at Ranelagh in London," No. 1429, which was purchased from Mr. Horace Buttery, in 1891, for the sum of £120, as a work by Antonio Canale, commonly called Canaletto. The National Gallery already possessed eleven pictures bearing the name of

Canale, when this view of Ranelagh was added to their number. The majority of these betray, without any shadow of doubt, I think, the hand of some imitator or assistant. Two only are the work of Canale himself; but they are among his masterpieces. I mean, of course, No. 937, the "Scuola di San Rocco," with the procession of Giovedì Santo, which the catalogue strangely tells us was painted in by Tiepolo; and the not less admirable "View in Venice," No. 127, with the Scuola della Carità in the distance. Let us observe the beauty and dis-

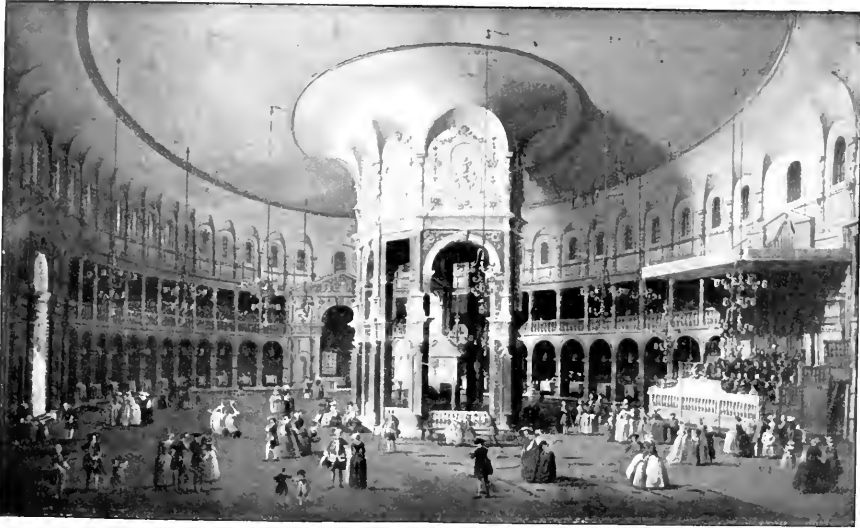
function of the colouring in the latter painting: the subtlety and breadth of its aerial perspective; and then let us turn to this view of Ranelagh. How crude is the colouring in comparison! how clumsy the attempt to render the distances! The figures, for instance, on the farther side of the Rotunda are painted with the same amount of detail, and with the same degree of light and shade, as those in the immediate foreground of the picture. And then remark the difference in the handling of the two pictures. In the attempt to simulate a masterly freedom and directness of execution, how coarse and crude is the brushwork in this view of Ranelagh! There is little doubt in my mind that this picture is anything else than a copy; but of what? An original by Antonio Canale?

It is stated in the revised edition of the catalogue, which has lately been published, that "on the back of the original canvas was the following inscription in Canaletto's handwriting:

"Fatto nel anno 1751 in Londra per la prima ed ultima volta con ogni maggior attenzione ad istanza del Cavalier Hollis padrone mio stimatiss. Antonio del Canal detto il Canaletto." The picture having been re-lined in 1850, this inscription was covered up.

Now, I do not pretend to understand the whole of this inscription; but done, word for word, into English it would read: "Executed in the year 1751 in London, for the first and last

two years." If this is so, how did Canale come to paint the view of the Rotunda at Ranelagh, "nel anno 1751 in Londra"? It might be well, by the way, in a catalogue intended for the public at large, to explain statements of this kind, which are apparently contradictory. For our present purpose it is, however, more important to observe that the catalogue in its current edition states that the picture in question was "engraved by N. Parr in the eighteenth century." The



INTERIOR OF THE ROTUNDA AT RANELAGH.

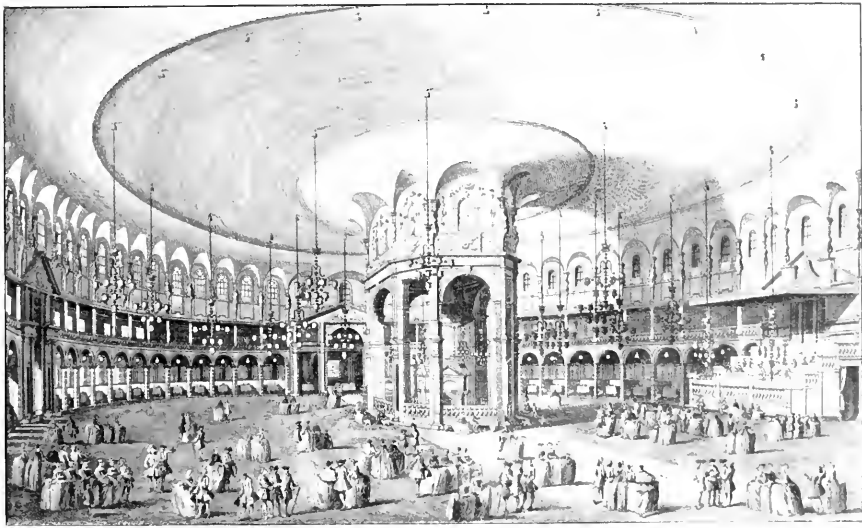
From the Painting attributed to Canaletto in the National Gallery (No. 1429).

time with all possible care, at the instance of the Cavalier Hollis, my most esteemed patron, Antonio del Canal, called il Canaletto." Now, Horace Walpole, who ought to have been well informed on the point, tells us in his "Anecdotes of Painting in England" (ed. 1782, iv. 139), that "Canaletti, the well-known painter of views of Venice came to England in 1746, when he was about the age of fifty, by persuasion of his countryman Amiceni, and encouraged by the multitudes of pictures he had sold to or sent over to the English. He was then in good circumstances, and it was said came to vest his money in our stocks. I think he did not stay here above two years. I have a perspective by him of the inside of King's College Chapel." In the notice of Antonio Canale in the catalogue of the National Gallery, it is stated with still greater certainty, I know not on what authority, that "in 1746 he came to England, and remained here

writer of that notice could hardly have seen a copy of this scarce print, or he would not have failed to notice a discrepancy between the inscription which it bears, and the inscription which is said to have formerly been on the back of the painting. Among the "King's Maps and Drawings" in the British Museum (K. XXVIII., f. x.) may be found an excellent impression of the plate, which is here reproduced, side by side with the picture in the National Gallery. The print, it will be seen, is inscribed in English and French, "An Inside View of the Rotundo in Ranelagh Gardens, Vue de l'interieur de la Rotonde dans le Jardins de Ranelagh. Canaletti delin. N. Parr sculp. Publish'd according to Act of Parliament, Dec 2. 1751. London: Printed and sold by Robt. Sayer at the Golden Buck, opposite Fetter Lane, Fleet Street, and Henry Overton at the White Horse, without Newgate." Now, the question arises, how was

this plate engraved from Canale's picture, and published in 1751, if the painting in the National Gallery was painted by him for the first time in 1751? That is one difficulty; another is, why any respectable painter should use such an expression as that which Canale is said to have used: "Fatto per la prima ed ultima volta"? On coming to a comparison of the print with the painting, it will be found that not only is the point of view the same, but that either one

ing was not copied from the print: for one of the rectangular openings in the central pier, or rather group of piers, is omitted in the print, but correctly shown in the painting. On the other hand, one of the inner chandeliers which hangs in front of the central pier is shown in the print, but omitted in the painting. Altogether, it is evident, I think, that both the engraving and the painting were copied from a common original: some painting which is now destroyed, lost, or



AN INSIDE VIEW OF THE ROTUNDO IN RANELAGH GARDENS

From the Engraving by N. Piss

was copied from the other, or that both had a common origin. In one particular there is, however, an important difference between them: the print suggests a much larger and more spacious building than the painting. Now, the Rotunda at Ranelagh was one hundred and fifty feet in diameter, not including the side boxes and the gallery above them; a span which is much better conveyed by the print than the painting. This difference in the effect of space is chiefly brought about by the different scale of the figures in the two views: those in the painting are fewer in number, and larger in proportion to the building, than those in the print. Again, on looking more closely into the former view, it will be seen that the greater number of the figures have been copied or adapted from those in the print, or the original of the print: the little figures seated around the central piers, for example, are identical. There is evidence, however, that the paint-

perhaps merely unknown to me. But the question, however, remains: what was this common original, this lost painting?

Among the pictures in the National Gallery bearing Antonio Canale's name is a view of "Eton College," No. 912, which is stated in the catalogue to have been painted by him in 1716 during his stay in England. Now, this painting is beyond all question by another hand than that which produced the "Scuola di San Rocco," No. 937, and the "View in Venice," No. 127. It has nothing of Canale's consummate mastery of tone; nothing of his constructive, architectural draughtsmanship; it is plainly the work of some pupil or imitator. But, on the other hand, how vastly better is this view of "Eton College," dry and mannered as it is, than the view of the "Rotunda at Ranelagh," in the National Gallery. Not only does the internal evidence which the poor execution of the picture affords, but the

additional evidence of the engraving, and the forged inscription (for such it undoubtedly is) which the picture once bore, all point to the fact that it is merely a copy; but, as I say, a copy of what? An original by Antonio Canale?

In the collection of the Duke of Northumberland at Alnwick are a number of views which are said to have been painted by "Signor Canaletti" during his stay in this country. One of the best is a view of old Northumberland House, at Claring Cross; and among the others more than one view of Alnwick itself, dated, if I mistake not, 1753. Attached to one of these pictures is a document of the time, which leaves no doubt that it was the work of the "Signor Canaletti," who came over from Venice. And yet not one of these pictures is by Antonio Canale, of that there can be no question; but all are, apparently, by the same hand as the view of "Eton College" in the National Gallery. I have no space left for the discussion of what may seem a sweeping assertion; but I will offer in support of it a very remarkable piece of contemporary evidence, which has, I believe, hitherto escaped observation. I read in one of the note-books of George Vertue, from which Horace Walpole compiled the "Anecdotes of the Painters," and which are now preserved in the British Museum (Add. MS. 23,071, p. 8), that he also (and Vertue had, for his time, no little "skill in hands") arrived at a similar conclusion, while the Venetian painter was still working in this country. But here is Vertue's note entire, as it was entered at the time. It is dated 1749:—

"Signor Canaletti, from Venice, having now been in England some time, has painted several views about London, of the new bridge at Westminster, and London

Bridge, and about Whitehall; also for the Duke of Richmond, and in the country for the Duke of Beaufort, views of Badmington, &c. On the whole of him something is obscure or strange. He does not produce work so well done as those of Venice, or other parts of Italy, which are in collections here, and done by him there. Especially his figures in his works done here are apparently much inferior to those done abroad, which are surprisingly well done, and with great freedom and variety; his water and his skies at no time excellent, or with natural freedom; and what he has done here, his prospects of trees, woods, or handling or pencilling of that part, not various nor so skilful as might be expected. Above all, he is remarkable for reservedness and shyness in being seen at work, at any time, or anywhere; which has much strengthened a conjecture that he is not the veritable Canaletti of Venice, whose works there have been bought at great prices; or that privately there he has some unknown assistant in making or filling up his pieces of works with figures."

Certainly, all the views done in England by this Venetian painter, in so far as they are known to me, unquestionably go to prove Vertue's contention, that he was not "the veritable Canaletti of Venice." It would form not one of the least remarkable curiosities of connoisseurship could it be clearly established that the painter who came over from Venice, as Antonio Canale, was merely one of his imitators. But I must leave the discussion of that question to others who may have the opportunity of seeing more of these reputed paintings by Antonio Canale than I have had; especially those in the collection of the Duke of Richmond at Goodwood.

[NOTE. Mr. Home's article is of the sort which greatly stimulates interest in the National Gallery and, by discussion, encourages art-scholarship. Such papers, of course, reflect the opinions of those who sign them, and not necessarily of the journal in which they appear.]

A PORTRAIT OF A MAN

BY REMBRANDT. NEWLY ACQUIRED BY THE NATIONAL GALLERY.

TWO pictures by Rembrandt of the highest interest and merit have lately been acquired by the National Gallery, and have been hung as pendants on either side of the great equestrian portrait of Charles I by Vandyck. Of one of these—"The Portrait of a Man"—we publish a reproduction, reserving the companion picture for an early issue.

It is anticipated that this publication, like the acquisition itself, will be received with unusual pleasure and curiosity, for we here illustrate a picture which, we believe, has never before been reproduced, and which, for sixty-two years, has never been seen by the public. It has escaped the notice of all cataloguers and biographers, and is mentioned, so far as we know, by no commentators on the work of Rembrandt. Yet the

work is one of the finest male portraits the Master painted—finer, indeed, than its companion, the "Portrait of a Woman." The last time it was seen by the public was in 1837, when, in the catalogue of the British Museum, it appeared as—"73. Portrait, supposed to be J. Lutna, the goldsmith." On that occasion it was lent by Sir William Middleton, Bart. From him it was, together with the female portrait, inherited by Lady de Sannarez. It became one of the Sannarez heirlooms, and it was only in January last, after the death of Lord de Sannarez, that the Court of Chancery gave permission for its sale. For a lifetime it has remained at Livermore Park, Shrubland Park, or in London, and now finds a permanent resting-place in Trafalgar Square.



STUDY FOR THE FISHER-KING.

EDWIN AUSTIN ABBEY, R.A. (*Concluded.*)

BY M. H. SPIELMANN.

III.—THE HOLY GRAIL.

WHATEVER may be the future triumphs of the painter, whatever fresh advance in craftsmanship he may achieve, he is little likely to prove his mettle more conclusively than he has done by the deliberate choice of the almost overwhelming theme of the Holy Grail as subject-matter of a decorative scheme. Mr. Abbey has already done more, probably, than any living painter of his age to prove to the young artists of this country, by sheer force of demonstration, that the mere dexterity and accomplishment which for the moment are accepted by them as the be-all and end-all of art, are not the greatest essentials in an artist's qualifications. For years they have been struggling to acquire technical efficiency in brush-work, and have been wrestling with tones, values, and *plein-air* truths; and behold, one comes along, caring little for the narrower problems of the specialist, paints a picture or two in ignorance of, or, I should rather say, in indifference to, all their preconceived notions as to the finger-posts to success, and obliges them to admit, by the very weight of his artistic success, that their calculations are upset. In a manner not wholly dissimilar, he chooses the most "literary" subject he can find

in the whole range of decorative themes, and treating it neither entirely conventionally nor entirely realistically, he produces a long series of pictures that compel the respect of men of whatever school they may claim to belong.

In the spring of 1890 the authorities who had set up the great Public Library at Boston, in the United States, determined that it should be decorated in a manner befitting its importance and its dignity. Mr. J. S. Sargent and Mr. E. A. Abbey were chief among those who were invited to contribute to the splendour of the palace, and to the latter fell the decoration of the "waiting" or "delivery" room. It was decided that the frieze running round the chamber should receive a painted embellishment, and this Mr. Abbey proceeded to design, introducing such modifications into it as were rendered necessary by the alterations which the architect had to make in the plans. This room is not unlike the smaller council-chamber in the Doge's Palace, and all the drawings of it and the proportions were handed to the artist before he began to paint. The main points of embarrassment were found in the great projections from the wall of the magnificent deep-purple marble doorways.

The great chamber is not an ideal one to decorate; it is lighted from the end, the illum-

ation is unequal, the ceiling is heavily coffered with intersecting beams. In respect of lighting, proportion, and general arrangement, it resembles the much smaller chapel of San Giorgio Schiavoni, while the decoration of its ceiling is suggested by the same model—that is to say, the beams are to receive small cartouches and rosettes of metal at frequent intervals.

Mr. Abbey, upon receiving his commissions, betook himself to Rome and Florence in order to "study" the matter, as the French express it; and while ideas were still fermenting in his brain, visited the *Appartamenti Borgia*; the Benozzo Gozzolis in the Chapel of the Medici in Florence, in the Riccardi Palace; and the Pinturicchio decorations. But the adoption of Italian archaism, of malice prepense the ignoring of the laws of perspective and of light and shade was not to be. The artist was too sincerely modern and perhaps too stiff in his artistic instincts to be able to bend his talents to the frankly primitive lack of realism which so fascinated him in the works of the artists he had been admiring.

After a year of this study he went to Venice, and there for the first time gave full consideration to the problem of painted decoration in relation to interior architectural surroundings. He seems to have been duly impressed by the success with which Tintoret and Paul Veronese adapted themselves to the rival claims of realism and archaism—of artistic innocence and science; and he made careful drawings of the Carpaccio chapel, and studied day after day the "Vision of St. Mark" in the Accademia, and the Scuola San Rocco, in order to permeate himself with the spirit in which he desired to conceive his own work. His picture of "Fiametta's Song" was painted as an exercise in rendering the atmosphere of Carpaccio, which was an interesting and appropriate thing to do; but in the large work he abandoned the idea, and was happier in it than he had been before. Mr. Abbey must be especially congratulated, I think, in one particular respect: that the scale on which he has worked out his scheme of decoration is entirely right. This is a merit which must not be overlooked in these days when proportion rarely receives due heed of consideration from decorative artists.

By January, 1895, the first five pictures were completed, and were exhibited at the Conduit-street Galleries in a semi-public sort of way. The decision to show them before the despatch of them to Boston was suddenly taken, and the exhibition was closed before the whole art-world had been made entirely aware that the works were on view. But those of us who saw them were impressed alike by their importance, by their merit, and by the

skill of the painter in overcoming all practical difficulties, as well as by his courage in attacking the subject at all. The Academicians showed what they thought by electing him soon after into their fold, and the students of lore and literature hailed the achievement which only a man of powerful artistic intellect and strong individuality could have wrought. They expressed no objection to the original treatment and re-arrangement of the legendary romance, nor to the breadth and unconventionality of the handling; and—while making, perhaps, some reservations on the departure from classic lines—they recognised that the work was the most important of its kind, both in quality and scale, that had been produced in this country for many years.

Mr. Abbey, it must be admitted, had not spared himself. He had not been much more than four years upon the work, but these had been years of unsurpassable toil, study, and application. In selecting the mighty legend of the Sangreal—a title fascinating to the mediæval mind on account of its acrostic construction—"San greal," holy grail or cup, and "Sang real," true or royal blood—he had been inspired by the wish to adopt what was at once the most appropriate and the most poetical of all literary themes. For it is the subject that lies at the root of all Western romance, the great fountain of literature that is common to all Christendom, Saxon and Celt, Gallic and Welsh.

The first idea was that the artist's decoration should deal with the works of Shakespeare—the common property of England and America; a task for which Mr. Abbey's previous work was thought to prove him admirably fitted. Moreover, Boston prides herself upon her magnificent collection of Shakespeariana, boasting items which even Oxford Bodleian does not possess; and on what is called the "special library floor" there were to be rooms decorated in harmony with their contents. But this intention was thrown aside, and "The Sources of Modern Literature," as being even more comprehensive, took its place. So the sketches for the Shakespearian walls, the "Cid," "Amadis of Gaul," the "Song of Roland," the Niebelungen Ring—all gave way to the Holy Grail, the earliest and most popular of all the legends of Christendom.

It was not Mr. Abbey's aim merely to paint "The Quest of the Holy Grail" based on any one authority; he desired if possible to find, so to say, the greatest common denominator of the numerous legends, and then to fit them into a given number of illustrations into a given number of spaces. The task was not an easy one, but study, ingenuity, and keen artistic perception availed to overcome

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SKETCH OF AN ARRANGEMENT OF DRAPERY FOR GALAHAD AT GRALE CASTLE.

By LEO A. STILES.



THE CHILD GALAHAD AND THE HOLY GRAIL

From the Story by Lewis Carroll, 1843. The picture is by the artist's own hand, and is not a reproduction of any other work.

it. We have here, then, it would seem, the result of the study of such works as "Selections from the Hengwrt MSS.," of Dr. Furnivall's Roxburghe volume on Harry Lonclich's rough metrical translation of "La Queste del Saint Graal," of Huchoer, and of Alfred Nutt's "Studies in the Legend of the Holy Grail," among the moderns, and of Walter Map, Chrestien de Troyes, Wolfram von Eschenbach, among more ancient writers, Malory and, of course, Tennyson were, doubtless, read, although the poetic versions of the two last have not been followed. As a result, Mr. Abbey has summarised the romance in a *cycle* of his own, and has properly treated the whole subject as the great literary expression of the trials and the progress of the Human Soul. There is nothing original in this leading idea, but the painter has shown not a little invention in carrying it into execution, and many are the touches of genuine thought and artistic inspiration displayed in the realisation of his texts. Such, for example, may be found in the eighth picture, representing the Castle, in which the released Maidens are made to impersonate the Virtues.

By such means did Mr. Abbey give effect to his theory already alluded to, that an artist should, as far as may be, saturate himself with the spirit of his subject and surround himself with its atmosphere. In more concrete fashion he made such studies as would help him to realise that twelfth century in which he wisely determined to place the drama. He made many sketches in St. Michel, the ancient church of Le Puy in the Auvergne from which, tradition asserts, the First Crusade set forth. Capitals

and carvings from Avignon, landscapes from Italy, "bits" gathered here and there among the ruins, for the legitimate and harmonious purpose of the work. Thus, by the time that

he first put charcoal to canvas his mind was stored with story, fact, and scene, as far as goodwill and good sense could avail. And so he chose the twelfth century for his costumes, architecture, and accessories, because the period synchronised with the birth of the Romance, and perhaps because he never thought of transporting it into any other more picturesque period. But I doubt whether, after his recent visits to Italy, he would not rather have taken up the tradition of the decorations of Pinturicchio, of the Stanze of Raphael, and of the frescoes in the Cambio of Perugia. The knowledge, however, of what later men have done must have rendered it impossible for such a man as Mr. Abbey. Burne-Jones found it possible, as the artist one day declared; and after a long while, and with infinite labour, got people to believe in his no-man's land, with its Leonardo basaltic rocks and its Botticelli

seas; and his far-away subjects were the better for it. It was not in Mr. Abbey, fortunately, to paint a fifteenth-century "Grail." That which he beheld was two hundred years earlier; and, in truth, unless the work was to be executed in mosaic, no particular style or century was suggested by the legend on other than a historical basis. He admired the science of Tintoret, and the handling of the later masters of the sixteenth century and of their successors; and we can see their influence under what might be called the glaze of the artist's personality. It



STUDY FOR KING ARTHUR

is all very well to yearn after the *naïveté* of the fifteenth century; but it is less easy, even were it desirable, to realise it for nineteenth-century matter-of-fact realism to criticise and, perhaps, reject. Gustave Moreau showed us a little of the power; but what was modern in his work made the other part acceptable in the eyes of his admirers.

In simplifying somewhat the involved legend of the Holy Grail, the artist had in view the pictorial demands of the task. What seems to be the chief example of this consists in the setting-up of Sir Galahad as the hero of the whole Arthurian cycle, and the endowing him with some of the adventures that properly belong to other knights. He is the perfect knight who alone is worthy of the reward of the Grail's successful quest, and he is the representative of the highest knightly virtue whose adventures are here followed with so much dramatic variety.

The first picture (here reproduced) is perhaps the least effective of the whole set in black-and-white; but it strikes the note—the *leit motif*—that is maintained and heard throughout the cycle. The child Galahad is in the charge of the holy women who tend him as he grows, and he is here visited by an angel who bears the veiled grail. The sight of it—through its magic virtue—sustains without food the descendant of Joseph of Arimathea, and his saintly young life thus begun, continues without stain.

In the second design—a canvas eleven feet long—Galahad is keeping vigil before he receives his knighthood. Clothed in red, kneeling before the altar, he is attended by Lancelot and Boris, who fasten on his spurs, while the candles held by the attendant nuns contend with their softly glowing light with the cold dawn that steals through the chapel windows.

The third picture is instinct with the symbolism of the poem. It is the scene of the Arthur's Round Table made by Merlin, while Sir Galahad, amid the agitation of the assembled and sympathetic knightly multitude and their retinue, is led forward by Joseph of Arimathea to take his place upon the Seat Perilous—on which none had hitherto been perfect enough to sit and live. But above the seat is magically suspended the legend that proclaims the young knight's worthiness; and round about floats the chorus of unseen angels that shed their rosy light, while the hundred and fifty knights assembled raise their sword-hilts in token of salutation. This great composition, not less than twenty-four feet long, is full of learned detail and dramatic power, and the colour and illumination are managed with ease.

The kneeling knights, about to set forth

upon the Quest, receiving the bishop's benediction, are the subject of the fourth picture. Sir Galahad is robed in red, as always; and the standards lend curious impressiveness to the dignity of the ceremony.

In the next, Sir Galahad finds himself in the great Castle of the Grail where, surrounded by his Court, lies Brons, the Fisher King, who cannot die, but who waits for the releasing question that Galahad should ask. For he should ask the meaning of the Procession of the Grail that we see passing on the right of the picture; but Galahad keeps silence, and his opportunity for many years is lost. This composition is not less than thirty-three feet long, and, like the others, only eight feet high. It is full of variety and interest; even of dramatic intensity, and, to my mind, is one of the most admirable of all.

So far the pictures are executed and fixed in their places on the library walls, covering not less than 744 square feet. It is the remaining six works in various stages of completion that now stand upon their easels at Fairford. Although they seem to attest the advance of the artist since he began the series seven years ago, there is nothing in either tone or treatment which throws them out of harmony with the general scheme. The new pictures show us in order, (1) the head of the knight being borne aloft on the charger, as Galahad had seen in the Procession of the Grail; (2) the Fight with the Seven Deadly Sins; (3) the Castle of the Maidens and their release; (4) the Castle of the Grail, visited once more by Galahad who, this time, does not repeat his arrogant silence of years ago, and so, breaking the fearful spell, confers the blessing of death upon the aged, hollow-eyed king, with whom pass away all the enchantments that had oppressed the land of Britain (in the original of Robert de Borron, of course, Sir Percival and not Sir Galahad is the hero of this adventure); (5) the episode of the Ship; and (6) the fashioning and setting up of the Golden Tree. As these works are not yet quite finished, it is impossible fairly to criticise them here; but it may be said that they promise fully to maintain the level of their predecessors.

Thus has Mr. Abbey dealt with his great cycle; and if he be accused of meddling with his text, it may be answered that none of the tellers of the Arthurian legends, from the first to the last, ever told the story as it reached him. To our artist belongs the distinction of having executed, so far as I am aware, the only elaborate mural picturing of the greatest stories in Christendom which is, perhaps, the more

extraordinary as these romances are of the few that have belonged to the very blood of the people, and for ages have dominated the world of poetry and romance from Iceland to Gibraltar and from Ireland to Venice. Our illustrations

explain themselves; we show one of the smallest and most formal pictures, and a selection of those masterly studies which are of suggestive use to the student and hardly less attractive to the general reader.

IS PHOTOGRAPHY AMONG THE FINE ARTS? A SYMPOSIUM.

4 BY H. P. ROBINSON.

IN discussing this question it would seem to be convenient to decide "what is fine art?" I had hoped M. de la Sizeranne or M. Knopff would have settled the matter once for all, but neither of them has more definitely defined the term than do the dictionaries. There are many ingenious and well-known definitions, but not one of them is convincing or clears the way.

Colours or pencils do not make painters, nor do cameras and lenses create photographers; it is the skilful use of them in certain directions that possibly may be called fine art. It has been too much the custom for writers to assume that art by means of photography is impossible under any circumstances, their reason being that the camera, a soulless implement, cannot think, forgetting that the same argument would apply to brush and canvas. A photographer who has the ability, although he may not be able with his materials, to produce great works of genius, may still be able to convey his pictorial thoughts. There has never been any pretension that photography as daily seen is art even of the poorest kind.

There is a great deal done with paint and cameras that could never by any possibility be called art. The term "pictorial photography" is claimed for the work of a minute fragment only of the number of photographers, and a vast number of painters and students claim to be called artists who have no right to the title whatever. It is wonderful what we have come by habit to call art. The pictures, as an example, sent in to the Royal Academy every year, rejected and all, we have been taught to accept as art, and their producers artists, yet it must be obvious to any thoughtful person that there is a great deal that is not art, even among the accepted, at that exhibition.

Beyond the "man's skill in laying on the paint," in a true work of fine art, there must be an indefinite something that is not easy to explain—an indefinite charm which may be felt more than seen, and which vanishes or is made ineffective under the hands of the analyst or critic. It has been defined as "That!" an

expression that requires a snap of the fingers to carry it effectively. It is a charm not looked for in nine out of ten photographs, but is expected, and indeed thought to appear, in paintings and drawings, but is not found in many; it is the poetry, the thought, the feeling, the sentiment, the something that sends a thrill of pleasure through you—the art. It is fully expressed after all in the well-known lines:—

"Oh, the little more, and how much it is!

And the little less, and what worlds away."

The true photographic artist has to see for himself, and feel, and be able to convey to others the truth that besides mountains, rivers, and trees, castles, cathedrals, and churches, there are in addition to be represented light, air, and space, that the dry bones may be made to live; that we have morning and night and their twilights, as well as noon, with the sun "slightly behind the left shoulder;" that brilliant, clear-cut definition is not compulsory. Some photographers have shown that it is possible to generalise the phenomena of Nature, although others, it is true, may have gone too far in their enthusiasm and almost eliminated Nature altogether, which, however, only serves to show that Nature was pliable in their hands, if not so plastic as in the hands of a painter. But I agree with Mr. Baldry that it is a mistake to try to deceive the observer with imitations of other means of art such as etchings and water-colour drawings, which, however, should not be taken seriously. We admit our limitations. It is well known that the photographer can not only select scenes and improve subjects, but he may also alter effects, hold an artistic domination over his materials, and render Nature, or as much as he wants of it, in his own way, becoming in its highest form a method which depends on the labours of the mind and imagination; which is a definition of "fine art" according to the dictionaries.

It is a curious paradox that the claim for photography as an art is not so much made by those who practise it as an art, as by those who are always arguing against it as an art, and,

I am bound to add, those who practise on the sea-beach and the race-course. Those who do most towards showing by their works that photography is an art are content to have it called "pictorial photography." It is a singular fact that our subject of discussion, "Is photography among the fine arts?" is not the burning question it is called by the writers in weekly and monthly papers who are always discussing it. These writers usually take into consideration

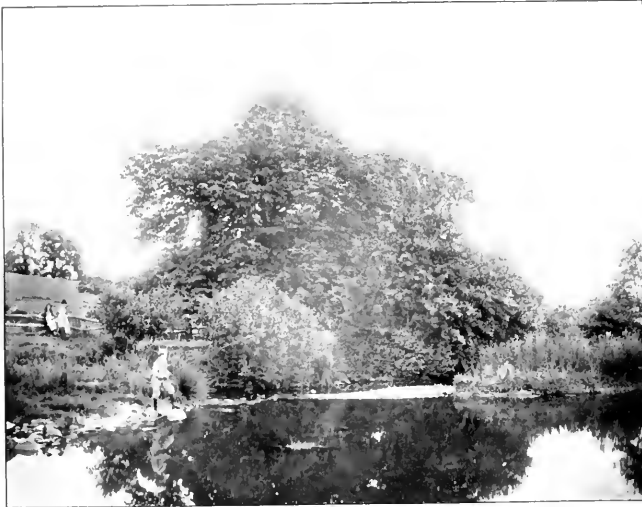
hesitation in adding that the last thing for use in the first fifteen years of a photographer's artistic training is a camera. His knowledge of art before he begins to practise photography should be equal to those who call themselves artists because they use paint, either with or without art.

I have noticed that, as a rule, the greater the painter-artist the more does he recognise photography in its higher phases as allied to art, and that it requires a fifth-rate painter to treat the art of photography with contempt; nor has it needed to wait for the newer photography to bring about this result. It has been my good fortune to have opportunities to notice this for over forty years.

For there have been brave men before Agamemnon. There have been pioneers who have left their footsteps on the sands of pictorial photography many years before the institution of the Photographic Salon revived interest in photography in its pictorial phases, and set a higher standard than was general in 1893, when its first exhibition was held.

To refer to M. Knopff's article, he depends a little

for his argument on mild sarcasm, which does not always settle the matter, especially as he frankly explains that his knowledge of technical photography is not great. And without technical knowledge how is he to know what may be done? He makes use of the old and obsolete argument that "the photographer may facilitate the mere notation of facts for the artist; the artist may refine the taste of the photographer." The skilled photographer would leave the artist to notate his own facts; he has no wish to be jackal to the lion; and it is possible the photographer's taste may be already refined. It is too common with critics in these discussions to have in their mind's-eye highly-cultivated painters and to compare them with very ordinary photographers. A discussion of this kind should at least suppose the two processes in equal hands. The painter and photographer should both be "artists" of equal experience and education in their respective methods. The question seems to



FIRST NEGATIVE FOR "AT SUNSET LEAPS THE LUSTY TROUT."

Photographed by H. P. Robinson.

the whole of its branches. Unfortunately photography is so easy in its elements that the world is flooded by, as a rule, very commonplace rubbish, and the higher branches are so difficult, and so little is produced of the best work, that but little is seen, so the capabilities of photography for art are not recognised. A great photograph may present more difficulties of execution than a painting, but the potentialities are there. We only want more of those who can add the qualifications for any art to the materials of photography, and they are gradually becoming more numerous, though still scarce.

Whatever it might have been formerly, photography need now be no more a mechanical art than painting; the materials are to be bought, ready for use, for both arts, and are no more complicated in one than the other, and the techniques of both should be perfectly mastered before serious work is begun. The two kinds of art are there for both artists, and I have no

me not whether the bulk of photographers produce fine art, but whether the tools photography uses are capable of fine art in capable hands.

M. de la Sizeranne and M. Knopff have given illustrations of photographs, I presume as examples of fine art, but they have not described them as such; and Mr. Baldry some beautiful examples of his own in collaboration with a mechanical photographer. I also, greatly daring, will venture to point out in an illustration of a photograph some passages which the producer ventured to think had this "something beyond" which might at least give the original a title to "pictorial photography." He does this well knowing that any attempt at analysis robs a picture of nearly everything but its mechanism.

It seems that examples of the bichromate-gelatin process have to some extent helped to convince M. de la Sizeranne that photography is not entirely mechanical. The original of the illustration I show was done some years ago by the ordinary process that leaves little room for the critic to say it was not by pure photography, or by a process that "ceased to be photography," or was merely a "pleasing occupation for an amateur." It has the further advantage that it is by a method of printing that has been used by its producer for very many years. A very simple example is purposely selected, just sufficient only to show the artist's control over his materials. The intention was to represent, as far as monochrome would allow, the glow of summer evening, and a negative was taken which, in the opinion of the photographer—the artist part of him thought, or perhaps he may say knew, would give the peculiar effect he required (which, however, possibly may be lost in the reproduction). The first print from the negative gave nothing like the effect desired, as will be seen in the smaller illustration. The figures and stones were

much too white; the sky did not compose well, some trees on the horizon were ugly in form, and interfered with the effect, and therefore were removed. I need scarcely say the figures were not accidental: the composition of them may be good or bad, but shows intention. The artist



"AT SUNSET LEAPS THE LUSTY TROUT"

Photographs by H. P. Robinson

decided that this subject included too much, and cut part of it away. He then printed a proof in platinotype, to which he added a well-considered sky. In this proof he saw many slight faults to correct, and in correcting them (all being under his command) he printed other proofs until he was satisfied. The glowing effect was there, and was intensified when the print was toned a bistre colour. It is not for me to give processes here. There is not a touch done except by photographic means.

It will be noted that the "artist" had per-

formed the following intellectual or artistic operations besides "taking a photograph."

He had selected a scene in Nature, decided on its composition and chiaroscuro and what he would leave out; made some necessary alterations; chosen a special and difficult effect; selected models and their dresses, and made a rough sketch of the arrangement, the result of many years' study; posed the figures; cut away part of his subject; removed some trees, as a draughts-man alters or re-draws what does not please him; added a sky suitable to the pictorial effect required; printed the picture so as to suit his effect, and toned the print so as to intensify that effect. What has he done essentially different from the work of the draughts-man? The chemical part was even simpler than the use of the painter's pigments, or the grinding of them in the painter's studio, as represented in the February number of THE MAGAZINE OF ART. The rest of it was due to thought and artistic intention. Moreover, this picture has the stamp of individuality which is as easily recognised by an expert as would be the work of any painter. I have no further space to refer to individuality, but the works of the chief photographers without being eccentric are easily recognised by experts.

I am one of those who think a good title helps the effect. I cannot claim credit for this one. It was given me to compose a photograph to by my late friend Henry Moore, R.A., who believed an artist was an artist whatever his material. The title is, "At sunset leaps the lusty trout."

In the world of art—yea, even line art—there are many mansions, and we only want to occupy one of them. The sign over the door has not been fully determined yet. We do not claim the glory of the sun or of the moon, but we do that of a minor star, with possibilities. Our limitations are many, but they have not been settled. We would not refuse to call a man an artist because he fell short of Michael Angelo, and we do acknowledge that our limitations may be passed, or at least the limits of good taste in our art which gives us "The Crucifixion" and such-like subjects from life.

We may say of photography as an art as Isaac Walton said of fishing, "Doubt not, sir, that angling is an art, and an art worthy of your learning. The question is whether you be capable of learning it? for angling is something like poetry—men are born so; I mean, with inclinations to it, though both may be heightened by discourse and practice."

OUR GRAPHIC HUMOURISTS: W. M. THACKERAY.

BY GEORGE SOMES LA'YARD.



From "Punch," 1858.

IN his "Strictures on Pictures" in "Fraser's Magazine," Thackeray, enunciating theories which will hardly commend themselves to the new criticism, penned the following memorable words: "In Severn's picture of the Crusaders, Godfrey and Tancred, and Peter and

King Mulfrendy, H.R.H. Prince Maclise, Edwin Earl of Landseer, the Duke of Eddy, Archbishop Eastlake, and a heap of others, breveted as he considered they deserved to be.

At that time Thackeray believed that the medium through which *his* "great heart" was to find expression was the pencil rather than the pen, and, half-conscious as he was of the weakness of his own technique, and more than half certain as he was of the greatness of his mission, he was perhaps too ready to make excuses for bad workmanship where he recognised that "the heart was in the right place."

Thackeray was a great humourist sent forth to war against the foibles and follies of our human nature, armed with two weapons—the one weak and faulty, the other puissant and of sterling temper; the one inelastic and flaccid, the other resilient and proof.

At first, ignorant of his great potentialities, he chose the weak and faulty weapon, and it is with him thus equipped that we have here to do. He had yet to learn of what execution the great keen sword, which at present mostly

the rest, look like little wooden dolls; as for the horses belonging to the Crusading cavalry, I have seen better in gingerbread. But what then? There is a higher ingredient in beauty than mere form. A skilful hand is only the second artistic quality—worthless without the first, which is a great heart." This was written in 1838, when Thackeray was twenty-seven years of age, in a letter purporting to be from Michael Angelo Titmarsh. Here we learn his views of the functions and limitations of art, amidst much delightful fooling about His Majesty

remained sheathed at his side, was to prove itself capable.

Nor was it long before he came to recognise that, for him, drawing was, as a mode of expression, but of secondary value, and he seems to have made this discovery in writing those trenchant art criticisms of his, the most of which were published anonymously in "Fraser."

The stages of his development seem to have been as follows: firstly, the attempt and failure to describe Nature adequately with a weak pencil; secondly, the attempt to describe, with a strong and virile pen, Nature as presented to

we may think of the value of such remarks, it is easy to believe that the writer was not going to content himself long with describing things at second-hand from the canvas of the artist. Somehow and somewhere he would get to the fountain source and tell what he himself saw there.



BRAHAM, THE SINGER

From an early Caricature by Thackeray in "The National Standard."

him second-hand in the paintings of masters, ancient and modern:

"For don't you mark? we're made so that we love—
First when we see there painted things we have
passed—

Perhaps a hundred times nor cared to see!"*

thirdly, the recognition that he had best take his strong and virile pen straight to Nature and describe her first-hand for himself. "Oh, ye gods!" he exclaims before Turner's "Fighting Temeraire," "oh, ye gods! why will he not stick to Nature—copying her majestic countenance, instead of daubing it with some absurd antics and fards of his own." And, whatever

* Browning's "Fra Lippo Lippi."



LOVE IN FETTERS.

From a Drawing by Thackeray in "The National Standard," June 19th, 1839.

Indeed, it is curious to note how, as early as 1839, he reveals his opinion that the loftiest and ultimate expression is oral rather than plastic. Writing of Wilkie's "Grace before Meat," he says, "When lines and colours come to be translated into sounds, this picture, I have



KING CLUMBUS

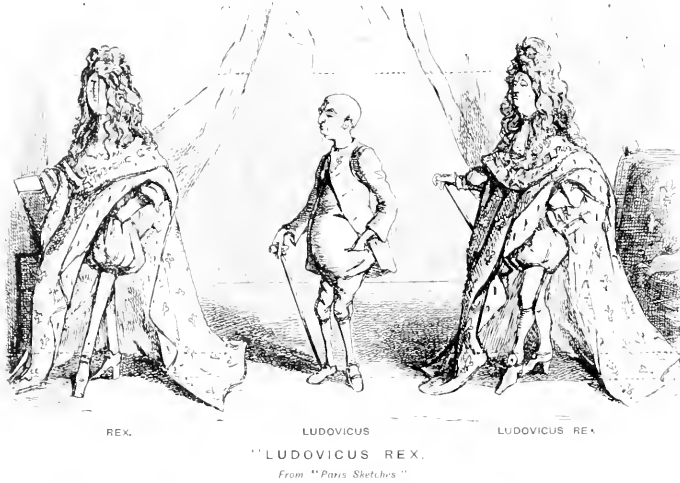
From "The National Standard," June 19th, 1839.

no doubt, will turn out to be a sweet and touching hymn-tune with rude notes of cheerful voices, and peal of soft melodious organ—such as one hears stealing over the meadows on

sunshiny Sabbath days, while waves under the cloudless sky the peaceful golden corn."

Here we have the key to his final development. His descriptions of the paintings of his contemporaries, addressed to his imaginary friend "Monsieur Anatole Isidor Hyacinthe Achille Hercule de Briesa-brac, Peintre d'Histoire, Rue Mouffetard, à Paris," are more vivid than the paintings themselves. He instinctively seizes upon the dominant idea of the artist, and renders it in words more brilliant than the very

culture by giving clearness to our ideas of visible things, they also help it by stimulating the imagination." So it was with Thackeray. He prepared himself, quite unconsciously, no doubt, for the production of his masterpieces, by years of thought, study, and practice, and not the least potent and significant were the years that he devoted to the graphic art. Indeed, it is probably due to this sowing of his intellectual wild oats, in a soil that could not be brought into comparison with the riper



colours of the painter's palette, and all of a sudden he realises this thing for himself.

Now this matter of Thackeray's development is of the utmost importance, if we are properly to estimate his influence as a graphic humourist upon his generation. We must recognise the influence that his pencil had upon his pen, and then the hold that his pen, thus influenced, had upon the world. For it cannot be maintained for a moment that, as a pictorial artist, he exercised any authority other than indirect over his contemporaries. Had Thackeray not been, as I once pointed out in another place,* a picture-maker at the quadrature he would not have been the novelist he was at the full. The educational effect of the pictorial study of things in Nature is, as Hamerton has said, principally to make us more observant. "We notice things in Nature when we have seen them painted (and how much more when we have painted them ourselves!) which without that we should never notice at all." And again, "drawings and pictures not only help our

productions of his fuller manhood, that even in such writings as "Barry Lyndon," "The Hogarty Diamond," and "The Yellowplush Papers," we find no signs of their being the tentative flights of an unledged genius. He had learnt the necessity of veracity before he ever put pen to paper. Put syllogistically, Thackeray's writings had an incalculable influence on the world; Thackeray's early artistic efforts had an incalculable influence on his writings; therefore, Thackeray's early artistic efforts had an incalculable influence

upon the world. So much for the connection between his graphic art and the public. Let us now consider more particularly what relationship it bore to his other modes of expression.

Thackeray was not one of those who saw the virtue of keeping his thoughts to himself. He was the diametric opposite to the man who could be silent in seven languages. Give him seventy, and he would be articulate in all. Messages of all sorts he had to deliver, and he was not so fastidious that he could wait to deliver them till he could do it the best way that was abstractly possible. Thank God, he was not like the man of whom Mrs. Meynell has written with such dainty phraseology—but with whom I confess that I, for one, am out of all patience—to whom the abstinent and reticent graces belonged in the heroic degree; who, loving literature, never lifted a pen but to write a letter; who was not inarticulate, but only silent; who had an exquisite style from which to refrain, and so on and so on. Thank God, I say, that Thackeray was not so lickerish

* "Murray's Magazine" for August, 1891.

and nice as all this. True, when he had a literary thought he rendered that thought consummately; but when he had a graphic thought he rendered it also, not indeed consummately,



From "Vanity Fair."

but as well as he could, and I suppose, never was there bad drawing that conveyed so much of value, either before or since.

So, too, it was in a lesser degree with his poetry, for this was better than his drawing. When he had a poetic idea he boldly essayed to render it in verse, and succeeded better than many a man who has called himself poet. To parody what has been said of him in another connection: He was rather a humourist who drew pictures than an artist endowed with humour.

Thackeray's humour was of that subtle and cunning quality which requires a perfect master of technique for its proper transference. So long as he worked with his admittedly inadequate pencil, the more delicate shades and niceties of his wit could not find expression, and thus it is that his affinity as a graphic humourist was rather with the clever Gilray than with Hogarth. Not that I would have it supposed for a moment that, like the former, he was always in his drawings, so to speak, grinning satirically through a horse-collar, or that, like him—to quote what Mr. George Meredith says of someone else—"he struck heavily round and about him wherever he moved; he had by nature tarnishing eyes that cast discolouration." This I would not for a moment admit. "I suppose we all begin by being too savage," he himself once wrote, but his humour was too genuine to degenerate into undiluted satire. He seems cruel, I know, at times, but it is the cruelty of a just fate, which, unlike Gilray's, has tears in its voice as it passes sentence. It is in the fact that the rougher and more obvious qualities of his humour are made evident in his drawings, that his affinity with Gilray is apparent. Armed with his pen, Thackeray was so strong that he rarely, if ever, needed to lash out recklessly with all his vigour. Armed with his pencil, of which he had but imperfect mastery, he constantly degenerated into satirized caricature when it was his

intention to be within the bounds of humour, thus approaching by accident what Gilray, who was a master with his pencil, accomplished by design. Every now and then, it is true, we are startled to find the true artistic restraint in such drawings as "Railroad Speculators" in "Punch," "The Sketch of an Editor holding Time by the Forelock," and "Some Children at Play," the two latter to be found in "The Orphan of Pimlico, and other Sketches," published in 1876—a volume which no lover of the master has a right to be without; but these are amongst the rare exceptions. By nature Thackeray had no gust for "censure and ridicule for censure and ridicule's sake." His laugh was not only an act of judgment, but also a genuine effusion of ludicrous feeling.* Not but that he could have been as cruel as Swift if he had chosen; but his sanity kept in check what the fierce Dean's insanity accentuated. And that is one of the main reasons, I think, why we love him so. Because all that was good in him and his work was the result of positive combat with evil. It was no negative virtue. Besides which he never hesitated to lash himself first to taste the quality of the punishment he was going to inflict on others. As novelist, we know that



From "Sketches and Travels in London."

the covering which he drew over what he felt were his own shortcomings was, in effect, diaphanous. He never intended to hide himself. He no more expected people to be unaware of his presence than the Queen does when she travels as Countess of Balmoral. All he wanted was that his confidences should be respected. One is reminded of Addison's heroine "whose bosom appeared all of crystal, and so wonderfully transparent that I saw every thought in her heart."

So it was, too, in his pictures. He looked

Compare what Mr. Hannay says in his "Studies on Thackeray."

in the glass and poked fun at himself and others with the utmost impartiality. His broken nose, his "goggles," his pursed-up mouth, "those blue eyes with child-like candour lit," indeed himself cropped up in his drawings in the most unexpected manner, and in all sorts of compromising and ridiculous situations.

What a lesson it is in the ethics of satire to



GEORGY GOES GENTEELLY TO CHURCH.

From "Vanity Fair."

look at that tailpiece portrait of himself, for example, as Jester in "Vanity Fair," where, after making fun of the world in his letterpress, he turns the laugh with his pencil upon himself, the preacher. Look again at the portrait of himself in the initial letter to "What makes my Heart to thrill and glow," where he appears as the "Titmarsh Cupid of "Love songs made easy." Look at the hundred other pictures in which he makes himself the whipping boy for our foibles and weaknesses. Indeed, where shall we find another humourist who has so deliberately and unsparingly held himself up to ridicule? But the greatest charm of it all is that, in laying bare his foibles, his weaknesses, the evil promptings of his heart, he could not altogether conceal from view his moral force, his human sympathies, his hatred of cant and meanness. In all this, of course, he was immeasurably removed from the great, unhappy Gillray.

So far, then, I have considered the effect of Thackeray's graphic art upon his public, and the relationship of his graphic art to the medium through which he was finally to address that public. There is yet another aspect of the matter which demands more than passing consideration.

In Thackeray we have the rare example of a writer illustrating his own literary productions.

First and foremost and most complete of the artists in the two mediums, William Blake, of course, stands out. He was the true pioneer of the movement, and had his directest follower in Dante Gabriel Rossetti. Thackeray, and Samuel Lover, who was far more of an artist, applied this principle to the illustrating of novels. It may be that these two will prove to have been the van-couriers of the novelist of the future, whose literary productions will not be considered complete unless the author, as in Du Maurier's three novels, has expressed himself, in part at least, pictorially. And that such novelist need not be a graphic artist of the first quality is sufficiently evident when we consider how ill we could spare Thackeray's illustrations. Who can forget the sense of fitness which has recommended to him these drawings, weak and insufficient in themselves, but so evidently imbued with the living literary conception? That he could not satisfactorily illustrate the thoughts of others we have abundant evidence, but where have we ever seen book illustrations more helpful to the right understanding of the author's thought than those in "The

Christmas Books," "Dr. Birch," "Our Street," and "The Kickleburys on the Rhine"? As was pointed out some time since in an article "Of the Illustrating of Books, and that of Novels in particular,"* it needs no argument to prove that the ideal illustrator of a literary perception, provided the requisite technical skill is there, is the person in whose mind that perception was generated. In the mind of any other that perception is only secondhand and but the reflection more or less complete of the original, conveyed on to the mental retina of the artist through the more or less opaque medium of language. Not that I would wish in any way to belittle the services rendered by the few good illustrators of books, but it must never be forgotten that they are, in a sense, but "journeymen" compared with the originators of the thoughts which they are employed to interpret.

* "Temple Bar," December, 1880.

In such cases we see that, from the moment when we have a literary idea taking form in an author's brain to the time when we have it represented pictorially as a book illustration, there are at least three stages of transmission in each of which touch is necessarily lost with the original conception. There is, first, the idea of the author translated by him into language; secondly, the translation of that language into a picture by the collaborating artist; thirdly, except in the case of such autographic methods as etching and lithography, the translation of that picture on to the block by the engraver. Where, however, we have artist and writer in one, as in Thackeray's case, there has been no weakening of the spontaneity and impulse by the transmission of the conception from one mind to another.* It is as though we had the part of Hamlet played for us by Shakespeare himself.

As I have said above, it was characteristic of Thackeray to express any thought in the medium most adapted to it, regardless of the fact that that particular medium might not be one of which he was most completely

master. Besides which, as Mrs. Ritchie explains in her Preface to the "Orphan of Pimlico," "the hours which he spent upon his drawing-block and sketch books brought no fatigue or weariness; they were of endless interest and amusement to him and rested him when he was tired."

For these reasons it was that he never wholly abandoned his first love. It is to that facility, fatal in that it rendered him impatient of the restraint which would have turned him out a finished draughtsman, that we are indebted for his continuing to lavish those delightfully characteristic drawings as long as life lasted. As a result we have in "Vanity Fair" probably the finest example of the intimate wedding of pen and pencil, in the case of a novel, ever produced. Not content with the

* The well-known signature of the spectacles at once identifies most of Thackeray's "Punch" illustrations, but, as Mr. Shepherd points out, it does not necessarily follow that the accompanying letterpress was always his,

ordinary method of choosing a dozen dramatic incidents and squaring them to a dozen full-page drawings, as the story moves along, the artist in Thackeray impels him to throw aside his pen at each picturesque incident and take to his pencil. So profound, indeed, is the intimacy of the two modes of expression that at times an illustration becomes an integral part, a phrase, so to speak, of the sentence itself.

"Think of those two aides-de-camp of Mr. Moses," says Becky to her husband, and there immediately appear the pictorial representations of the two officers. "The door was flung open, and a stout, jolly lady in a riding-habit, followed by a couple of officers of ours, entered the room." The sentence ends—there are no more words on the page; the rest of it is filled with the scene described. Mrs. O'Dowd bursting in and taking Amelia's hand.* And so on, and so on, through this delightful volume.

Sincerely do I commiserate those to whom these excursions into pictorial art do not afford the liveliest satisfaction, and whose high critical principles (for we are all critics now) cannot allow

them to overlook, even in playtime, the glaring faults of these delightful puppets that dance so bewitchingly from the beginning to the end of Thackeray's glorious pages.

Humourists are divided into two great classes, those whom their audiences laugh *at* (the earlier and more obvious phase), and those whom their audiences laugh *with*. We laugh at Grimaldi; we laugh with Garrick, and cry with him, too, as likely as not, before the minute of laughter is over. So in the case of the graphic humourists. With Hogarth we laugh, with him we are moved to tears; but it was laughing *at* Rowlandson, *at* Gillray, and, as often as not, *at* Leech, that cracked our fathers' and grandfathers' voices. Whoever "gave a loose to mirth" at Keene, at Sambourne, at Bernard Partridge? Theirs is high comedy, and they never cracked a voice between them.

* For more on this subject, see an article that appeared in "Scribner" for 1880, p. 276.



From "Lovel the Widower"

And Thackeray, as a draughtsman, was on the side of the guffawgraphers. As a writer he was on the side of high comedy. To adapt to himself what he wrote of Leslie and Maclise—His writings do not laugh themselves, they make you laugh, and there is where Thackeray the novelist is immeasurably removed from Thackeray the graphic humourist.

To those who are interested in Thackeray as

an artist, it may be mentioned that there are in the Forster Collection at the South Kensington Museum nearly thirty of his sketches and water-colour drawings. Thirteen of them are illustrations to Jerrold's "Men of Character." These are, though weak in drawing, well composed and full of spirit. Twelve of them were reproduced in black-and-white, unsigned, and much spoilt in the translation.

THE LAW OF ARTISTIC COPYRIGHT: AN EXPOSITION.

By EDWIN BALE, R.I.

AS long ago as 1892 attention was drawn in a series of articles in THE MAGAZINE OF ART to the state of the law relating to copyright in works of art. They were contributed by a writer of great legal experience, and were followed by a number of letters from well known artists mainly approving the attitude of the writer of the articles, and protesting against the present state of the law. The existing copyright law has never given satisfaction. Ever since it came into existence in 1862 efforts, and fresh efforts, have been made to amend or end it, but the subject had to be hung up in "the eighties" when Irish affairs blocked the way and stopped all legislation.

The existing law is complex and confusing, and the last people to comprehend it are the artists themselves, for whose benefit it avowedly came into existence. But artists might understand it better than they do. It is simply amazing how little trouble they have taken in the past to inform themselves. They have been content simply to go on for the most part in a blind faith that they could punish anyone who copied their works, but, whilst believing they had rights, taking no thought as to the duties necessary to secure those rights. Few artists know the elementary provisions of copyright and what they have to do to secure it; and of those who know what they should do, how few will be troubled to do it!

Still it is necessary in the interests of the whole profession to move again to get a better law substituted for the existing one, and a fresh effort is on foot to simplify and improve from the point of view of both the artist and the public this law of copyright in works of art, and it has been set on foot by the artists themselves.

On the 21th of February, 1896, at a meeting of the St. John's Wood Arts Club, a paper was read by one of the members setting forth rather in lightning form, as it was intended to

provoke discussion—the objectionable features of the present law. The result was that at the close of the meeting a committee was formed to consider the whole subject and to report to the club. The committee was ultimately composed as follows:—

1. L. Alma-Tadema, R.A. (painter), Chairman.
2. Frank Dicksee, R.A. (painter), Treasurer.
3. Edwin Bale, R.I. (painter), Secretary.
4. Alfred East, A.R.A., R.I. (painter).
5. George Simonds (sculptor).
6. W. Reynolds Stephens (sculptor and decorator).
7. G. A. Storey, A.R.A. (painter).
8. Solomon J. Solomon, A.R.A. (painter).
9. C. F. A. Voysey (architect and decorator).
10. J. C. Webb (engraver).

H. A. Voysey (solicitor), Legal adviser.

Four days after their appointment viz. on February 28th, the committee held its first meeting and, vacations apart, they met almost every week for two years and a half, when they were able to place their draft for a new Bill in the hands of Mr. T. E. Scrutton, the eminent copyright counsel, in order that the Bill itself might by him be finally settled. This done, it was submitted to the principal art societies in the country, and finally, with the sanction of the artists of the United Kingdom, it has been handed over to the Royal Academy, who with some slight modifications have accepted it, and have undertaken to bring it before Parliament.

As a matter of interest we give the paper read before the St. John's Wood Arts Club, which invoked the movement which is taking place. We hope shortly to place before our readers a comparison between the present law and the provisions of the proposed new Bill.

"Gentlemen,

"In order rightly to understand the bearing of the copyright laws, it is necessary to consider the position in which the artist would stand if there were no such laws, and if he had

only the common law of the land to look to for the protection of his rights in the property of his creation.

"When an artist creates a work of art, what rights does he acquire over it by the common law of the land? Is it his property like his clothes, his money, or his house? It is argued by some people that it is, and that there is really no need of copyright laws, inasmuch as the common law which protects him in rights over other possessions ought to be enough to protect him in this. And this argument is good as far as it goes. The common law does protect a man—apart from the Copyright Act—in his rights in his work, so far as the common law recognises them. If anyone surreptitiously obtained access to a picture and published it before the painter had established a copyright in it, he could be sued at common law without the aid of the law of copyright being invoked, and cases might be cited in which protection of this kind has been accorded. The common law will protect an artist from any infringement of his proprietary rights in his work, but that is not sufficient. The artist not only seeks to be protected against infringement of these rights, but he demands that, while nobody else shall have a right to publish his work, he *shall have* the right to do so, and that he shall have the *sole and exclusive right*. he seeks a monopoly of rights in his own work, and this the common law does not give him. It was for the purpose of granting him such a monopoly of rights, and securing him in possession of them, that copyright laws came into existence.

"It may interest you to know that it was only in the year 1862 that the first Act was passed to give artists any power of exercising a copyright over paintings and drawings; the Act also included photographs. But as long ago as 1731 an Act was passed to give a copyright in engravings and etchings, and sculptors had their privileges granted them in 1811. It is very curious that painters should be the last and latest to gain protection for their inventions. It is, then, this precious Act of 1862 which we are going to consider, and we shall find it to be one of the most remarkable pieces of legislation ever devised. It was no sooner passed than the anomalies of its provisions became apparent, and attempt after attempt was made to amend it. A Bill was introduced for this purpose only two years later, viz. in 1864; a Royal Commission took evidence and reported on the whole subject in 1876, and was followed by further Bills in 1879, 1882-3-4, and 1890. But as yet there has been no result, the original Act is still in force.

"It will be impossible for me, in the short

time at my disposal, to go into the details of the Acts dealing with the various branches of the arts; and whilst I hope to say something about the Act dealing with sculpture, I must confine myself mainly to that of 1862 referring to copyright in paintings, drawings, and photographs; and in order to make matters as clear as possible I will proceed point by point.

"1. What is the nature of copyright as given by the Act? It is 'the sole and exclusive right of copying, engraving, reproducing and multiplying the painting and drawing and the design thereof, or the photograph and the negative thereof by any means and of any size; but nothing contained in the Act is to prejudice the right of any person to represent any scene or object, notwithstanding that there may be copyright in some representation of such scene or object.' That is to say, fifty artists may paint the same view of St. Paul's; the copyright does not lie in the subject, but in individual representation of it.

"2. Who is entitled to copyright? This is the most important and difficult question arising out of the law of artistic copyright as it at present stands. It appears that up to the time of the first sale of a picture no one is entitled to it. Copyright is a property quite apart from the possession of the picture itself, which is created on the occasion of the first sale of the picture by a document which has to be signed by the buyer or the seller or by both, according to circumstances; and if an artist should sell his picture, and no such document be executed, the copyright entirely disappears; neither buyer nor seller has it, and any person is at liberty to publish it in any form and to any extent he may be able. These are the terms of the Act: 'When any painting or drawing or the negative of any photograph shall for the first time after the passing of this Act be sold or disposed of, or shall be made or executed for or on behalf of any other person for a good or a valuable consideration, the person so selling or disposing of or making or executing the same shall not retain the copyright thereof unless it be expressly reserved to him by agreement in writing, signed at or before the time of such sale or disposition by the vendee or assignee [that is, the purchaser] of such painting or drawing, or of such negative of a photograph, or by the person for or on whose behalf the same shall have been made or executed. Nor shall the vendee or assignee thereof be entitled to any such copyright unless, at or before the time of such sale or disposition, an agreement in writing, signed by the person so selling or disposing of the same, or by his agent duly authorised, shall have been made to that effect.'

"It is manifest, then, that copyright is not a right which accrues to the painter on his having created a work of art; it is a right which is brought into existence by a written agreement at the time of the first sale or disposition of the picture, and which never comes into existence unless by virtue of such written agreement. Now, the absurdity of such an Act is apparent. Here are two distinct properties, the picture itself and the copyright, and in many cases the latter is by far the more valuable of the two; and why it should not be taken for granted that when an artist sells his picture, and gives his receipt for the money, he sells the picture only but retains the copyright, it is difficult to see. If he sells only one of the two properties, and says nothing about the other, the natural inference would be that he remained in possession of the other; but the law decrees otherwise. And the hardship to the artist is apparent. When he is negotiating for the sale of a picture, he hesitates to raise any question as to copyright, the mention of which alone, to say nothing of the production of a document which the buyer must sign if the artist is to retain the copyright, may be, and often is quite enough to interfere with the projected sale. For please note that it is not enough for an artist, in giving a receipt for money, to say, 'I reserve to myself the entire copyright,' etc., the Act insists that it is the buyer and not the seller who must sign the agreement reserving copyright to the painter. But the hardship upon the artist appears more clearly still when it is pointed out that if he parts with his picture and copyright to a picture dealer, the law does not compel the latter when selling the picture to mention the copyright; he may sell one and retain the other by the simple operation of law.

"Most pictures, no doubt, are sold without any such agreement, and the copyright therein is consequently lost. That is a state of affairs that ought not to be allowed to continue, and the law ought distinctly to define to whom, in the absence of agreement, the copyright should belong. In the case of pictures painted on commission, the copyright, in the absence of any agreement to the contrary, goes to the buyer who commissioned it.

"Here is another point. As the law now stands, it seems that if an artist disposes of a copyright without reserving to himself the right to use again or sell the oftentimes numerous and valuable sketches made for the preparation of the work, the purchaser of the copyright may restrain him, and prevent their second use or sale. So that where such sketches exist it is necessary for the agree-

ment consigning the copyright in the finished work to exempt expressly the sketches and studies referred to, and this agreement must be signed by both parties.

"Various suggestions have from time to time been made as to whom copyright should be vested in, and I throw out for consideration the following:—

"(1) That it should remain with the artist unless specifically sold.

"(2) That it should be inalienable from the artist; that is to say, that he should grant licences to publishers for a given time for various forms of reproduction, but that ultimately the right should always revert to the artist, to whom then everybody would apply for information as to the copyright.

"(3) That the copyright should always go with the picture.

"This is one of the most important points which has to be settled in view of any change in the law.

"3. The next question is, How long does the right last? According to the Act, for the life of the artist and seven years after his death. In the first drafts of this Act, the artist's life and thirty years was contemplated; but certain members of Parliament, objecting altogether to the monopoly which this Act proposed to give the artist, objected to so long a period, and it was ultimately decided to make the term of years somewhat similar to that of literary copyright. But there are many reasons why the period should be extended. It is, for instance, quite common for an artist to paint for many years before he gains his public, and it is only in the later years of his life that reproductions of his works are sought for; and should he leave those behind him dependent upon the results of his labours, they would be face to face with the fact that seven years' proceeds from his copyrights are all they have to look forward to. Moreover, a picture may not be engraved until after an artist's death, in which case the short period available for the publisher must, of necessity, greatly lessen the value of such copyright to his family. On the Continent the term varies between the man's life and twenty years, thirty, forty, and even fifty years.

"4. What is the practical value of the registration of copyright? I may say at once that the registration of a copyright is not necessary for its maintenance, but it is necessary for its defence. A copyright remains perfectly valid though it is never registered; but should any infringement take place, no action at law can

be taken until the work is duly registered at Stationers' Hall, and the law will then only take cognisance of the acts of infringement subsequent to the registration. The law requires that a memorandum of every copyright to which any person is entitled under the Act, and also of every subsequent assignment, be entered in the Register of Proprietors of Copyright in paintings, drawings, and photographs at Stationers' Hall; and no proprietor of any copyright under the Act is entitled to the benefit of the Act until registration, and no action is sustainable and no penalty recoverable in respect of anything done before registration. I need not here go into details of the information and particulars which have to be given at Stationers' Hall and which constitute registration. It is, however, a further matter for your consideration and discussion as to whether under any new Act registration should be made compulsory. At the present moment there is no Act compelling the registration of sculpture nor of engravings; and it would appear that if it is not necessary for these, it cannot be so for drawings, paintings, and photographs. At the same time, it does seem desirable that there should be some public registry of all such rights and assignments of them, and, any way, it is desirable that one law should govern the copyrights in all works of art.

"I am afraid I have already occupied too much time in putting this matter before you; but I have really only touched on the few important points most deserving of your consideration and

discussion. What is wanted is that all the old Acts of Parliament should be swept away, and an entirely new one substituted, which should be clear and intelligible, as well as intelligent, which the present Act is not; that the copyright in the various forms of art should be assimilated; and that the present inconsistencies and anomalies of treatment should be banished for ever. Consider the one point, for instance, of the duration of copyright

"For a painting, it is for the life of the painter and seven years.

"For a piece of sculpture, it is for fourteen years, with the proviso that if during that period it has been assigned, it returns to the sculptor for another period of fourteen years.

"For an engraving, it is for twenty-eight years from the day of publication, which day must be stated on every impression taken from the plate.

"Then, too, it is hard on sculptors that any number of photographs or engravings of their work may be published, and it is not held to be an infringement of their copyright; to infringe a sculptor's copyright, you must produce another piece of sculpture. I might go on giving you a long list of such inconsistencies, but I think I have said enough to make it clear that there is urgent need for a reconsideration of the whole subject, and that it behoves everyone who is interested in the profession to bestir himself and use all his influence to get rid of a set of laws which are not a credit to the legislation of the country."

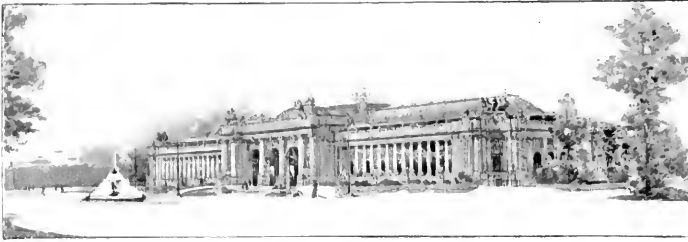
THE BUILDINGS FOR THE PARIS EXHIBITION IN 1900.

BY HENRI FRANTZ

VERY soon after the opening of the Exhibition of 1889, our deeply-lamented friend Guy de Maupassant, at that time in full possession of his powers, wit, and talent, wrote at the beginning of his book, "*La Vie Errante*," "How can all the newspapers dare to speak of a new style of *architecture* when describing this carcass of metal (the Eiffel Tower) since architecture, in these days the least understood and most neglected of the arts, is perhaps the most æsthetic, the most mysterious, most of all of them needing ideas? And I ask myself, What will be thought hereafter of this generation if some insurrection do not ere long unfix this tall and meagre pyramid of iron ladders, this gigantic and hideous skeleton, of which the base, appar-

ently intended to carry a formidable structure reared by Cyclops, is abortively surmounted by the absurd and flimsy outline of what might be a factory chimney?" And a little further on Maupassant added: "As for the Arts, they are vanishing; their very sense is being lost among the choice spirits of a nation which could look on at the decoration of the central dome and some of the surrounding structures without protest without their hair standing on end!"

The great writer was not unjust, it must be confessed, in his indignant attack on the modern Italian manner which was conspicuous in most of the buildings. And we have naturally asked ourselves with deep misgivings whether the results will be the same in the coming Exhibition



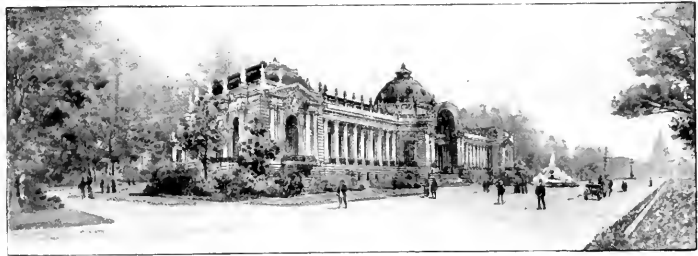
THE GREAT PALACE OF FINE ARTS.

of 1900, for which Paris is so energetically preparing. The supreme attraction and horror of the Exhibition of 1889 - the Eiffel Tower - must evidently be left standing, since it has been calculated that it would cost more to take it down than it did to build it. This, happily, is not the case with regard to the central dome and the Palace of Fine Arts, which no less incensed Guy de Maupassant. These structures, I am happy to say, have been quickly demolished, and we shall be happier still when we see the handsome erections which are to replace them.

The Palace of Industry in the Champs-Élysées, which for so many years gave shelter to the annual Salon, has shared the same fate. At this moment all these buildings have crumbled into rubbish and dust heaps. The work of destruction is complete, and reconstruction has begun. The idler who has peeped between the planks of the paling inclosing the Champ de Mars and the ground between the

Cours-la-Reine and the Champs-Élysées has seen thousands of workmen busied with the white masonry of the new buildings. The work goes on by day and by night, and after nightfall the glow of flaring lights might make one think that an army of Cyclopeans were toiling amid Pelagian ruins. At the same time, the new bridge is making progress, and one side of it is already rising above the eddying flow of the Seine.

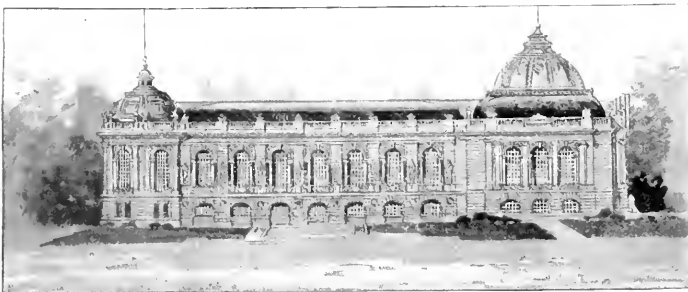
This is the scene visible to all men at the present moment. I propose to bring another vision before my readers, and give them as



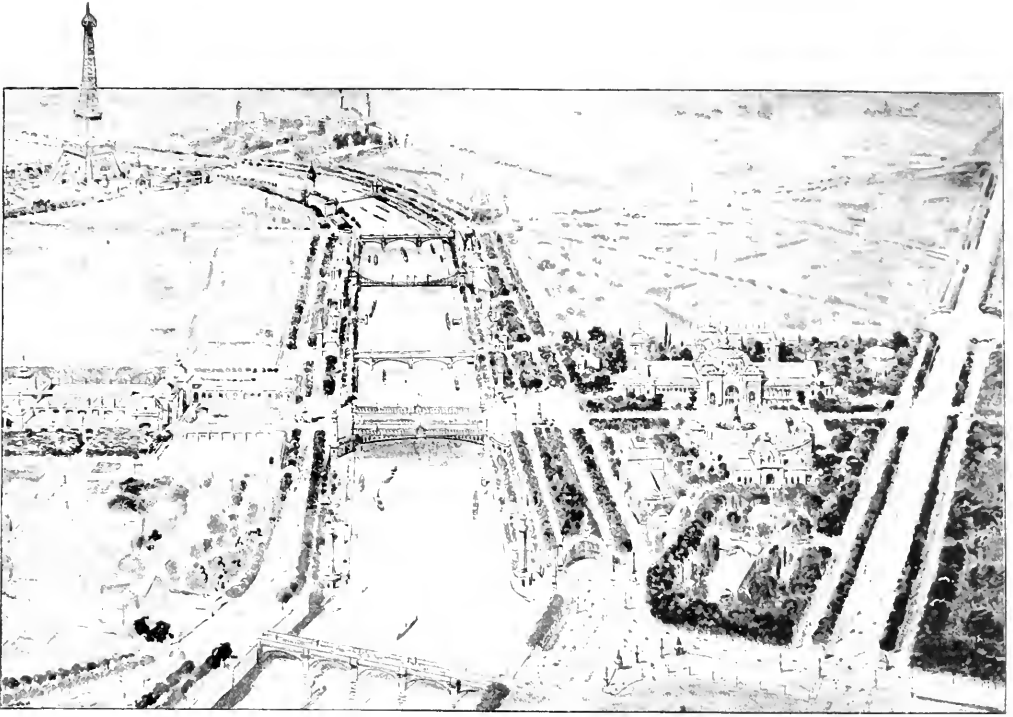
FRONT OF THE SMALLER PALACE OF FINE ARTS. (By M. Girault.)

fair an idea as may be of some of the buildings in preparation for 1900.

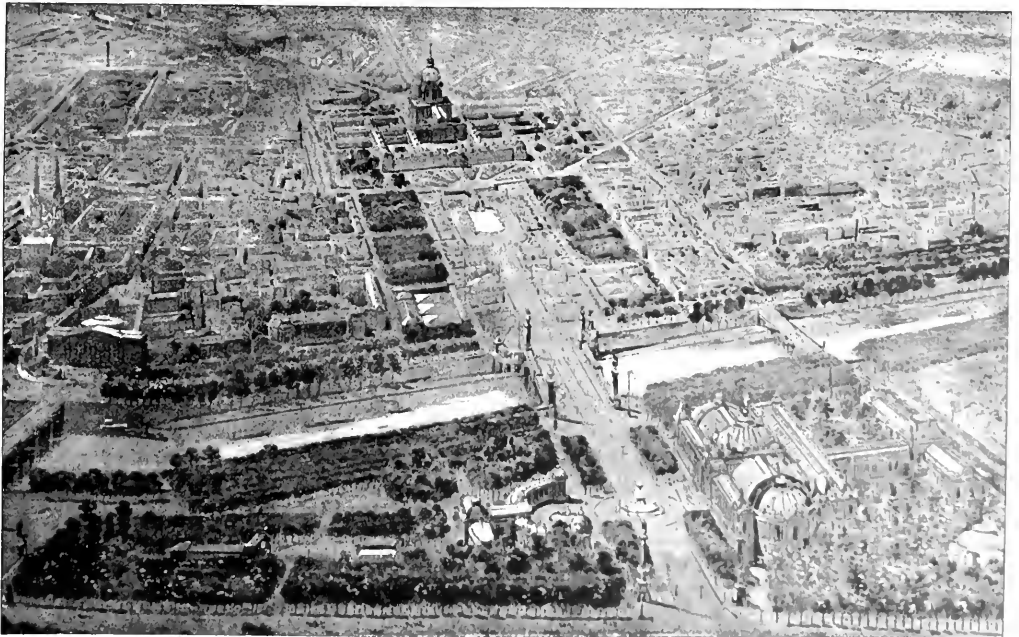
In the first place, one point is to be noted in which this Exhibition is superior to any of its forerunners. More than either of those it will contribute to the permanent embellishment of Paris, since it will leave a noble avenue, which will certainly be one of the finest in the city and give a most imposing view. This is to be called the Avenue Alexandre III. The view, till now, as one stood on the terrace of the Invalides, was closed by the trees on the opposite bank, and really obstructed by the heavy pile of the Palais de l'Industrie - an erection like a



SIDE VIEW OF THE SMALLER PALACE OF FINE ARTS (By M. Girault.)



THE TWO FINE ART BUILDINGS AND THE ALEXANDRE III BRIDGE



VIEW OF THE AVENUE AND GRAND PALAIS



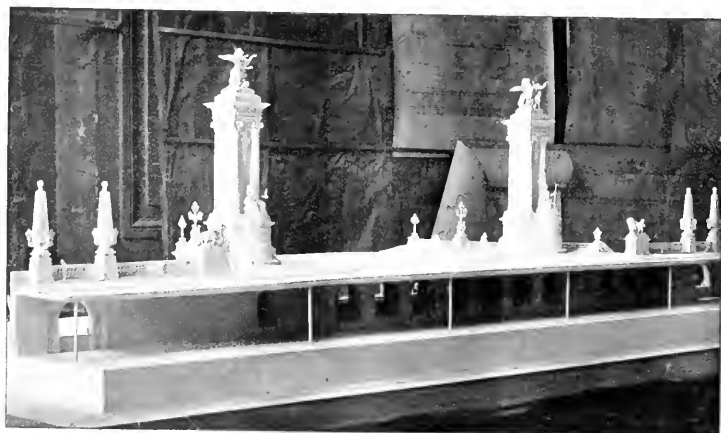
THE SEINE IN THE NEIGHBOURHOOD OF THE EXHIBITION.

huge shed, dropped down on one of the finest sites in Paris. The new plan consists in opening a wide avenue on that side of the Seine, a prolongation, as it were, of the Esplanade of the Invalides, of the same breadth, and leading to the Champs Elysées, the Palais de l'Industrie making way for another building extending along one side of the Avenue instead of across it. This will be the smaller Palace of Fine Arts, of which more will be said anon; and opposite to it, along the other side of the Avenue, will be the Great Palace of Fine Arts. And then, with these two great arteries opened on each side of the river, it was necessary to join them by a bridge worthy of the situation — the Pont Alexandre III. Thus we shall have a magnificent highway from the Invalides to the Champs Elysées. The only defect is that it will not run at right angles to the Champ Elysées, but form an acute angle towards the Place de la Concorde. It must, however, be admitted that it will be a real embellishment of that part of the city.

The bridge promises to be one of the handsomest in Paris, both in decorative detail and general design. I need not dwell on the interesting engineering of this bridge, which, when finished, will not interfere with the navigation of

the Seine, and which has as its principal feature an immense footway of iron — a sort of flying bridge across the river. A description in detail, though curious, would involve me in scientific matters outside my immediate subject. To return, then, to the architecture of the bridge. As our readers will see from the accompanying illustrations, at

each end there will be a pylon supporting groups of sculpture; two, of Pegasus, with figures of Fame, the work of Fremiet, are as yet merely sketched, but we may hope that this great artist will give them the simple vitality that characterises his work. At the base of the pylon, where the balustrade of the bridge takes a curve down by steps leading to the water's edge, other pieces of sculpture will be introduced, some of them already on the way to completion. On the side next the Cours-la-Reine will stand two lions by M. Dalou, and at the other end, next the Invalides, two other lions with children, the work of M. Gardet, corresponding exactly to those by M. Dalou, on either hand, and looking towards the bridge. A better choice could not have been made than that of M. Gardet, who, though still young, is undoubtedly one of our best sculptors of animals at this time.



MODEL FOR THE APPROACH TO THE ALEXANDRE III BRIDGE; WITH THE SUBWAY UNDER THE ROADWAY

No one is more successful in giving life and action to the creatures he represents, while he is always careful of harmony of line and grace of movement. This is well seen in the general form of these two lions, led by boys holding garlands. They are

This is a general outline of the decoration of the bridge.

If we now turn our back on the Invalides we see before us the Avenue Alexandre III, with the Cours-la-Reine to the right; this leads us to the spot where the grand gates of the Exhibition are to stand. These gates, facing the Place de la Concorde, will, in fact, be the main entrance to the Exhibition. Anyone arriving from the principal boulevards, from the Tuileries, the Louvre, and the Rue de Rivoli, in short, from the centre of Paris, will find it better to go in at this entrance than to cross the Pont de la Concorde. The architecture of this gateway has been intrusted to M. Binet, one of those selected to construct the Palace of Fine Art. His design is far from commonplace; at the same time it would perhaps be in better keeping with the other buildings to be erected in



worked up from the artist's first sketch on quite a small scale, with much added detail, which he will yet further elaborate. The action is splendidly rendered; the soft, supple movement of the wild beast is admirably given. Indeed, I must say that in all the sketches in clay by the several sculptors which I have been allowed to see, I have discerned in each a firm determination of the artist to surpass himself and to put forth his utmost powers, however small his share, in the sum total. Thus M. Masson's little decorative figures of children sitting on dolphins are delightfully graceful. The statues by M. Marqueste, symbolising France under Louis XIV and France in the present day, are finely effective. One of the most important groups is by M. Ripon, representing a female figure bending over the water. M. Steiner and M. Granet are to execute the figures of Fame, in bronze gilt, which are also to stand on pylons. Two bronze groups of sporting children will be placed round the large lamp-posts on each side of the roadway,

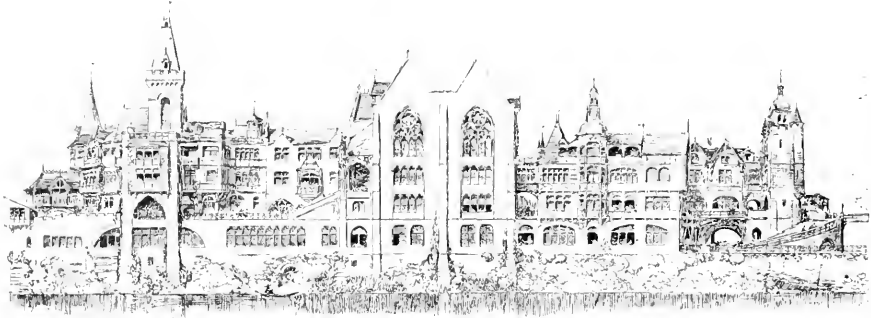


GROUPS FOR THE ALEXANDRE III BRIDGE
By the Works by M. Binet

the Place de la Concorde if it had not so conspicuous a stamp of Indian style—a style not altogether so cosmopolitan in character as might be expected in the entrance to a Universal Exhibition. It would be more suitable to a colonial section. It is, however, quite possible that this impression produced by the model may to a great

extent disappear when the erection is complete in its place. The Triumphal Arch of Peace is, in fact, an enormous archway with an immense pediment filled with the arms of the city of Paris,

la Concorde, and finding ourselves at the corner of the Avenue Alexandre III will look down it now towards the Invalides. Here we are in an important section of the Exhibition. To the right

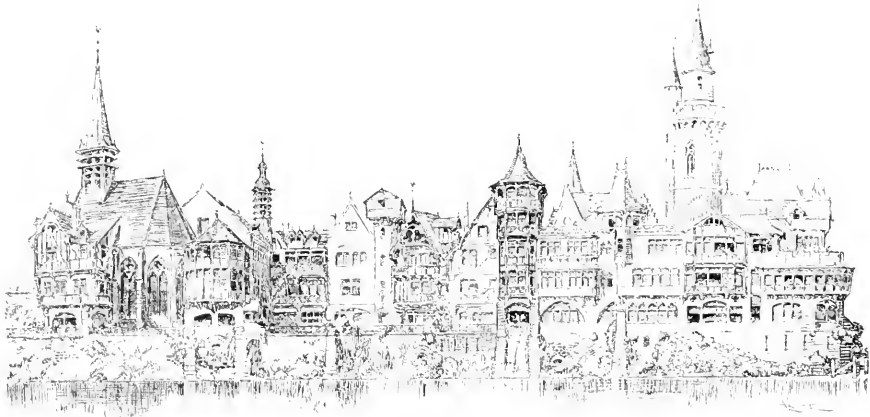


DESIGN FOR "OLD PARIS."

By A. Robida.

and surmounted by a colossal statue of Liberty. A dome forming an apse prolongs the arch, and by night, lights of different colours coming from the dome will illuminate it brilliantly on all sides. An exedra will project on each side of the front, crowned with minarets, lighted up by night, and

and left of the Avenue, which is eighty metres wide (262 feet), will rise the Great and the Small Palais des Beaux Arts, and these, unlike most of the buildings in course of erection, are to be permanent survivors of the Exhibition. Their use is evident: they will take the place of the



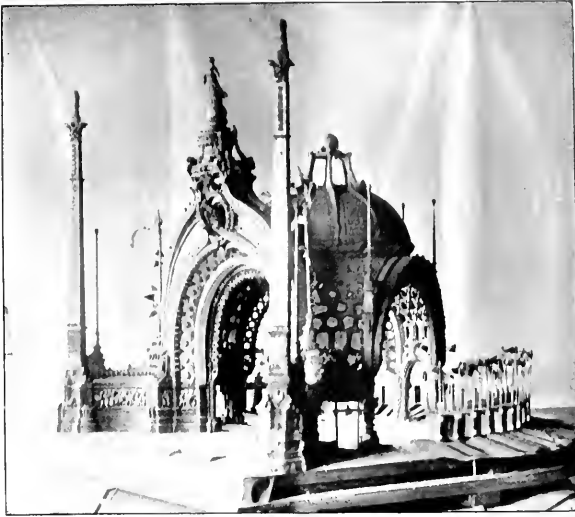
RIVER FAÇADE OF "OLD PARIS."

By A. Robida.

resting on a frieze executed by M. Guillot, representing "The Workers who bring to the Exhibition the Fruit of their Labours."

Since we are at the great entrance, we will go out to the Champs Elysées by the Place de

Palace of Industry and afford an abiding-place for the Salons, the horse-shows, and other annual events, without which the Parisian could hardly live. The exhibition, last year, of the two great picture shows in the machinery annexe sadly



GRAND GATES TO THE EXHIBITION.

By M. Binet. From the Architect's Model.

distressed his love of routine. But after 1900 he may resume his old habits, and see the Salons in the Champs Elysées.

As I said at the beginning of this article, we cannot but rejoice at the disappearance of the heavy and graceless Palace of Industry, and at the rejection of a proposal put forward by some persons to reconstruct the façade only and preserve the rest of the building, which was a sort of hybrid between a railway station and a store-house. The new structures, so far as can be seen from the drawings and models here presented to the reader, will replace it to advantage.

The smaller building is entirely due to M. Girault, the architect. It is said that his plans were so much approved that the directors of the Exhibition have placed in his hands the task of selecting what was best

in the designs submitted for the larger Palace of Fine Arts, and superintending both. The smaller, the Palais Girault, as it is commonly called, will become the property of the municipality. In 1900 it is to contain an Exhibition of Retrospective Art; it is to be divided into galleries lighted from above, and rooms lighted from the sides for pictures, with long, covered promenades for the display of sculpture. In the design for the façade, decorated with much elegance, there is to be a sort of Gate of Honour, leading to an oval vestibule opening into the sculpture galleries and the central court. On the first floor there will be offices and the less important galleries.

It has been a matter of speculation whether the new Great Palace of Fine Arts is to be larger or smaller than the old Palace of Industry. This was 192 mètres long by 18 mètres wide; the central nave of the new building is to be 195 mètres long by 16 wide; so there is not much difference. Though the new galleries will cover a rather smaller superficies than the Palace of Industry, they will accommodate a greater number of works, since the ground floor will be so much better lighted; for it may be remembered that it was too dark in the old building for the



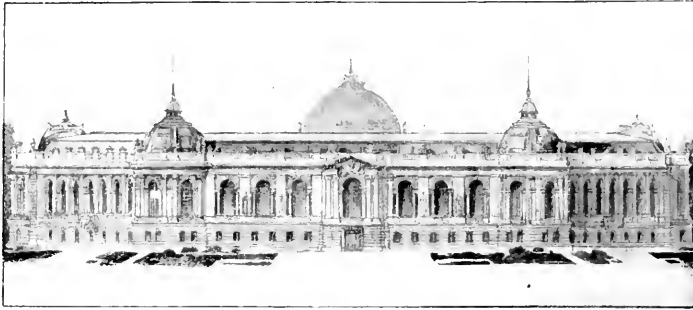
THE SMALLER PALACE OF FINE ARTS.

By M. Girault. From the Architect's Model.

exhibition of pictures. The spectator, on entering, will not find himself facing the opposite wall; a pleasing perspective will meet the eye, for the central nave will be intersected half way by a transept, at the further end of which is a fine staircase. The façade to the Avenue Alexandre III is prolonged on each side of two colonnades which form a portico to the ground floor, with a vast entrance to the central tran-

sept, which as yet are not, or hardly, begun, to contain the exhibits connected with mining, textiles, agriculture, and electricity; and on the way back, towards the Invalides, we shall pass the new terminus of the Great Western Railway, and the sections of decoration and furnishing.

As I am on the subject of industrial art, I may mention, with great regret, that the



BACK VIEW OF THE SMALLER PALACE OF FINE ARTS. *By M. Girault.*

sept. From the first-floor landing of the staircase open the great reception rooms, communicating with the picture galleries of various sizes and an outside balcony-promenade. These, after 1900, will be the exhibition rooms of the Annual Salons. The "desire of the eye" will be certainly more considered than in the old Palace of Industry—and we shall be spared the glazed roof.

Other designs for various buildings, though not so far advanced, deserve some notice. These will probably last no longer than the Exhibition. Along the Cours-la-Reine will stand the *Pavillon* of the City of Paris; here, too, will be the spaces devoted to horticulture, botany, and social economy. The Trocadero and its grounds will be given up to navigation and the colonial sections. Round the base of the Eiffel Tower various buildings will be

productions of artistic craftsmen will be exhibited as part and parcel of industrial art generally. Thus, a fragile statuette by Dampf, finished by the master's hand, will be seen by the side of a glass case containing reproductions by Barbedienne, or some other manufacturer by wholesale, which, no doubt, have merit of their own, but have no relation to work executed by an artist. However, we may hope that the directors of the Exhibition have not finally decided in this matter, and may show a more respectful regard for the progress we are making every day in applied art, encouraging its development with no less liberality than they are showing in their arrangements for the display of painting, sculpture, and architecture, which will, no doubt, deserve and earn the approval of the artists and the public.

A GREAT DECORATIVE ARTIST: ALPHONSE MARIE MUCHA.

BY FREDERIC LEES.

IT is a little more than three years since competent judges in art matters in Paris discovered that a great decorative artist was living in their midst. It is a somewhat curious circumstance that it was a poster representing a cele-

brated actress in a *rolé* in which she was shortly to appear that drew attention to the unknown name of the artist who signed it, and, what is more material, claimed notice for his work in other branches of art far more important than



STUDIES IN PENCIL FOR THE "MEDEA" PLAY BY
M. J. W. W.

that of poster-designing. The "artist with the strange name" was M. Mucha, who is now recognised as one of the masters of decoration and illustration.

Alphonse Marie Mucha was born at Ivancía, a small town in Moravia, on July 21th, 1860. At a very early age he resolved to become an artist, and when means permitted he left his native place to seek that instruction in art of which he felt so much in need. After studying first of all at the Academy of Fine Arts in Munich, he found his way to Vienna and finally to Paris, where he experienced, as most great artists have experienced, exceedingly hard times—so hard, indeed, that he determined to leave the city and return to his native town. But he only got part of the way, and it is a good thing for art and him that he did so. On his journey homewards he was introduced to Count Khuen Emmasof, who employed him to decorate with frescoes one of the rooms in his house—a commission which occupied Mucha's time for one year. Count Emmasof was so pleased with the carrying out of the work that he sent the artist back to Paris to complete his studies at his expense. This was in 1890. Mucha studied for four years at Julian's, Calorossi's, and under the supervision of Jules Lefebvre, Boulangier, and Jean Paul Laurens, the last of whom has had considerable influence over his work.

Although the best work which this artist has done has been in the illustration of books—and it is worthy of note that illustration work was what first attracted him—it was by his posters, as I have already stated, that he challenged attention for his work. A little more than three years ago he was commissioned by M. de Brunhoff, the manager of the Lemercier process works, to draw a poster representing Mme. Sarah Bernhardt in the rôle of Gismonda. Mucha had to work against time, the poster being required for a new play which was about to be produced at the Renaissance Theatre; and so pleased was the actress with the excellence of the design and the promptitude with which he had designed it, that she decided to give him all her theatrical poster work in the future. From that time Mucha's work was sure of careful consideration on the part of the critics, and success followed upon success in rapid succession, until at the present time he shares with Cheret and Grasset the honour of being considered among the foremost and most original of the exponents of poster art. A glance at one of his *affiches* will show how totally different is his style to that of any other artist. The mosaic backgrounds which he uses for so many of his posters [a favourite device, it will be remembered, of Herr Franz Stuck, of Munich, Ed.] give them almost an Oriental look, which



FIRST KETCHUP FOR THE "MEDEE" (1890)

is still more emphasised by the enormous amount of detail which he puts into them. The general effect of his work, with its sobriety and richness of colouring and the great feeling which he shows for the arrangement of lines, is decorative in the highest degree, so much so, in fact, that one is inclined to think that in many cases the object for which his posters were designed—namely, advertisement—has been defeated, or at least overlooked. Mucha's method of work can be well realised from the reproductions of drawings which accompany this notice. From the original scheme, showing the artist's first ideas for his poster, which in this case represents Mme. Bernhardt as Medea in M. Catulle Mendès's new play "Medée," to the poster in its finished state before being coloured, he takes almost as much care as though painting a picture. Of all the posters which Mucha has done for Mme. Bernhardt and he has represented her in leading rôles in various plays, including "Amants," "Lorenzaccio," "La Dame aux Camélias," and "La Samaritaine"—none is so striking as this one, into which he has introduced for the first time a strong dramatic feeling.

Besides doing a large number of such designs, so numerous indeed that it is needless to give a list of them, Mucha



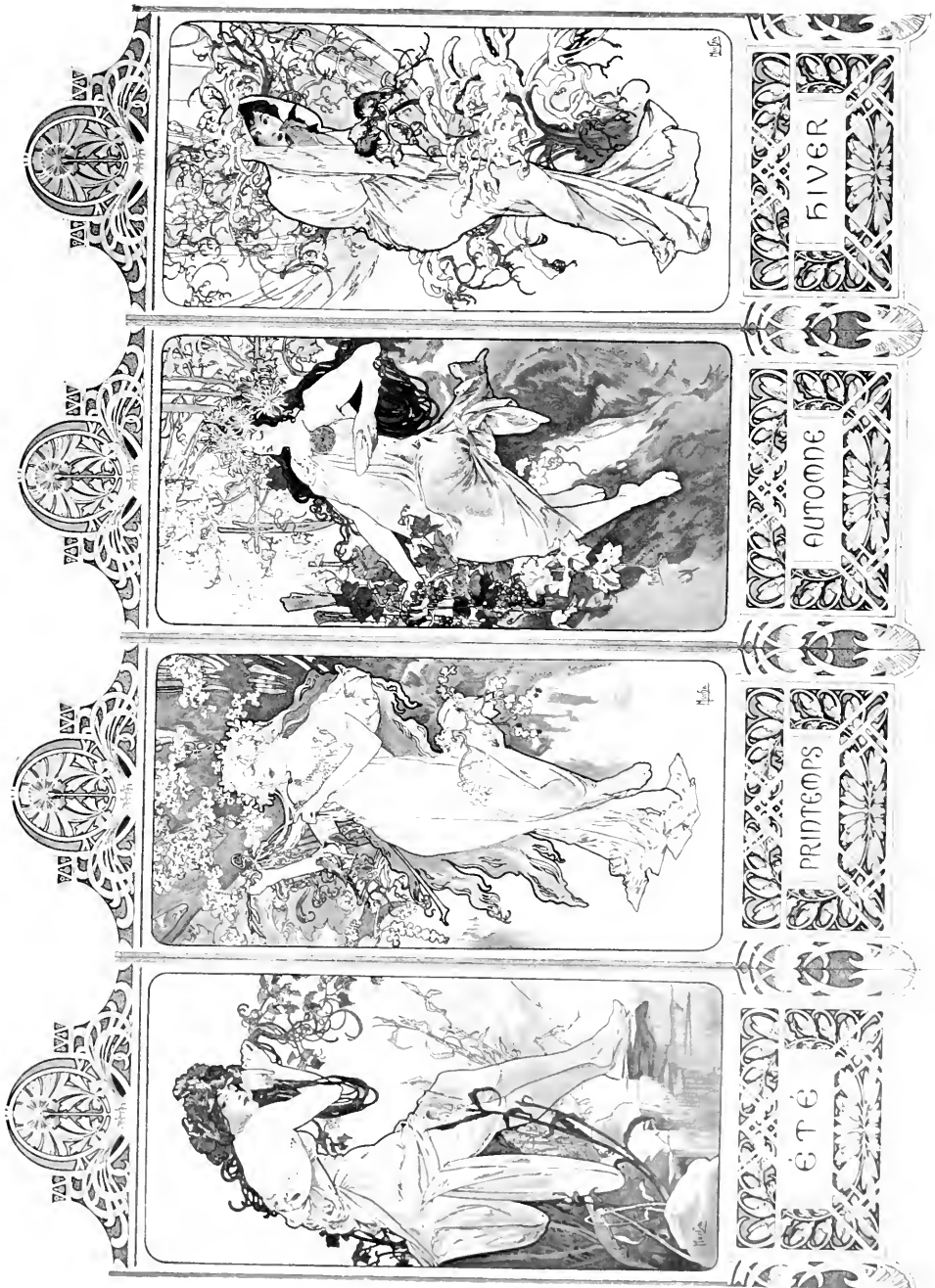
POSTER FOR "MÉDÉE." KE-1-BLOCK.

has worked out some of the prettiest calendars and menus, decorative panels and stained-glass windows, which I have yet seen. I would draw particular attention to his series of panels representing the Seasons—

Spring, Summer, Autumn, and Winter—and to his two designs for stained-glass windows depicting the entrance of Joan of Arc into Orleans and Roland at Roncevaux, which have been executed by M. Charles Champigneulle. But it is as an illustrator that we find Mucha at his best. When illustrating a book he is no longer working within extremely narrow bounds, he can give full rein to his imagination. It was as an illustrator that he first commenced to earn a living in Paris years ago. He worked for "La Vie Populaire," "L'Illustration," "Le Figaro Illustré," and for "Le Monde Moderne;" he illustrated the poems of Eugene Manuel, "Par tous pays" and "Mémoires d'un Elephant Blanc" by Judith Gautier, and other children's books. More recently he illustrated M. Seignobos's "Scenes et Episodes d'Allemagne" and Robert de Flers's "Hsée," two books which contain his best work. It would be difficult to find anything more charming than the thirty-six lithographs in colours done for "Hsée." Double borders, formed of a design of cords twisted into the most pleasing forms, decorate the pages of that work.



S. W. J. P.



THE FOUR DESIGN.

By permission of the artist, reproduced from the book "The Art of the Book" by W. D. Howells.

THE ART MOVEMENT.

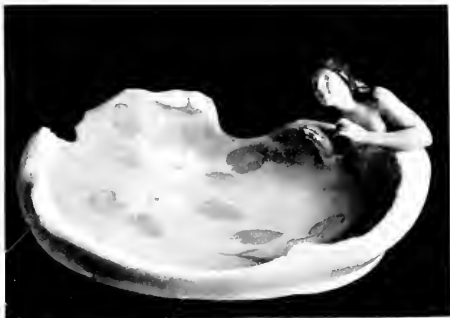
MEISSEN PORCELAIN.

BY PAUL SCHULTZE-NAUMBURG.

THE new movement which has at last affected decorative and applied art in Germany, has re-acted on various branches of existing crafts and industries. Among the best influences

important improvements in its own speciality of *pâte-sur-pâte* and rapid firing.

The connoisseur in porcelain distinguishes *pâte dure* from *pâte tendre*. Till lately only the *pâte*



MEISSEN DISHES.

that have touched us has been that of the Copenhagen china manufactory, which made a fine display at the great Dresden Exhibition in 1897.

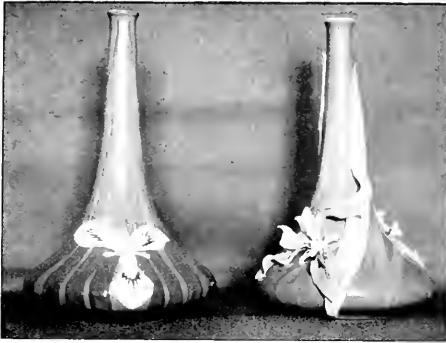
Our German porcelain factories had hitherto depended solely on their old and well-earned reputation, content to repeat the old styles and shapes. The directors, it is true, had made many experiments and innovations, but in secret, not offering anything new to the public. In Germany no one would look at any novelty. But the specimens exhibited of Copenhagen manufacture, not merely encouraged but compelled the German firms to show what novelties they on their part had in reserve. The royal manufactory could do this. It was not reduced to showing such specimens as would be regarded as clever imitations of the Copenhagen china; it had achieved in silence

dure was manufactured at Meissen, and there was always a tendency to improve and develop this class of work, rather than to take up the manufacture of *pâte tendre*, which is in many ways far easier to work. *Pâte dure* (or hard china) is, as its name implies, excessively hard from being rapidly fired at a heat of 1600° Celsius. The material is thus fiercely baked, and on cooling has acquired great density of texture. *Pâte tendre* (or soft china) is on the contrary exposed to a heat of no more than 12-1300° Celsius.

There are two distinct methods of applying the colours, known as over-glaze and under-glaze painting. As may be imagined, this second method is the correct one as regards the essential style of the material, since the colours are burnt in at the first quick-firing, and the result is that



MEISSEN WARES.



MEISSEN VASES

the porcelain itself is and looks painted, whereas in over-glaze painting the effect is different—a sort of second thought. Now, it is exceedingly difficult to find pigments which will resist the intense heat of rapid firing, and it needed long and patient study to get yellow, green, or brown that would keep their colour true to harmonise with the blue which will stand firing. And still red is absent from the scale, but it has lately seemed possible to find even a permanent red. A later advance was the process known as *pâte-sur-pâte* (a sort of very delicate “slip”). Instead of applying pigment to the porcelain, a thin film of the porcelain paste (prepared dry) is laid on with a brush. When the applied porcelain and the ground are in two shades of the

same colour the effect is that of a cameo, often seen in old and famous pieces. Then the method was introduced of applying white paste over a coloured ground and exposing the whole to the greatest heat, after which it was glazed: this produces the peculiarly soft and delicate effect which we admire in the productions of the Copenhagen works. At Meissen a still further improvement has been made in this process by a second under-glaze painting of the *pâte-sur-pâte* after its application to the surface. The first pieces produced by this method were exhibited, and promise yet further developments, for they quite delighted



A MEISSEN PLAQUE



MEISSEN VASES

every connoisseur. Hence Meissen, by its latest productions, shows itself by no means inferior to Copenhagen: indeed, in my judgment, it is in this particular technique the superior. The royal factory of Meissen has also taken a new departure by reviving the production of small figure-pieces, similar to the elegant and rococo figure-pieces for which it was so famous in the last century, only of a more modern type. These little statuettes of Saxon peasants, so faintly coloured, are a very charming revival of a branch of work that had been almost neglected. The other leading manufactories of porcelain in Germany will certainly not be far behind those of Meissen and Copenhagen: and it may confidently be hoped that the modern spirit will exert an influence in every department of decorative handicraft in Germany, and rescue it from sheer slavish imitation of the works of a past and now decadent style.

CHURCH ART IN WESTMORLAND.



THE CHANCEL SCREEN, ST. JOHN'S CHURCH WINDERMERE.

From a Photograph by H. Herbert.

AN interesting experiment has recently been carried to a successful issue by the Rev. Eric Robertson, M.A., of St. John's, Windermere. Having seen in several of the homesteads in his parish examples of skilful wood-carving, of which many of the designs were traditional in the neighbourhood, it occurred to him that this "home art" might be utilised towards the beautifying of the parish church. On mentioning the matter to Mr. Dan Gibson, an architect residing in Windermere, that gentleman undertook to provide the design for a chancel screen if Mr. Robertson could secure volunteer carvers to carry it out. This was done, and subscriptions for the purchase of the necessary materials were duly obtained.

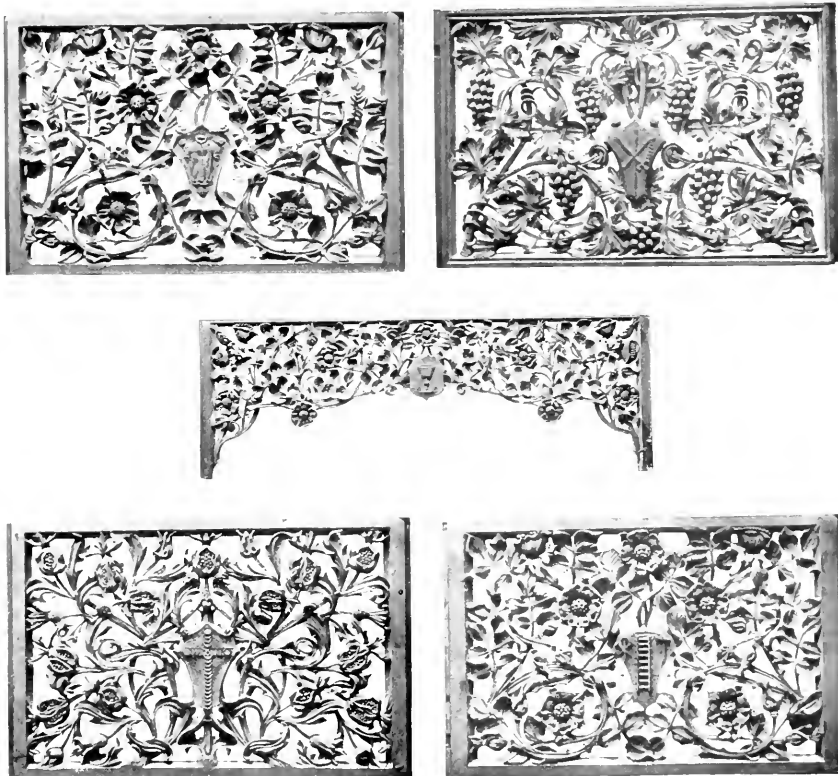
The church is Early English in style, but Mr. Gibson stipulated that the screen should be a purely modern structure. This was agreed to on the understanding that it should harmonise with the building.



The result may be seen from the illustration which we give of the screen. Not only do the horizontal lines of the work not detract from the beauty of the pointed arches, but they add to it their effect. Having to work under the limitation that the amateur carvers were not skilled in joinery, Mr. Gibson planned his design so that a general simplicity of strong timber work crowned itself with richness in dentelled mouldings. This simplicity of shafting is strongly contrasted with an intricacy of pierced panelling. Herein another difficulty arose, for none of the carvers had ever before attempted pierced work. The services of Mr. Arthur Simpson, a professional carver, of Kendal, were therefore secured for general directions, and the work was entered upon. It was a year and eight months before it was finished. A monumental sculptor, a railway ticket-collector, a young boat-builder, and a school-master carved four of the

panels, and Mr. Robertson himself undertook the fifth panel and the cross—which is six feet in height.

formed of the beauty of the complete structure. It must be acknowledged that the effort is justified by its success; and as a practical illus-



THE PANELS OF THE CHANCEL SCREEN, ST. JOHN'S CHURCH, WINDERMERE.

The illustrations of the panels show the amount of work contained in each; and from the photograph of the screen in position an idea can be

tration of what can be done by a properly controlled utilisation of amateur talent, is deserving of unstinted praise.

THE ROYAL GALLERY OF HAMPTON COURT.

MR. ERNEST LAW has brought to a triumphant conclusion his labours upon Hampton Court Palace by the production in

* "The Royal Gallery of Hampton Court," illustrated, being an historical catalogue of the pictures in the Queen's collection. With a hundred plates. By Ernest Law, B.A. Bell and Sons, 1898. (30s. net.)

revised and enlarged form of a monumental "Historical Catalogue" (George Bell and Sons), profusely illustrated with reproductions of pictures of the greatest interest—including the "Reclining Venus" of Cariani, newly discovered in the Haunted Gallery. This elaborate *catalogue raisonné* of the eight hundred and eighty-five of

the pictures in the gallery is accompanied by notes, historical, biographical and critical, so complete in their way and at the same time so

coveries, the results of the most recent investigations of scientific criticism; and the conclusions of no writer of repute seem to have been ignored

in a volume which tends greatly to re-instate a somewhat discredited collection in the estimation of the world. It is, of course, inevitable that some ascriptions are adopted that are still open to question; but there is little attempt to thrust these upon the reader. For example, the picture for a long while known as the "Portrait of Will Somers," by Holbein, is now—on the excellent evidence offered in the text—merely called "The Face at the Window, by an Unknown Artist." The "Cupid and Psyche," which we borrow from Mr. Law's book, we select not only for the charm and beauty of the composition, but also because it is believed to be the last picture painted by Vandyck—a picture, apparently, unfinished. It must be admitted that of the pictures reproduced a singular proportion appear to be in poor condition, if the photographs from which the blocks were made are worthy of the duty to which they have been put. A fault to be remedied in a future edition is the omission of any number



CUPID AND PSYCHE.
From the Painting by Vandyck.

catholic—as might have been expected from so dispassionate a writer—that the book is one that appeals alike to the student of history and of art. Mr. Law, we are glad to see, is open-minded; he aims at giving the most recent dis-

upon the illustrations to connect them directly with the text. We quit the volume with a feeling of gratitude to Mr. Law for the service he has rendered to art lovers and inquirers alike.

NOTES AND QUERIES.

[156] AUTHORSHIP OF A DRAWING.—I have an old drawing of which I do not know the artist, and venture to ask if you would kindly examine it and let me know whether it is of any value, and by whom you consider it to have been executed. It appears to have been drawn about 1680, and represents the "Marriage of Thetis and Peleus." It is executed in pen-and-ink and sepia, and is an exceedingly bold and vigorous sketch. I was informed on buying it that it had been brought by its former owner from Italy, beyond which I

know nothing of its history.—A. F. WALLIS (Edgbaston).

* * * This drawing is to a certain extent a puzzle. The lower half, representing the marriage scene, is strongly suggestive of Rembrandt; but the upper half is equally suggestive of French work in the style of Tiepolo. The sketch has been submitted to experts at the British Museum and the Louvre, and the opinion appears to be that it is the work of a French artist practising in Rome

who had closely studied the work of Rembrandt and the later Italian artists. The water-marks in the paper, as far as they can be deciphered, suggest Italian manufacture. It is against our rule to express any opinion as to the value of the drawing.

[157] **PICTURES DESTROYED BY FIRE.**—Can you tell me some of the principal occasions when valuable pictures have been destroyed by fire, and the titles of the pictures? I believe, in one instance, this happened during conveyance by road, and certain works by Turner were supposed (but erroneously) to have been burnt.—C. W. C. (Royal Holloway College, Egham, Surrey).

* * This is too large a subject to be dealt with in this column. The matter will be treated shortly in a special article which we have had prepared upon it.

[158] **R. DAVY.**—I would like to know at what date R. Davy lived in Newman Street, London?—N. R. P. (Carnarvon).

* * If Davy lived in Newman Street, it must have been before the year 1768, while he was a contributor to the Incorporated Society of Artists. In 1772 his address was "At Mr. Byrne's, Bedford Street, Covent Garden." In 1775 he removed to H. Charlotte Street, Rathbone Place, and remained until 1777, when he moved to No. 85, and lived there until 1782. It might be added that Davy was known chiefly as a miniature painter, and that he contributed thirty-eight of his works to the Royal Academy and Society

of Artists during the twenty years following 1762. [The querist further questions us as to the authorship of a picture of which he sends us a photograph. The latter is so poor that no judgment can be formed from it.]

[159] "A. B. VON WORRELL R.A.R.B."—I have a painting (landscape), thirty by twenty-four inches, signed "A. B. Von Worrell, R.A.R.B.," dated 1837; subject, two cows resting by the side of a tree, head of back one resting on the one in front; village in distance; farm buildings near; and man entering a gate with sheep; foreground shrubs and dock leaves, distinct and clear. Could you kindly give the nationality of artist and the meaning of "R.A.R.B."? H. COLENTY (Guildford, Surrey).

* * The artist's correct signature is "A. B. Van Worrell, R.A.H.B." It is thus he signed his picture, "Fisherman and Women of Cullercoats, in the County of Northumberland," on the last occasion on which he appeared at the Royal Academy (1816). In the previous year he signed himself variously "A. B. Van Worrell" and "R. A. H. B. Van Worrell." He was a Newcastle man, known best for his cattle-pictures. He exhibited in London from 1819 to 1819, and during that time contributed eight pictures to the Royal Academy, twenty-one to the British Institution, twenty-eight to the Society of Artists (Suffolk Street), and five to the Old Water-Colour Society. To this Mr. Graves testifies. The significance of the mysterious letters affixed is not known to us.

THE CHRONICLE OF ART.—APRIL.

Lord Leighton's Bequest.

THE last wish expressed by Lord Leighton on his death-bed was that his sisters should give the sum of £10,000 to the Royal Academy. This magnificent bequest was duly fulfilled, the money being handed to the Academicians free of all conditions as to its use. After two years' consideration a decision concerning it has been arrived at, which is, perhaps, the one best calculated to commemorate the name and work of the late President. The following is the resolution adopted by the Academicians when settling the matter: "That the money received from Mrs. Orr and Mrs. Matthews, sisters of Lord Leighton, P.R.A., in memory of their brother, be invested in consols or other securities allowed by law as a separate trust fund to be called 'The Leighton Bequest.' That the income derived from this fund be spent in acquiring or commissioning works of decorative painting, sculpture, and architecture. The paintings to be placed in public institutions; the sculpture, in or on public buildings and in the open air, such as in parks, squares and streets; the architecture, alone or in combination with sculpture, to be in the form of

fountains, seats in marble, bronze, or stone, lamp-posts, and similar objects for the adornment of public places. The income of the fund not necessarily to be spent annually, but, if thought desirable, reserved for a period not exceeding five years." The scheme is a most comprehensive one, and, as will be noticed, does not repeat the drawbacks of the Chantry Bequest, inasmuch as works may be specially commissioned by the administrators of the fund; and further, the reservation of the income for a time will afford an ample sum for any work of special importance which it might be desirable to commission. The Academy is to be congratulated upon its decision. But it is cheap enough to honour the President at the President's own expense; and we see with great regret that no Academician has thought it wise or proper to assist in the foundation of Lord Leighton's house as a permanent memorial and museum, which has been instituted in accordance with the wish, and by the means of the bounty, of his sisters. The Leighton House will henceforth be the true popular, living memorial of the artist, and in that the Academy has no hand.

We have already recorded in these pages the fact that the late Mr. J. J. COLMAN had bequeathed works to the value of £5,000 to the Castle Museum at Norwich, the value of the pictures to be reckoned by the amount for which they were insured. In accordance with the terms of the will, the choice of works has been made by Mr. JAMES REBVE and another representative of the Museum. The following are the



PORTRAIT OF A YOUNG MAN.
By *Ambrogio de Predis*. Acquired by the
National Gallery (Room IX, No. 1655).

selected works. *Oil Paintings*: "Yarmouth Jetty," "Back of New Mills," "Scene between Bruges and Ostend," and "Burdock," by "OLD CROME;" "The Baggage Wagon," "Mishap," "Fishing Boats off Yarmouth," and "Old Houses at Gorleston," by JOHN SELL COTMAN; "Wood Scene," "The Forest Oak," and "Small Landscape," by JAMES STARK; "Trowse Meadows," by GEORGE VINCENT; "Boats on the Medway," by MILES E. COTMAN; and "Burgh Castle," by JOHN BERNY CROME. There are three water

Acquisitions at South Kensington Museum.

colour drawings by J. S. COTMAN, and one of "The Devil's Tower, Norwich," by JOHN THURTELL. A portrait of "John Crome," by OPIE; and one of "George Vincent," by J. CLOVER, complete the list.

SIR T. D. GIBSON CARMICHAEL, BART., M.P., has lent a varied and valuable collection. The principal items in this are: Four ivory plaques, dating from the fourteenth century, of French and Flemish workmanship; two very beautiful portraits of Dante and Beatrice in niello, dating probably from the first half of the sixteenth century; a flat circular reliquary of silver, also decorated in niello-work; several crystal objects, the most interesting of them being a little cylindrical reliquary of rock crystal, carved with a Kufic inscription, and mounted in silver-gilt. An Italian rock crystal cross of the fifteenth century is mounted on a gilt metal foot, with two silver plaques decorated with angels in translucent enamel. At the other end of the case is a beautiful lapis-lazuli cup, carved in Italy in the sixteenth century; the handle is of pure gold, and is in the form of a triton with a conch. The specimens of metal work are arranged in another case, and among them should be noticed the bat-shaped incense vessel of gilt copper which was formerly in the Magniac collection; the fifteenth-century bronze of a baby from Florence; a very interesting inkstand, with plaquettes by Giovanni delle Corniole; an elaborate inkstand, with figures forming a group representing the martyrdom of St. Lawrence; a bronze figure of Chastity trampling on Vice, similar to one on an inkstand by Benvenuto Cellini, formerly in the Borghese collection. In this collection also there is a manuscript of the rules for the conduct of a school at Florence, the first page of which is beautifully illuminated with the Holy

Trinity, surrounded by angels and cherubs; within the initial letter is a figure of St. John the Evangelist. The third case is filled with Sir Thomas Carmichael's terra-cotta figures from Tanagra in Bœotia and from Asia Minor. Major V. A. FARQUHARSON has lent a most interesting series of gun-locks; and another case is devoted to this gentleman's collection of fire-arms. Mr. T. FOSTER SUATTOCK has lent two large pieces of old French furniture of the sixteenth century, which are exhibited in the Tapestry Court. A case in the South Court contains Mr. Shattock's collection of small wood-carvings. Mr. J. FLETCHER MOULTON, Q.C., M.P., has lent a small but valuable collection of so-called Rhodian and Damascus wares. This gentleman has also lent a small collection of metal-work, including a silver-gilt Benitier in repoussé work bearing the Paris hall-mark for 1725 6, and a silver jug designed by J. C. Delafosse. Mr. HENRY WALLIS has lent a small collection of old Italian pottery, probably made in Tuscany before the sixteenth century. The section of textile fabrics in the Museum has received a most important and interesting gift from Miss SMITHIES and Mr. W. T. SMITHIES, of Manchester. Mr. Smithies has recently arrived from Lima, and has brought with him a very large collection of objects taken from the graveyards of the inhabitants of Peru in the sixteenth century in the neighbourhood of that city. In this collection were many fragments of robes and shrouds; these he has given to the Museum, and they are now temporarily on view in the Tapestry Court. There has also just been acquired a small but very interesting collection of newel posts obtained from houses of the last century which had recently been demolished in Brussels. These are exhibited in the furniture corridor.

At the **Alhambra** a new ballet, inspired by Art in the leading motive in Hans Andersen's Theatre. story of "The Red Shoes," calls for comment, if not altogether for commendation. The scenery, in its lack of breadth and excessive



HOGARTH'S SISTER, MRS. SALTER.
By *William Hogarth*. Recently acquired by the National Gallery
(Room XIX, No. 1663).

perforation, bespeaks its German origin, and the back-cloths throughout are inadequately lighted; but the second tableau of the Pine Forest is impressive, apart from the so-called "Seythian Statues," who, arrayed à la Cléopatra, seem quite out of place. In some groups

of costumes in the opening scene, suggesting the trappings of a "drosky," Mr. HOWELL RUSSELL contrives a picturesque effect; and after a "Dance of the Winds," in gaily tinted gossamer draperies, shows us a series of constellations in cloudy blues and silver that are pleasantly harmonised.—The Lyceum stage has recently been occupied by a revolutionary drama—Mr. Martin Harvey's production of "The Only Way." This version of "A Tale of Two Cities" opens with a grim prologue, for which Mr. HARKER has supplied an admirable setting; and concludes with the inevitable tableau after poor Fred Bernard's well-known drawing. Mr. HAWES CRAVEN and Mr. HANN are responsible for the scenes illustrating the story proper. In "Dr. Manetti's Garden," by the former artist, the suggestions of a "Marcus Stone" picture might with advantage have been yet further developed. The scene of "The Tribunal" is effective in its very simplicity, and provides an excellent background for its picturesque crowd of *sans-culottes*.

OUR Sydney correspondent writes as follows:—In consequence

of the success of the exhibition of Australian pictures at the Grafton Gallery last spring, a good deal more interest than usual has been taken in the two rival shows here. The younger society—known as the Society of Artists—opened first. It is numerically smaller than last year, for many of its supporters have gone back to the old society; and art lovers devoutly wish they would all retrace their steps, as it is plain that our community is not large enough to support two such associations, whose members are quite amicably disposed towards each other. Young Mr. SID LONG (President of the Society of Artists) has some strikingly unconventional and original work, and has again had the good fortune to please the Trustees of the National Gallery, who have purchased his "Pan." But there is a weirdness about his compositions which prevents their popularity. The typical Britisher likes his wall furnished with pleasant suggestions, not with a transfixed nightmare. A far more pleasing purchase for the National Gallery is Mr. HOWARD ASHTON'S "Through Sunny Meadows," a composition full of glowing sunlight and poetic inspiration. Mr. HARRY GARLICK is scarcely fulfilling his promise of two years ago, though his "Darby and Joan" two tired plough horses drinking at moonrise has been purchased by the Trustees. The most notable pictures are: "The Serpent," by Mr. GEORGE LAMBERT a girl's dark head rests on arms that are hidden by sinuous folds of a billowy green garment, while her serpent-like eyes, wicked in their glittering blackness, follow one everywhere; Miss ALICE MRSKERR'S "Ave! Imperator, Mortuuri te Salutant," a group of well-painted roses glowing with effulgent life against a skull and beads. This is to be added to the National Gallery. The Oil section is much stronger than the Water-Colour, which is hardly up to the mark of other years. The Art Society's Exhibition is stronger numerically and artistically; indeed, no comparison is possible; though here, again, work is admitted which should be below the standard fixed by the Hanging

Committee. The pictures in all classes number nearly three hundred, and among them are some very large canvases of MESSIS, LISTER LISTER, VANDERVELDT, GORDON COUTTS, HANSON, and COFFEY. Mr. LISTER, as usual, dominates his one particular field of sea or landscape. Mr. STREETON is represented by some clever Eastern studies. An exquisitely-painted portrait of Miss Alice Burdekin, by Mrs. STODDART, stands out as the picture in the Water-Colour court. It is painted with all the delicacy of a miniature. Equally successful is the treatment by Miss MARY STODDART of "Springtime," the head of a sleek Alderney cow framed in a bush of Lillipilli. The Dutch painter, Mr. VANDERVELDT, who has come from New Zealand,

brings his Dutch associations with him, and introduces a new and striking element, his sombre interiors and grey, foggy exteriors affording a sharp note of contrast to our brilliant atmospheres and glittering blue waters. Mr. A. R. COFFEY is a prolific exhibitor in portraits, landscape, and seascape. Oils, water, and pastel are all employed by him. There is a mannerism about his portraits which detracts from the effect of much good work, but he has been strong and happy in his "Sydney Heads" and "Bondi Cliffs." Other purchases by the Trustees of the National Gallery are Mr. A. H. FULLWOOD'S "Reflections;" Mr. G. FITZGERALD'S "The Low Downs lean to the Sea;" Mr. A. J. HANSON'S "Pacific Beaches;" Mr. J. SALVANA'S "Trees of the Forest;" and Mr. A. H. FULLWOOD'S "Wreck of the *Hereyard*;" the two latter being in the Black-and-White section. Contrast-



A. P. JOHNSTONE.

By Sir W. Beechey. Recently acquired by the National Gallery (Room XI, No. 1673).

ing the one exhibition with the other, I find that they are best summed up by saying that the Society of Artists is characterised by originality, freedom, youthful impetuosity and impressionism, rather than by concentrated effort or finish; the Art Society, by an adherence to old-time methods, repression, and more highly-wrought execution.

Foreign Armour in England. By J. Starkie Gardner. "The Portfolio," Seeley and Co. 1888. (3s. 6d.)

To no better hands could this subject have been confided, and hardly better could it have been done. Mr. Gardner is not only a "Kernoozer;" he is a scholar, and we have perused his book with great satisfaction. His divisions of the subject are simple and broad; after an introduction we have "Chain Mail," "Gothic Armour," "Enriched Armour," and "Fire Arms and Fire Locks," with a very excellent and suggestive essay on each. It is a treatise for the collector and for the general reader; it is packed with facts, and provided with an index and with a capital series of illustrations, many of which are well executed in colour. This is among the best of "The Portfolio" monographs; the only pity is that the essay is so short.

Classical Sculpture Gallery. A series of 10 reproductions. Edited by Professor von Beyler and Dr. Bayersdorfer. Grövel and Co., London. 1898. (21s.)

THIS is the second volume of the work which we reviewed last year. It contains a well-chosen selection

of sculpture in the galleries, churches, and private collections of Europe, with indications as to the schools to which they belong. It should be explained that "classical" here means "well known," and not in its usually accepted signification. We may complain that one or two illustrations are here entirely out of place. Such a sculpture as Von Lucke's "Sleeping Shepherdess" is meretricious alike in style and subject, the inclusion of which could only be justified as a warning of what is bad in art and taste in spite of clever execution. And we would again remark that better purpose would be served were the illustrations gathered together in some sort of order, whether of period, place, or thought. At the same time, we must warmly welcome the volume itself, for its merits and utility infinitely outweigh its defects.

Iconografia Dantesca: The Pictorial Representations to Dante's "Divine Comedy." By *Ludwig Volkmann*. Revised and augmented by the Author; with a preface by *Dr. Saralea*. With seventeen plates and four woodcuts. Grevel and Co., London, 1890.

THIS book presents an amount of scholarship worthy of the importance of its mighty subject. The object of the volume which succeeds triumphantly in its aim is to give a complete history of the illustration of the Poem by every master, from the time of Giotto and the Illuminators to the present day in every country and in every medium. Nor is the book a mere catalogue; it necessarily becomes a philosophic essay on the illustration, and therefore, in a measure, on the work of Dante, not less than a critical estimate of every artist—illustrator, miniaturist, painter, and sculptor—who has aimed at picturing the *Divina Commedia*, either in its entirety or in isolated scenes. In doing so Dr. Volkmann makes us realise how completely every artist has failed; for the mighty conceptions of the poet's imagination admit of no such limitation of form and scene, allow of no such statement of fact, so to say, as must necessarily be the result of a design, while the suggestiveness of the poet soars indefinitely above and beyond his most idealised words and most spiritual fancy. Dr. Volkmann discusses Dante's "personal relation to art, and his personality in art;" he then deals with the centuries in order, duly noticing the work of the illustrators the small with the great the whole being properly classified. The bibliographical and other lists complete a work that is to be esteemed one of the most remarkable essays in its own way that we have had in England for some time. It is usually extremely accurate, but a slip occurs in the statement that Rossetti's "Francesca da Rimini" is "in the possession of Mr. Leathart," for that gentleman has been dead some while, and his collection was dispersed last year. Indeed, the chapter on "Ensl Pictures after Dante" is most summary; but it was doubtless found impossible to treat this section in any way exhaustively.

History of Modern Italian Art. By *Ashton Rollins Willard*. With illustrations. Longmans, Green and Co., London, 1898. (18s.)

MR. WILLARD has written a book that was sadly needed, and he has carried out his task, on the whole, remarkably well. He has sought, perhaps, to cover too much ground in a single volume, for he deals with sculpture, painting, and architecture from the days of Canova, Mengs, and Luigi Cagnola onwards. Nevertheless, he has given us what no publisher has hitherto issued a well-written and properly digested account of the development of art in Modern Italy,

with a lucid description of its present condition. There is no doubt that for generations Italian art has been at a lower ebb than is the misfortune of the art of any other nation of recognised refinement and culture; but even in its degradation it has never been wholly without evidence of the fine spirit that animated it in the past, or without a few executors of high powers of accomplishment who stood forth from the debased mass. It is perhaps not an unnatural impulse to denounce as incompetent a whole class, a whole nation, when the general effect of a display is poor. It must be admitted that if Italy suffers from such misjudgment, the fault is in great measure her own. At the recent Brussels International Exhibition, for example, her display of painting was contemptible and pitiable, and only her sculpture saved appearances in the honours list. Mr. Willard's book proves—if such proof were necessary—how unjust would be our conclusions as to Italian art which might be based upon this official exhibition. We do not always agree with him, however. To state, as he does, that in Riccardo Meacci—several of whose works were recently reproduced in these pages—"we have an almost literal reproduction of the style of Burne-Jones," is utterly to misunderstand Burne-Jones and to misappreciate his style. Nor can we agree unreservedly that Rossetti should rather take his place in Italian than in English art. Mr. Willard entertains a higher view of Italian sculpture than most are disposed to take, but he is not betrayed into championing that monument of misapplied skill and dexterous vulgarity that is the delight of the tourist

the Genoese Campo Santo. As he very mildly expresses it, these marbles are, "as a rule, unsympathetic, suggesting too much desire for display, and too little an elevated, refined, sober taste." This book reveals much that is good in Italy, and is an honest and original work, the result of first-hand research; and if the author is a little over-indulgent at times, he may fairly claim to belong to the class of art-historian benefactors.

Chinese Porcelain. By *W. G. Gulland*. With Notes by *T. J. Larkin*. 185 illustrations. Chapman and Hall, London, 1898. (10s. 6d.)

THIS is a far more important handbook than Mr. Gulland in his modest preface would lead the reader to suppose. It is really a treatise on Chinese art based upon the previous authorities who have written in England and France, and founded, as it should be, upon a well set forth statement of the national characteristics alike as to religion, history, beliefs, literature, and their influences upon the popular mind. The classification, broadly speaking, follows rather the convenient system of M. Jacquemart than the more scientific but elaborate arrangement of Sir Wollaston Franks. The author divides the subject into: (1) Chinese porcelain not painted; (2) Chinese porcelain with coloured glazes; (3) painted in colours under the glaze; (4) painted in colours over the glaze—the latter two divisions being by far the most important. There are, besides, other matters dealt with, such as pottery marks and so forth. The profuse illustrations seem to deal rather with general manufactures than with special pieces; but for this reason they are, perhaps, the more valuable. The Chinese copies of majolica decorated with Christian scenes will interest the reader as well as the strong Persian influence in such pieces as that which, with decoration added at Lowestoft, is illustrated at p. 210. Within its limits this is an excellent book, to which the notes of Mr. Larkin give added value.

Tuscan Artists: Their Thought and Work. By *Hope Rea*. With an Introduction by *Sir H. B. Richmond, K.C.B., R.A.* With thirty-one plates. Redway, 1898. (5s.)

IN his introductory pages Sir William Richmond vouches for the excellence of this little book, especially the chapters dealing with the relation between Imagination and Art. Miss Rea's work deals sympathetically with the whole subject; her text is very readable, and shows an understanding of the subject which increases the pleasantness and value of the book. The treatise is necessarily not very deep, and is necessarily little more than a sketch, but it is well adapted to its avowed purpose—the use of travellers. The illustrations are well chosen, though not very well printed. It is a pity that the publisher defaces the half-titles of his volumes.

The Venetian Painters of the Renaissance, with an Index of their Works. By *Bernhard Berenson*. Third edition. Putnam's Sons, London, 1898. (1s. 6d.)

THE third edition of Mr. Berenson's masterly little volume contains many emendations and corrections, made the more conscientiously, perhaps, as in the author's opinion an opinion which we share the Venetian school is representative of the perfection of Italian Renaissance painting. It is a tribute to the intrinsic merits of Mr. Berenson's work that this issue has been called for so soon. The public, no doubt, has been attracted not more by the author's originality than by his conciseness—twenty-seven chapters in seventy-nine pages represent a record in extracted essence of criticism. Indeed, Mr. Berenson will be more satisfactory and oftentimes more convincing when he expands his bold statements of opinion. Most, but not all, misprints have been corrected; and his indexes represent perhaps the best and most valuable part of his labours.

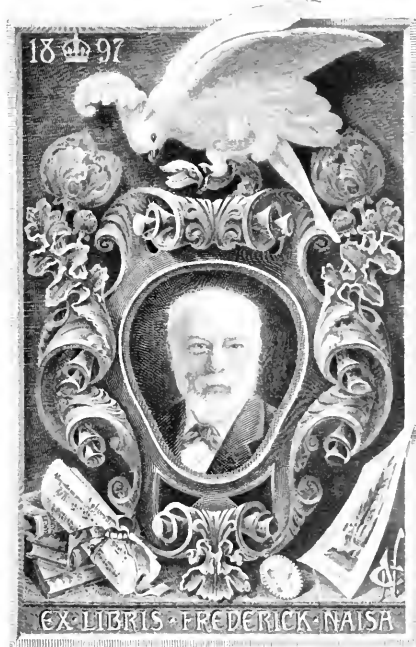
Lectures on the National Gallery. By *J. P. Richter*. With numerous illustrations. Longmans, Green and Co., London, 1898. (9s.)

THESE three lectures, intended for students of modern connoisseurship, deal with details not uninteresting to the general art-lover. Fra Angelico, Duccio, Bellini, Botticelli, are the principal masters he discusses. (By the way, why, when referring to Bellini's "Virgin and Child" in the National Gallery, does he not compare it with the "Madonna with the Two Trees" in the Venetian Academy? The same model sat, and the pose is almost identical; this would have helped him perhaps to fix his date positively.) We need not follow Dr. Richter into his arguments for new ascriptions, some of which undoubtedly recommend themselves for favourable consideration, while others inspire us with dread of what riot such a man might run had he control of the great gallery he here criticises. But we may be grateful for so suggestive and apparently so conclusive a demonstration as that which practically proves Botticelli's "Mars and Venus" to be an illustration of Poliziano's poem, "Stanzo per la Giostra" the subjugation of Giuliano de' Medici by the beautiful Simonetta. The perusal of such books as this as those of Morelli and his disciple Mr. Berenson adds to the delights of art-study, but they must leave the public more bewildered than ever.

Raphael. By *H. Knackfuss*. Translated by *Campbell Dodgson*. With 128 illustrations from pictures and drawings. H. Grevel and Co., London, 1898. (1s.)

THIS first number of a new series of monographs on great artists is, perhaps, chiefly remarkable for its cheapness. Never before have so many passable

illustrations of the pictures, frescoes, drawings, studies, and mosaics of the Master been placed before the reader at so low a cost. A charm for many readers, not perhaps the advanced student in the history of art, is the enthusiasm almost the emotion with which the author deals with his subject. At the same time, the book is treated in a very earnest and scholarly manner by, one would say, a lecturer speaking to a general



A BOOK PLATE.

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audience, telling his hearers in simple and lucid manner of the life and works of the painter, showing how they grew, and how circumstances brought forth work after work. By a plan so simple, Herr Knackfuss insidiously instructs the reader in the influences which were brought to bear on Raphael and his style, and which were reflected upon others. There is little cold science in the book, but the work is all the more popular for that.

Illustrated Souvenir Catalogue of the Exhibition of International Art, Knightsbridge. W. Heinemann, London, 1898.

IT was a happy idea to issue this "Souvenir," which is practically an *édition de luxe* of the Catalogue and reproductions, by Messrs. Carl Hentschel, of works which figured in the exhibition. Of these, seven are pictures by Mr. Whistler (including "Thames in Ice," the beautiful "Piano Picture," "Rose Corder," and "La Princesse du Pays de la Porcelaine"), and a couple of other photogravures are also presented. All those who visited the exhibition, and all those who did not, will equally be pleased with this admirably representative gathering of the masters of the "advanced" schools of painting and sculpture.

The Minor Poems of John Milton. Illustrated and decorated by T. *Garth Jones*. George Bell and Sons, London, 1898, (6s.)

There is something original in these decorations, a German feeling allied to an attempt at careful execution, and a suggestion of brilliant knife-work in the cutting, which is refreshing after so much modern mock-ancient Italian wood-design that has been the fashion for a few seasons past. Mr. Garth Jones has not got wholly away from that love of ugliness in form or feature which so often disfigures modern work by its affectation; but he has struck a new note that is interesting, and that should lead him onwards if he but look sincerely within himself and uses his own talent, instead of aiming merely at producing modern antiques.

From the same publishers we have **English Lyrics from Spenser to Milton**, well selected. But the illustrations will not add to *Mr. Ainslie Bell's* reputation; they are frequently perfunctory, mannered, and in few instances satisfactory.

Alphabets, Old and New. By *Louis F. Day*. Batsford, London, 1898, (3s. 6d.)

This book, unlike Mr. Strange's, does not aim at treating the subject historically. Yet it shows the developments of our alphabets, ancient and modern, selected with unerring taste and knowledge, and, in the many instances in which they are invented by the author, designed with an invariable feeling for beauty, constructional and actual. The most "ingenious," perhaps, are the least beautiful; but no one who has to use lettering need, with this book before him, ever reproduce the hideous forms adopted by so many designers and printers nowadays, in the belief that the quaint, the grotesque, and the "decorated," as understood by the modern typefounder, are "tasty" or even pleasing. For sculptors and artists this is a most useful number of the "Text-Books of Ornamental Design."

An "*Alphabet of Animals*," by Mr. *CAIROUX MOUTRE PARIK*, is very clever as to its drawings and amusing as to its text. Like so much modern work it is ugly, but, notwithstanding, it is a capital child's book. It is published by Blackie and Son.

MESSRS. ALEXANDER McBRIDE and EDWARD C. CLIFFORD have been elected members of the Royal Institute of Painters in Water Colours.

Mrs. ALEXANDER LANG ELDER has just presented to the National Gallery a painting of "Christ disputing with the Doctors" by Francisco de Herrera. It has been hung in Room XIV (No. 1676).

The book-plate illustrated on p. 287 was designed by Mr. CHARLES NAISH, and engraved by him in line. Mr. Naish is one of the few engravers who still practise this beautiful method of work.

In a reference to the troubles of the Miniature Societies in our February part, we referred to the resignation of the president and two members of council of the Society of Miniaturists as being due to the unauthorised issue of a circular by the vice-president. It has been shown to us that the resignations in question had no connection with the issue of the circular, and we hasten to recall a statement which we made on faith of inaccurate information provided to us.

In our notice of Mr. J. LEWINE'S "*Bibliography of Eighteenth Century Art and Illustrated Books*" we gave a list of the number of omissions which we thought of primary importance. The author draws our attention to the fact that two of these books—"Théâtre de Pierre Corneille (1761)" and Lucretius—"Della Natura delle Cose (1751)" are, as a matter of fact, duly

chronicled. This is indeed so; and we express our regret for the unfortunate oversight of our reviewer.

We are informed by the publishers of the volume entitled "Lord Leighton" which we reviewed in *THE MAGAZINE OF ART* for February that the block from the artist's celebrated drawing of "A Lemon Tree" offered to us for the purposes of our review had originally appeared in the pages of "The Studio." We need hardly say that had we been made aware of the fact we should not, as a matter of propriety and etiquette, have borrowed the illustration in question from our contemporary, or used it without acknowledgment.

We have to record the death of M. J. GUSTAVE Obituary. DELOYE, the French sculptor, at the age of sixty-one. He was born at Sedan, and in 1857 entered at the École des Beaux-Arts, where he studied under M.M. Lemaire, Joubroy, and Dantan. In 1862 he gained the second Prix de Rome, and since 1865 has been a regular contributor to the Salon. Among his chief works are the busts of Réjane, Roybet, Léon Noel, and Litré at the Institute, and a statuette of Catherine of Russia, designed for execution on Sevres porcelain. He was created a Knight of the Legion of Honour in 1892.

By the death of Dr. DUBRY FORTNUM another vacancy is caused on the Board of Trustees of the British Museum. Dr. Fortnum was born in 1829. He travelled extensively on the Continent in his youth, and seized the opportunity of cultivating his knowledge of the minor arts of the Renaissance upon which he was to become a recognised authority later on; and began his purchases for the marvellous collection of majolica ware, bronzes, etc., which he succeeded in making one of the finest in England. In 1888, purposely ignoring South Kensington, he presented the greater part of this collection to the University of Oxford, together with the sum of £15,000 to build a new Ashmolean museum. This was only accomplished after a great deal of friction with the Academical authorities, which was atoned for afterwards by his election as an Hon. Fellow of Queen's College and the conferment of the D.C.L. degree (*Honoris causa*) of the University. To the British Museum he had already given a large collection of insects, birds, and reptiles which he had formed in South Australia. He acted for a length of time as art referee to South Kensington Museum, and wrote, at the request of the Lords of the Council, Descriptive Catalogues of Majolica, etc., and of Bronzes in the Museum. Dr. Fortnum also made a study of gems, and was the author of many papers on that subject.

The death has occurred of M. *SECRETAN*, who acquired notoriety some ten years ago in connection with the great financial speculations in copper and the wonderful collection of works of art which was dispersed when the crash came. He was possessed of knowledge and taste as a collector, in proof of which it was remarked at the time of the sale that scarcely a single picture failed to fetch a much larger sum than he had paid for it. The feature of the sale, it will be remembered, was the competition for Millet's "Angelus," for which the French Government bid 553,000 francs. The total amount realised by the sale of the modern works in Paris was 10,000,000 francs, while seventeen old masters sold at Christie's brought in £27,281—a total of £127,281.

Mr. JOHN PHILLIP STAFFORD, for many years cartoonist to "Funny Folks," has died at the early age of forty-eight. He commenced his art life as a scene painter under Matt Morgan, but eventually settled down to black-and-white work in connection with comic journalism.

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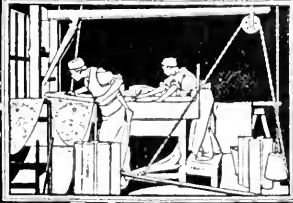
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