

"ROYAL ACADEMY PICTURES, 1899." Part 1 ready early in May.
(See Announcement within.)

MAY, 1899.

THE
MAGAZINE
OF
ART

ILLUSTRATED

CASSELL & COMPANY, LIMITED:
LONDON, PARIS, NEW YORK & MELBOURNE.

PRICE 1/4

[ALL RIGHTS RESERVED.]

[Issued Monthly. Subscription price, 19s. per annum, post free.]

Part 223.

UNIVERSITY OF TORONTO

2
23
107

UNIVERSITY OF TORONTO
MAY 1899



SPECIAL NOTICE!

Gentlemen requiring Good Fitting High-Class Shirts at Moderate Prices are invited to visit

THE CORAZZA SHIRT WAREHOUSE.

By Appointment.



By Appointment.

SPECIALITIES IN

Pure Spun Silk Underwear.

CAPPER, SON & CO.

Keep in Stock one of the LARGEST VARIETIES OF SILK UNDERWEAR of any house in the West End of London.

In every size, weight, and make, from an Indian Gauze substance to an Extra Heavy 20 Thread Manufacture.

Prices from—**VESTS** - - 11 - Each.

“ “ **TROUSERS** - 12 - Per Pair.

OF BEST ENGLISH MANUFACTURE GUARANTEED.

CAPPERS' CORAZZA SHIRTS

HAND-MADE, AND CUT ON THE PREMISES.

Made from Best English Longcloths and Superfine Irish Linens.

76 each, or 42 - the Half-dozen.—**SPECIAL VALUE.**

DRESS SHIRTS.—A Variety of Designs in New Corded Fronts, 10/6 each.

CAPPERS' NEWMARKET OR CANVAS SHIRTS

8/- each; 45/- the Half-dozen.

The Corazza Shirt Warehouse:

CAPPER, SON & CO.

(Successors to CAPPER & WATERS),

29, REGENT ST., PICCADILLY CIRCUS, W.

Illustrated Price List Free. ESTABLISHED 120 YEARS AGO.



Don't

Neglect your Eyesight!

MR. AITCHISON

MAY BE CONSULTED ON ALL MATTERS CONNECTED WITH DEFECTIVE EYESIGHT.

THE SUN, April 21st last, in an article on the Treatment of Defective Eyesight, says:—

“Mr. Aitchison gave our representative a practical illustration of his system of Sight-Testing, which, having had experience of methods used elsewhere, we can describe as being the *most perfect in existence*, yet so skilful and simple as not to upset even the most nervous child.”

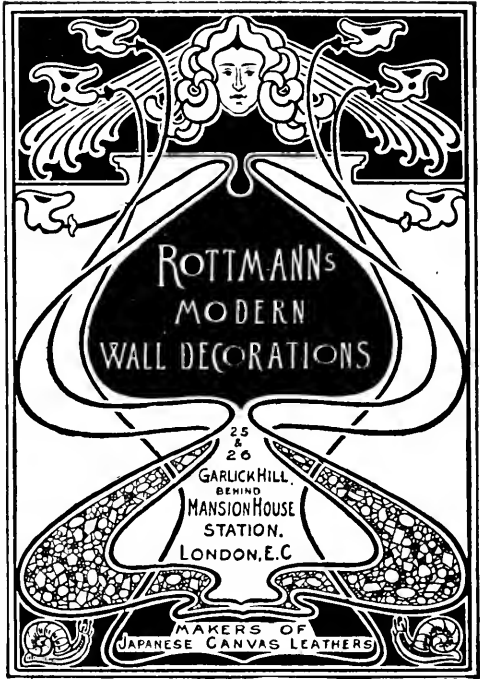
SPECTACLES & EYEGLASSES

At most Moderate Prices.

FULL PARTICULARS POST FREE.

AITCHISON & CO., 47, FLEET ST., LONDON.

Branches at 428, Strand, and 8, Poultry.



Messrs. Watts & Company, Limited.

Materials for the Furniture of Churches and Houses. EMBROIDERY AND TEXTILE FABRICS. DAMASK SILKS, STAMPED AND PLAIN VELVETS.

WOVEN STUFFS for HANGINGS. ALTAR LINEN.

METAL WORK AND ALTAR VESSELS.

Special pains taken to secure Beauty of Colour.

EMBROIDERY FOR LADIES' OWN WORKING.

WALL PAPERS. WALL HANGINGS.

All Articles from Designs of G. F. BODLEY, Esq., A.R.A.; G. GILBERT SCOTT, Esq., F.S.A.; and T. GARNER, Esq.

30, BAKER STREET, PORTMAN SQUARE, W.

EXQUISITE MODELS. PERFECT FIT. GUARANTEED WEAR.

THE Y AND N

Diagonal Seam Corsets

“No shape but this can please your dainty eye.—Shoulders square.

Will not split in the Seams nor tear in the Fabric.”

Made in White, Black, and all the Fashionable Colours and Shades,

in Italian Cloth,

Satin, and Coutil;

48. 11d.,

58. 11d.,

68. 11d.,

78. 11d.,

the pair, and upwards.



THREE GOLD MEDALS.

Caution.—Beware of worthless imitations. See that the Trade Mark “Y & N Diagonal Seam” is imprinted on every Corset and Box. No others are genuine. Sold by the principal Drapers and Ladies' Outfitters in the United Kingdom and Colonies.

JON. HARRIS & SONS, LIMITED,
 Art Embroidery Showrooms,
 25, OLD BOND ST., LONDON, W. (Over Benson's.)

Lovely Art Embroideries, Portières, Bed-Spreads, Table Centres, Curtains, &c. &c. Exquisite Designs. Worked in pure Flax Threads, lustrous and glossy as silk.

A large variety of traced and commenced Embroideries.

Artistic Flax Fabrics for Embroidery. Hand-made linens a spécialité. Flax Embroidery Threads in 300 Shades.

Illustrated Catalogue free on Application.

MANCHESTER: 33, King Street. BIRMINGHAM: 89, Corporation Street.
 PARIS: 10, Rue Poissonnière, 10. BERLIN: 19, Charlotten Strasse.

Works: DERWENT MILLS, COCKERMOUTH.

THE FACILE HANGERS FOR PICTURES AND PLAQUES, (As used in the Birmingham School of Art, &c.) AND **PATENT PICTURE LINE AND FASTENERS,**

Are both very strong, do not deteriorate in use, and enable re-arrangements to be made with the utmost facility.

PATENT BOOKSHELF FITTINGS,

As used in the Public Libraries of Liverpool, Glasgow, Birmingham, &c., enable an exact adjustment of Shelves to be made without trouble.

Illustrations and Particulars will be sent post free on application to

TONKS, LIMITED

(Late W. TONKS & SONS),

Moseley St., Birmingham.

LONDON SHOW-ROOMS—57, HOLBORN VIADUCT, E.C.

500 ARTISTS' PROOFS by all the most Eminent Artists.

GEO. REES, Savoy House 115, Strand.
(Corner of Savoy Street).

Beautifully Framed **ETCHINGS** and **ENGRAVINGS.**

MAKE THE
 CHOICEST and
 LASTING

WEDDING
 BIRTHDAY
 VISITING

PRESENTS.

CATALOGUES OF 1,000 SUBJECTS WITH ILLUSTRATIONS SENT POST FREE, 8 STAMPS.

CHAS KNOWLES & CO., LTD.
ART WALL PAPERS
 The Largest Show Room in London
 - Patterns on Application -
 164 King's Rd Chelsea London S.W.

HIGHEST AWARD at the CHICAGO EXHIBITION.

Sold everywhere in bottles,
 2s. 9d. & 4s. 6d.



Sample Bottle sent free by post on receipt of full postal address.

Sole Manufacturers -

COLEMAN & CO., Ltd., Norwich & London.

Over 4,000 Testimonials
 received from Medical Men.

The Autotype Company,

74, New Oxford Street, London, W.C.

PRODUCERS AND PUBLISHERS OF

Permanent Photographic Reproductions of
 Famous Works of Art.

ETCHINGS BY REMBRANDT.

THE AUTOTYPE COMPANY have the pleasure to announce the publication of a series of Copies of Etchings by Rembrandt, selected from the Collection at present exhibited in the Department of Prints and Drawings of the British Museum.

The Reproductions are made to exact size by the Company's "Autogravure" method of Photographic Engraving, and no pains have been spared to render them worthy copies of the originals.

Special attention has been given to the paper employed, and also to the tone of ink in which the prints are made.

It is believed these Reproductions represent the latest advances in the art of Photographic Engraving, and the Company confidently invite a close comparison of the results with the originals.

For the convenience of Collectors and others, the copies are printed on a uniform size of paper, 13½ by 10½, and are thus suitable for the portfolio, or for binding in book form.

A List of the Plates will be sent post free on application.

THE AUTOTYPE FINE-ART CATALOGUE NOW READY.

New Edition of 160 pages and Appendix. With upwards of 100 Miniature Photographs of Notable Autotypes, and 23 Tint Block Illustrations. For convenience of reference the Publications are arranged Alphabetically under Artists' Names. Post free, 1s.

THE AUTOTYPE COMPANY,

74, New Oxford Street, London, W.C.



"Black and White."
Henry Blackburn's
Studio.

THE
Art Schools
OF LONDON.

"Black and White."

MR. HENRY BLACKBURN'S STUDIO is open five days a week for the study and practice of DRAWING FOR THE PRESS, with expert Technical Teachers (Medallists).

[Private Instruction and by Correspondence.] Students join at any time.

The Students are taken "from one stage of practical education to another, commencing, when necessary, with drawing from the east, life, etc., and ending by the students seeing their own work reproduced in metal and printed at the type press."—EDUCATIONAL REVIEW.

123, Victoria Street, Westminster, S.W. (near Army and Navy Stores).

THE GOLDSMITHS' INSTITUTE SCHOOL OF ART, NEW CROSS, S.E.

Premier London School, Art National Competition, '97 and '98.

Special Summer Course, May to July. Day and Evening Classes.

Life (Costume and Nude) Design, Book Illustration, Repoussé Work, Wood Carving, Modelling (Life and Design), Painting, Art Needlework and Embroidery, &c.

AN OUT DOOR SKETCHING CLASS DURING THE SUMMER SESSION CONDUCTED BY MR. P. BUCKMAN.
STUDIOS LIT BY ELECTRICITY.

Fees and particulars on application to the Secretary, THE GOLDSMITHS' INSTITUTE, NEW CROSS, S.E.

WIMBLEDON ART COLLEGE.

A Residential Art School for Ladies.

SUBJECTS:—Drawing and Painting from Costume Model, S. 31-Life and Antique, Drapery and Composition, under Mr. LEXDEN POLLOCK. Evening Class from Female Life Model, Miss POSTLETHWAITE. Modelling, Mr. A. F. DRURY. Black and White, Mr. ARTHUR COOKE. Embroidery, Miss BENNETT. Ladies can join for Classes.

Prospectuses from the Hon. Lady Superintendent, Miss BENNETT, THE GARTH, WIMBLEDON; or from THE ART COLLEGE, 56, MERTON RD., SOUTH WIMBLEDON.

SOME NEW VOLUMES

PUBLISHED by CASSELL & COMPANY.

Completion of Sir Wemyss Reid's Life of Mr. Gladstone. Now Ready, price 7s. 6d.

The Life of William Ewart Gladstone

Edited by SIR WEMYSS REID. With Contributions by CANON MACCOLL, Rev. W. TUCKWELL, G. W. E. RUSSELL, HENRY W. LUCY, ARTHUR J. BUTLER, F. W. HIRSE, HERFORD F. ROBBINS, and other Writers having special knowledge of the subject.

Mar Pemberton's New Novel.
Now Ready, price 6s.

The Garden of Swords: A Story of the Siege of Strasburg. By MAX PEMBERTON.

Vols. I. and II. Now Ready, price 7s. each, of the Cheap Edition of The World of Adventure.

Fully Illustrated, with Eighteen Coloured Plates. Vol. III. (completing the Work) ready May 10.

Now Publishing in Eight Fortnightly Volumes, 3s. 6d. each. Cheap Edition of

Cassell's Popular Educator:

A Complete Encyclopedia of Elementary and Advanced Education. With numerous Illustrations, Coloured Plates, and Maps in Colour.

A Sixpenny Edition of

The Master of Ballantrae,

By R. L. STEVENSON, will be published in May.

CASSELL & COMPANY, LIMITED, London; Paris, New York & Melbourne.

TO BE GIVEN AWAY.

NOTICE.—The famous Copyright Story by TALBOT BAINES REED,

ENTITLED

"Follow My Leader;" or, The Boys of Temple- (now published at 3s. 6d.), will be [ton PRESENTED FREE OF CHARGE to Every Reader of

CHUMS

in the form of EXTRA EIGHT-PAGE SUPPLEMENTS, Illustrated, commencing in No. 346 of CHUMS, now ready, price 1d.

In the same number of CHUMS appear the Opening Chapters of a Grand New Adventure Serial, entitled AGAINST FIRE AND STEEL; In Eastern Hills with a Man-Tiger. By REGINALD WRAY. Illustrated by PAUL HARDY. The Number also contains the Offers of a "Chums" Bicycle and many other Valuable Prizes, in Easy Competitions, Open to All; and, in addition to numerous special features, a Chat with the World's Champion Cricketer, Dr. W. G. Grace.

The Biggest and Cheapest in the World.
WEEKLY, price 1d.; MONTHLY, 6d.

The New Penny Magazine.

Profusely Illustrated.

The STANDARD says:—"For cheapness it is unequalled; for not only is the quantity three or four times as great as is usually offered for a penny, but the quality of the writing and the pictorial work is better. . . Never before has so much been offered at so low a price."

Volume II, ready shortly, price 2s. 6d.

NEW AND FORTHCOMING PUBLICATIONS

OF

GEORGE NEWNES, Ltd.

A Popular Edition of

THE LAND OF THE MIDNIGHT SUN. By PAUL DU CHAILLU. With all the Original Illustrations and Map, printed in sumptuous style. In 12 Fortnightly Parts, 6d. each.

An Edition de Luxe of

HANS ANDERSEN'S FAIRY TALES. With upwards of 400 Original Illustrations, By HELEN STRATTON. 4to. In 14 Fortnightly Parts, 7d. each.

THE CITIZEN'S ATLAS (with Gazetteer). A thoroughly up-to-date and complete Library Atlas. Edited by the celebrated cartographer, Mr. J. G. BARTHOLOMEW, F.R.G.S. Crown folio. Sixty Double-page Plates, containing 100 Maps. In 20 Fortnightly Parts, 6d. each.

WIDE WORLD MAGAZINE. Vol. I., 680 pages, copiously illustrated, crown 4to, cloth, gilt leaves, 6s. 6d. (April to September, 1898.)

N.B.—This volume contains the Opening Chapters of the marvellous adventures of the now famous M. Louis de Rougemont.

WELLINGTON AND WATERLOO. By Major ARTHUR GRIFFITHS. With an Introduction by Field-Marshal Viscount Wolseley, K.P., etc., Commander-in-Chief of the Army. 288 pages, with numerous Illustrations, magnificently printed on superfine Art paper. Crown 4to, cloth, gilt leaves, 10s. 6d.

NAVY AND ARMY ILLUSTRATED. Edited by Commander C. N. ROBINSON, R.N. Vol. VI. (March 26th to September 17th, 1898). 624 copiously-illustrated pages. Crown folio, cloth, gilt leaves, 18s.

FARTHEST NORTH. Being a Record of a Voyage of Exploration of the ship *Fram*, 1893-96, and of a Fifteen Months' Sledge Journey by Dr. Nansen and Lieut. Johansen. Popular Edition. In 2 Vols., royal 8vo, illustrated, cloth extra, gilt leaves, 8s. 6d. each.

FLASHLIGHTS ON NATURE. Twelve Chapters on some Curiosities of Nature. By GRANT ALLEN. With about 120 Illustrations. Crown 8vo, cloth, 6s.

THE LIBRARY OF USEFUL STORIES.

THREE NEW VOLUMES.

THE STORY OF RELIGIONS. By the Rev. E. D. PRICE, F.G.S. Pott 8vo, cloth, 1s.

The forms of ritual and worship are sketched out, and an attempt is made to show the influence of each form of faith upon national and private life. *Facts* are set forth as clearly as possible, but *inferences* are left to the judgment of each reader.

THE STORY OF THE COTTON PLANT. By F. WILKINSON, F.G.S. With 38 Illustrations. Pott 8vo, cloth, 1s.

THE STORY OF PHOTOGRAPHY. By A. T. STORY. With 38 Illustrations.

THE HOME MAGAZINE. Edited by GEORGE CLARKE and FRANK NEWNES. Vol. I., 940 pages, royal 8vo, copiously illustrated, cloth, 5s.

THE LOST LINER. By ROBERT CROMIE, Author of "The Next Crusade," "A Plunge into Space," etc. Crown 8vo, cloth, 3s. 6d.

HINTS ON HEALTH AND BEAUTY. A complete Toilet Guide. By "MIRANDA." Long 8vo, illustrated cover, 1s.

"CONFOUND THAT BOY!" A Manual of Book-Keeping and Office Routine. Provides a practical and yet simple guide to junior clerks, or those entering on a business career. Crown 8vo, cloth, 1s.

TIT-BITS MONSTER COOKERY BOOK. 8vo, 1d.

TIT-BITS MONSTER TABLE BOOK. British, Foreign, and Colonial Weights, Measures, and Money Tables. 880 pages, 8vo, 1d.


SUNDAY BOOKS.

A Series of Attractive and Interesting Books suitable for Family Sunday Reading.

1. **THE SHADOW OF THE CROSS AND THE OLD MAN'S HOME:** Two Allegories by the Rev. WILLIAM ADAMS. With Frontispiece to each Allegory. 16mo, cloth extra, 8d.
2. **THE KING'S MESSENGERS AND THE DISTANT HILLS:** Two Allegories by the same Author. With Frontispieces. 16mo, cloth extra, 8d.
3. **THE COMBATANTS:** An Allegory by the Rev. EDWARD MONRO. With Frontispiece. 16mo, cloth extra, 8d.
4. **A YEAR OF MIRACLE:** A Poem in Four Sermons. By W. C. GANNETT. With Four Illustrations. 16mo, cloth extra, 8d.

Other Volumes in due course.

7-12, SOUTHAMPTON STREET, STRAND, LONDON, W.C.



Jno. Wilson's
Succrs., Ltd.,
159, BOND ST.
PIONEERS IN
ARTISTIC DAMASKS
DESIGNED BY
WALTER CRANF, LEWIS DAY,
R. ANNING BELL, &c.
Merchants of Old Fashioned
Sheeting and Table Linens.
LEADERS OF STYLE IN CURTAINS.
Specialists in Worked and
Embroidered Tea Cloths,
Handkerchiefs, &c.
GOODS AS MODERATE IN PRICE
AS ANYWHERE.
Illustrated Damask Curtain, &c.,
Lists, free.

IRON BUILDINGS & ROOFS



of every Description, Churches,
Bungalows, Cottages, Studios,
Farm Buildings, Cricket and
Lawn Tennis Pavilions, Shooting
Boxes, etc., new and second-
hand.
Every Description of Joinery Work.

HARBROW'S WORKS,


ADJOINING SOUTH BERMONDSEY STATION,
LONDON, S. E.

Twenty Medals, Established 1818.


CHICAGO EXHIBITION, HIGHEST AWARDS.

Wm. WOOLLAMS & CO.

ORIGINAL MAKERS OF
Artistic Wall Papers,



FREE FROM ARSENIC.
SOLE ADDRESS:
110, High Street (near Manchester Sq.), LONDON, W.



HARBUTT'S PLASTICINE

A PERFECT MODELLING PASTE
SUPERIOR TO WAX OR CLAY.
*Thousands of Testimonials from
Artists, Sculptors, Art Masters,
Teachers, and the Press.*

"I find your 'Plasticine' excellent
— the best I have used till now. It is
perfectly equal to what you claim."
— *ER. LAYERT, Royal College of Art,
South Kensington.*

"Much superior to the foreign
modelling pastes. My students use it
for their competition work."
— *JOHN
FOURIE, Kensington School of Art,
Brighton.*

"Plasticine" is a triumph, no庸er medium of expression.
It is plasticity itself. — *HENRY GORDON DUNBARSON, Bath.*

"I have used many kinds of modelling paste, but have found
none of them equal to your 'Plasticine.' — *MISS L. R. LATTER,
School Board for London.*

W. M. HARBUTT, A. R. Cell A., Bath.
A specimen pound packet post free on receipt of slip.

BUNTER'S NERVEINE.

Cures Toothache Instantly.
Prevents decay. Saves extraction. Sleepless Nights prevented. Neuralgic Headaches and Nerve Pains removed.

BUNTER'S NERVEINE. Sold by all Chemists, 1s. 1/2d.

Post Free by A. WILSON, 21, New Park Road, Brixton Hill, London, S.W.

PURILINE TOOTH POLISH

Will Purify and Beautify the Teeth with a Pearly Whiteness, Polish the Enamel; Prevent Tartar; Destroy all Living Germs; and Keep the Mouth in a Delicious Condition of Comfort, Health, Purity, and Fragrance. It is not a Powder or Soft Paste that will scatter over clothing and soil the toilet.

Price 1s. Sold by Chemists, Perfumers, &c. Post free by A. WILSON, 21, New Park Road, Brixton Hill, London, S.W.

PICTURE FRAMES.

H. MORELL,

17 & 18, Gt. St. Andrew Street,
BLOOMSBURY, LONDON, W. C.,

IMPORTER AND MANUFACTURER OF ALL KINDS OF
PICTURE-FRAME & ROOM MOUNDINGS,
Carver, Gilder, and Mount Cutter,

Having the Largest Stock in the United Kingdom, and a Large Staff of Experienced Workmen, is able to execute all Orders at the Lowest Rate, with dispatch. Send for Pattern Book, containing all the latest Designs (128 pages), post free for nine penny stamps.

MELHUISS'S Famous TOOLS

FOR ALL WORKERS IN
Metals and Woods.

AWARDS FOR EXCELLENCE:
Bronze Medal, 1884; Gold Medal, 1890.

We hold for Immediate Delivery the Most Varied and Complete Stock in this Country.
For Price and Quality Cannot be Surpassed.

RD. MELHUISS, SONS & COY.,

84, 85, & 87, FETTER LANE, LONDON, E. C.

Goddard's Plate Powder

(NON-MERCURIAL)

For more than Half a Century this Powder has maintained an unvaried reputation throughout the United Kingdom and the Colonies as the BEST and SAFEST article for CLEANING SILVER and ELECTRO-PLATE.

Sold everywhere in Boxes, 1s., 2s., 6d., & 4s. 6d., by Ironmongers, Grocers, Chemists, Silversmiths, &c.

SIX GOLD MEDALS.

CONTENTS OF THIS PART.

PAGE

"MRS. MARK CURRIE." By GEORGE ROMNEY Frontispiece
 "THE WOUNDED CAVALIER." By WILLIAM SHAKESPEARE BURTON To face 296
 "THE QUEEN'S CREAM-COLOURED HORSES." Study by JOHN CHARLTON 316
 WILLIAM SHAKESPEARE BURTON. By F. RIMBAULT DILDIN. With a Portrait of WILLIAM SHAKESPEARE BURTON (by Himself), and Five Illustrations of his Works: "An Underesting Novel;" "An Auto da Fé;" "The World's Ingratitude;" "Study of the Painter's Daughter;" and "An Italian Study" ... 289
 TWO ORIENTAL CARPETS IN THE SOUTH KENSINGTON MUSEUM. By A. B. SKINNER, Assistant Director, South Kensington Museum. With Five Illustrations 296
 ROMNEY'S "MRS. MARK CURRIE." Note on the Frontispiece 298
 THE GOTHIC IN TYROL. By W. A. BAILLIE-GROHMAN. With Eight Illustrations 299
 "PORTRAIT OF A LADY" by KEMBRANDT. With a Note 304
 JEAN DAMPT. By HENRI FRANTZ. With a Portrait of DAMPT by AMAN JEAN, and Nine Illustrations of his Works: "A Statuette in Ivory;" "St. John;" "Bast in Wood and Ivory;" "The End of the Dream;" "A Fireplace in Stone;" "A Bookcase;" "Chair Executed for Victor Hugo's Great-Grandson" and "Detail of Chair;" and "Raymondin and Melusine" 307
 MR. JOHN CHARLTON'S OFFICIAL PICTURE OF THE QUEEN'S DIAMOND JUBILEE, 1897. With Seven Illustrations 312
 "THE MAGAZINE OF ART"—ITS MAJORITY: A RETROSPECT. With Six Illustrations 316
 "THE GREAT FIRE OF LONDON." By STANHOPE A. FORBES, A.R.A. 321
 SOME ILLUSTRATED VOLUMES. With Six Illustrations 323
 THE ART MOVEMENT:
 THE ART OF GEORGE C. HAITE, DESIGNER AND PAINTER.—I. Designs for Metal Work and Leaded Glass. By WALTER SHAW SPARROW. With Six Illustrations 325
 ART IN SCOTLAND: THE ROYAL SCOTTISH ACADEMY. With Two Illustrations 328
 A WOVEN MEMENTO OF THE JUBILEE. With Two Illustrations 329
 NOTES AND QUERIES 330
 THE CHRONICLE OF ART—MAY. With Six Illustrations: "Aston Webb, A.R.A.;" "Pre-Historic Billiards;" "Jane Welsh Carlyle," by SAMUEL LAURENCE; "J. M. W. Turner, R.A.," by CHARLES TURNER; "Cleaners Resting on a Stile," by BIRKET FOSTER, R.W.S.; and "The Late Birket Foster, R.W.S." ... 331

Geo. Rowney & Co.'s

Patent Ring-Bound

Sketch Books

"WHATMAN BOARD"
RING-BOUND
SKETCH BOOKS.

Containing 8 Leaves.

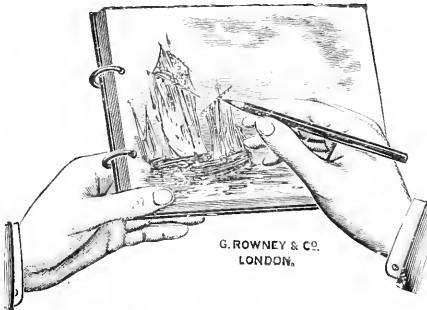
	PRICE
	s. d.
16mo Impl. 7¼-in. × 5¼-in. ...	1 3
8vo Impl. 10½-in. × 7¼-in. ...	2 0
4to Impl. 14½-in. × 10½-in. ...	3 6

WHATMAN RING-
BOUND
SKETCH BOOKS.

Containing 30 Leaves.

	PRICE
	s. d.
32mo Impl. 5-in. × 3½-in. ...	0 9
16mo Royal 5½-in. × 4½-in. ...	1 0
Pocket Size, 7-in. × 4-in. ...	1 0
16mo. Impl. 7-in. × 5-in. ...	1 3
8vo Royal 9-in. × 5½-in. ...	1 6
8vo Impl. 10-in. × 7-in. ...	2 3

(Patent No. 7268.)



CARTRIDGE RING-
BOUND
SKETCH BOOKS.

Containing 36 Leaves.

	PRICE
	s. d.
32mo Impl. 5-in. × 3½-in. ...	0 6
16mo Impl. 7-in. × 5-in. ...	1 0
8vo Royal 9-in. × 5½-in. ...	1 3
8vo Impl. 10-in. × 7-in. ...	2 0
4to Impl. 14-in. × 10-in. ...	3 0

Other Sizes in Preparation.

The convenience of this method will be readily appreciated by all when sketching.

The leaves can be turned right back without injuring the binding, and will thus take only half the space of an ordinary book.

There will be no loose sheets flying about when windy.

Any of the leaves may be detached without loosening the remaining ones.

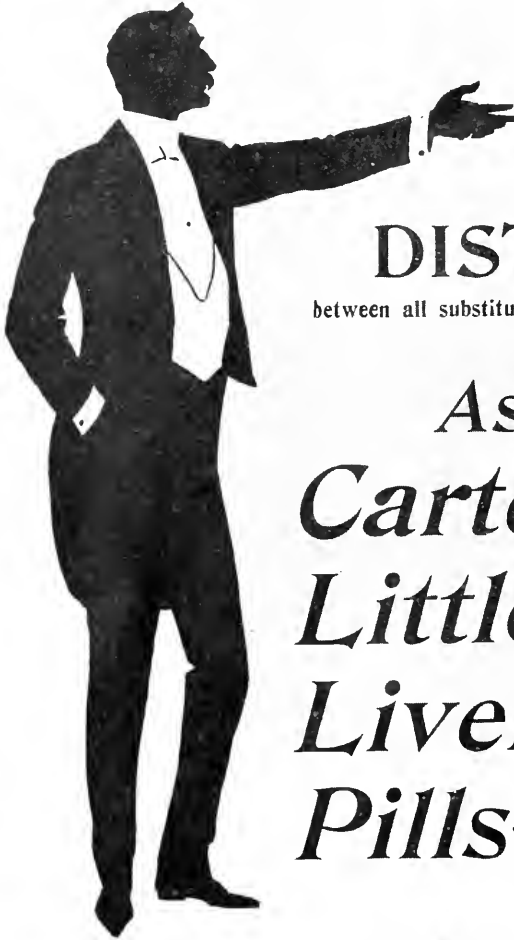
There is no Increase of Price.

Manufactured only by **GEORGE ROWNEY & CO., 64, Oxford St., London.**

To be obtained from all Stationers and Artists' Colourmen throughout the Kingdom.

THIS

**is the only Genuine kind.
Any other kind is not Genuine.**



DISTINGUISH

between all substitutes, imitations, and counterfeits, and the
tried public favourite.

Ask for
**Carter's
Little
Liver
Pills—Carter's.**

*Small Pill.
Small Dose.
Small Price.*

Say "CARTER'S" twice — and
be sure they are
"CARTER'S."

**Cure Torpid Liver, Sick Headache, Biliousness,
Sallow Skin, Pain in the Back. 1s. 1½d. at Chemists.**



MRS. MARK CURRIE

FROM THE COLLECTION OF THE NATIONAL GALLERY

WILLIAM SHAKESPEARE BURTON.

BY E. RIMBAULT DIBDIN.

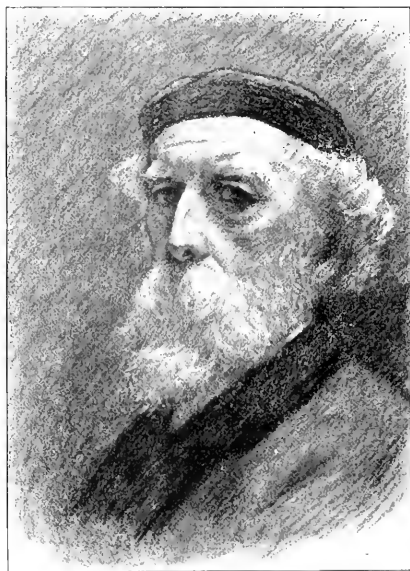
LESS than a year ago, while looking at Mr. Albert Wood's large, yet choice, collection of pictures at Bodlondob, my attention was arrested by a painting, evidently by one of the early English Pre-Raphaelites. My host, after remaining silent for a few minutes while I examined it, challenged me, with a twinkle in his eye, to assign it to its author. There was something of Holman Hunt—especially the butterfly—something of Millais, something of Madox Brown; but I was baffled by an individuality, a quality of difference that forbade me to commit myself. "It is by Burton," said Mr. Wood. "Surely not Sir Frederick Burton?" I replied: "this is utterly unlike anything of his that I have seen." "No; this is by William Shakespeare Burton," was his answer. I was humbled. Here was a man evidently in the front rank of the Pre-Raphaelites as regards accomplishment, and I had never heard of him.

I have since regained some measure of self-respect, for though I have asked many painters and lovers of pictures about the artist, and have heard many interesting details about various Burtons great and small, I have met very few who had even heard of the subject of this paper, and their stock of information, excepting in one or two instances, was of a very meagre description. From books on art and artists there is even less to be gleaned.

Mr. William Shakespeare Burton was born in London on the 1st of June, 1826. His father was William Evans Burton, also a Londoner, whose eminence in another art won for him in America, where the latter part of his life was spent, the description of "the greatest low comedian of the age." A tendency to the polite arts began at least a generation

earlier, for the grandfather Burton, who was a printer, is described as a man of learning and piety with literary leanings, one fruit of which was his "Researches as to the Religion of the Eastern Nations." From a roving father such as his, and a mother cast in no ordinary mould, a commonplace son was not to be expected. The boy grew up in a home not wholly altered since his father had deserted it in quest of peace. Though sympathising with the wanderer, however, he resolutely stood by his mother. He was educated at King's College, Somerset House, until he was sixteen; at which age a sense of duty impelled him to begin the battle of life in order to support his mother and himself. What to do seems to have been a question easily answered; artistry was in his blood. From infancy, the lonely babyhood of an only child, he had dwelt with books and pictures. He lingered

them, read them, grew to love them. Delicate and sensitive, he was keenly alive to beauty of form and of thought, and the longing was born in his mind to devote life to the creation of beautiful things. At first he leaned to the august Mother of the Arts, but passionate delight in colour led him inevitably to the service of painting. The path for him was not flower-strewn: he must not only study but earn money. Black and white designs for printers, and tentative pictorial efforts were done for pay, while all his remaining time and energy were given to copying in the National Gallery, and solitary study in a spacious and much-loved garret which he was allowed to use by a kindly print-seller in the Strand who admired his courage and industry. This good fellow lent him pictures to copy, and exhibited his productions in the shop window.



WILLIAM SHAKESPEARE BURTON.

From a Chalk Drawing by Himself.

One of these, a copy made in the National Gallery, attracted the notice of Tom Taylor, dramatist and critic. When he had learned the boy's pathetic history he sent for him, encouraged him, found him work, and befriended him in other ways. The friendship thus formed only ended at Tom Taylor's death. "He was such a plucky little chap," said this opportune patron: "he was so delicate-looking, and yet he was so tough. He had a mind of his own and a will of his own,

came and also an invitation to the boy to give up the project of becoming "a beggarly painter" and come across to him. The youngster was tempted, but was able to say "No." He meant to be a painter, and he meant to look after his mother, so he remained in England.

In dealing with a life so long and fruitfully employed, so full of vicissitudes, as that of Mr. Burton, I do not intend to exhaust the subject-matter, but content myself with notes on some of



AN UNINTERESTING NOVEL.

and there he was, tackling that very eccentric lady, his mother, attending the School of Design at Somerset House, 'pegging away at black and white in that garret all by himself, placing his work with any printers who would have it, and copying pictures in the National Gallery, and no one to wish him God-speed. That is what he was when I saw him first." Through Tom Taylor he had some initial letters accepted for early numbers of "Punch."

To be a Royal Academy student and a bread-winner as well was no small matter for a delicate youth, and his working day was usually one of sixteen hours. Fortunately, Burton *père* somehow had tidings of the filial struggles, and his heart went out to his off-spring. Remittances

the most interesting incidents. His career at the Royal Academy Schools was crowned by the award of the gold medal for historical painting in 1851, to his "Delilah begging the Forgiveness of Samson in Captivity." Until four weeks before sending-in day, the shy, despondent, and over-worked artist had no intention of competing. Urged, however, by friends, whose estimate of his powers was much beyond his own, and by Tom Taylor in particular, he at last resolved to make the attempt. I have not seen the picture, and cannot ascertain where it is, but Mrs. Burton has described it to me from her recollection of the original cartoon, now lost. Samson, nude save for a tiger-skin, lies chained against a tree-trunk, guarded by armed Philistines. Delilah, beautiful

enough to make us extenuate her victim's folly, kneels beside him, torn by the anguish of penitence; but his head is disdainfully averted. With her are two girls faintly dressed in tender clinging draperies. Behind, a boy is playing with a serpent: a detail which may be taken either for a symbolical epitome of the story, or a subtle reference to the Greek mythological hero, who, in his feats of strength and amatory misadventures, presented so many resemblances to the son of Manoa.

The picture did not come uppermost in the first voting. But, as is the case with much of Mr. Burton's subsequent work, the elusive but pregnant spiritual sentiment gradually made its effect, and at last the medal was awarded to him, very greatly to the surprise of himself and several very confident expectants. To have produced so complex and finely-finished a picture at all in so short a time was a remarkable *tour de force*. It was only accomplished by great application, and the constant labour both by daylight and gaslight seriously affected the young painter's eyesight, and probably contributed to the tendency to violent headaches which has been the bane of a great part of his life.

Mr. Burton's first exhibit at the Royal Academy Exhibition was in 1846, when he showed a picture of a favourite dog. During the thirty following years his contributions to the annual displays at Somerset House, according to Mr. Graves, numbered seventeen.

In 1852 Mr. Burton was commissioned by Lord Dufferin to illustrate a poem by his Lordship, which had for its theme catholicity of thought: the need for patient tolerance between minds which are striving by many ways to reach the common goal of Truth. The poem found a congenial mind in Mr. Burton, and his thorough appreciation of it resulted in a series of designs remarkable for elegance, fecundity of invention and sympathetic insight. The pleased author said, "You are the better poet as well as being a draughtsman."

The first great success was in 1856, when "The Wounded Cavalier" was hung on the line next Mr. Holman Hunt's "The Scapegoat." It attracted a great deal of notice and admiration, although, through some irregularity, the title and artist's name were omitted from the official catalogue. Mr. Burton has not hesitated to publish his opinion that this was deliberately done; that it was a link in a long chain of slights and injuries dealt out to him by the Academy, and due in part to remissness in paying blackmail to those all-potent though obscure functionaries, the porters! It seems that the picture had a narrow escape of being rejected. Cope, rambling about the

galleries, noticed a solitary picture with its face to the wall in a remote room. Idle curiosity made him do what most of us would do he looked at it, and, being greatly impressed, made inquiries. Nobody knew anything about it, and the assembled Academicians when he took it to them declared with one voice that they had never seen it before. They admired it, but the walls were covered and no suitable place was left. Cope very generously withdrew one of his own pictures and so solved the difficulty. From this it will be seen that however wicked Academicians may as a body be considered by outsiders, they are moved by noble disinterestedness.

It was "The Wounded Cavalier" that introduced me to Mr. Burton's art. A more favourable introduction could not have been, for it is in some respects his most remarkable picture. That acute critic, Mr. W. M. Rossetti, is said to have characterised it (very much to the painter's annoyance) as the work of a man who depended for effect on detail and truthful imitation of natural objects and effects apart from emotion. In this estimate, however, he was, I think, mistaken. Marvellous skill in imitation is certainly shown—one can scarcely conceive it carried further; but the ethical purpose of the composition is neither insignificant nor obscure.

The incident imagined by the painter having often been misunderstood, it may be well to describe it. The cavalier, while faithfully discharging some such duty as the carrying of letters or despatches, has been set upon in a lonely wood, and after a brave defence, desperately wounded, robbed, and then left to die; the assailants escaping by the suggestive breach in the wall. The puritans on their way to meeting have found him. The man stands aloof, full of sectarian hatred, and glares angrily at the gorgeous apparel and the scattered playing cards of the victim. The girl's simpler, more humane nature blinds her to everything but the crying need for help. Compassion rises superior to party and prejudice.

Such a picture was obviously produced only as a result of long and unremitting labour. Begun late in the summer of 1855 it kept Mr. Burton very hard at work till late in the winter. It is worth recording as an illustration of the passionately conscientious method of early Pre-Raphaelite days that the painter was careful to select his landscape setting in the grounds surrounding an old cavalier mansion near Guildford, occupied at the period of the picture by Sir Thomas More. In order to get a true view of the scene and to study the fern,

bramble, and other growths. Mr. Burton had a deep hole dug for the accommodation of himself and his easel, and there he sat day by day, to the vast astonishment, doubtless, of all who passed by.

The picture was purchased by Mr. Agnew, who sold it to Mr. J. Arden, of Rickmansworth. At his death it passed, again through the medium of Mr. Agnew, to its present possessor.

The method is uncompromisingly Pre-Raph-

artist had ever painted. The Academy, however, rejected it. The untiringly helpful critic invited some members of the Selecting Committee to dinner, and, confronting them with the picture, asked why it was not hung. They declared they had never seen it before.

The work, worry, and disappointment attending this fiasco, added to the continual strain of contact with his mother's difficult temperament, were too much for the painter to bear. His



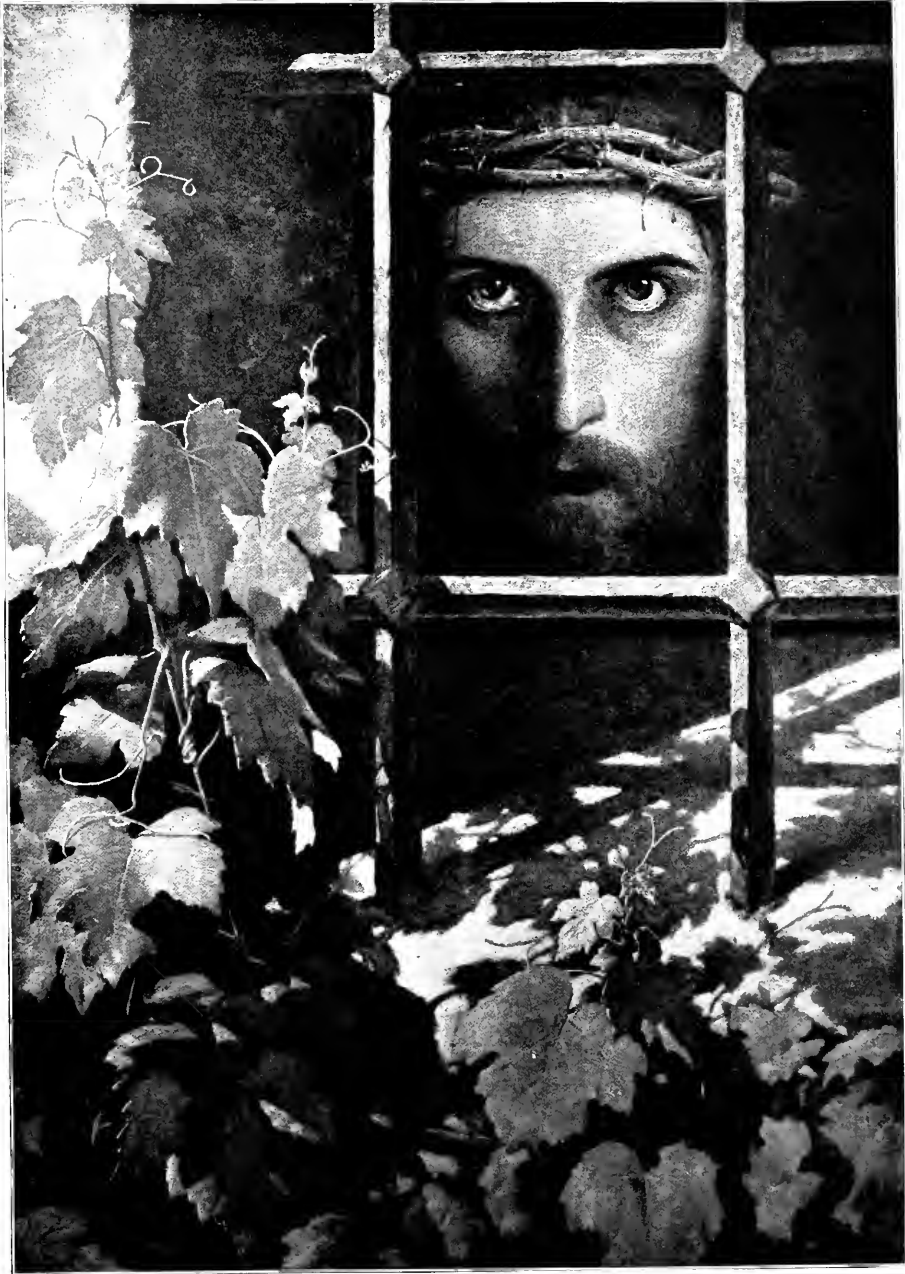
THE AUTO DA FÉ

acrite. Mr. Burton never had any connection with the famous brotherhood, but, as with other distinguished painters, the new tenets found a fruitful soil in the eager sincerity of his temperament. The need for artistic reformation was in the air, and this lonely, convention-hating, earnest student at once reached out to the offered means of escape from the cynically shallow, facile methods of painting which were in vogue.

Influenced by Mr. Rossetti's criticism, Mr. Burton selected a subject for his next picture which should be obviously emotional: "The London Magdalen." It represented a fallen woman, praying outside a church which, like Gretchen, she dared not enter. I do not know where the picture is; Tom Taylor greatly admired it, and said the girl's head was the best the

health broke down, and he endured continual torture from headaches and disorder of the eyes. Tom Taylor having carried him to Mr. Quain, he was ordered absolute rest in darkened rooms as the only preventive of blindness. So a rest ensued, during which he found several kind and helpful friends, prominent among them Sir Alexander and Lady Duff-Gordon.

When the clouds lifted a little, Mr. Burton wisely determined to avoid one source of worry by setting up a home of his own. In spite of his troubles with the Royal Academy, he was making progress with the public and getting better prices for his work. So he fell in love with a beautiful cousin and married her. The two young people were singularly alike in temperament—shy, melancholy, and romantic—but their married life promised to be a happy



THE WORLD'S INGRATITUDE.

From the Painting by William Shakespeare Burton, in the Possession of Mrs. Cocheril.

one. In seven years, however, it was ended by Mrs. Burton's shockingly sudden death: her husband left her laughing over some little mutual pleasantry, and returned into the room ten minutes later to find himself a widower.

In Guernsey Mr. Burton undertook a commission for Mr. W. Vokins to paint a picture of the sea. He chose his station at a spot on the rocks very difficult of access. One day, when going to work loaded with the usual impedimenta, he had a fall so severe that he lay unconscious on the shore for a long time and only revived when the advancing tide was so close on him that some of the painting materials which had fallen with him had been carried away. Thereafter nothing would induce him to return to his labours, and the picture was never finished. It is said that Mr. Ruskin remarked to him one day when he was at work on this canvas:

"Why do you waste your time painting with the fine minuteness of a photograph?" Some days later the great critic came again, looked long at it, and exclaimed, "Ah, a noble study, a glorious rendering of the force and depth and breadth of light-filled water and wave-worn rock. Photographs can give scenery, but it needs the heart of a human being, a painter, to reproduce the caprices of the overwhelming ocean."

In spite of ill-health and trouble, Mr. Burton pursued his much-loved art with undiminished ardour during the years of his marriage and widowhood, and produced some of his best-known pictures, "Telf's Son," shown at the Royal Academy in 1858, was purchased by Lord Dufferin. This picture has always been a favourite, and the artist, long afterwards at Florence, painted two replicas on commission.

In 1865 Mr. Burton was married to the lady who has ever since been his faithful, congenial, and helpful companion. In 1868 he removed to

Italy, whence he did not return until his mother's death in 1876. The greater part of the interval was spent in Florence, which, with its splendid art galleries and artistic associations, could not fail to be intensely attractive to him. In

addition to original work, he studied the masterpieces of the great Pre-Raphaelites in the Pitti and Uffizi galleries, and made some memorable copies, such as those of Botticelli's circular "Incoronazione" and his "Madonna with the Singing Angels," for the Grand Duchess Marie of Russia.

This labour was interrupted for eight months by the accident of a severely scalded hand; and an original work, "Dante and Beatrice," was stopped by a more grievous disaster—the sudden death, at the age of nine, of his only son.

The prostration following this cruel blow resulted in an attack of paralysis which disabled Mr. Burton for

months. He left Florence for Naples, and thence went to Monte Cassino. The troubles of this time were aggravated by a failure of supplies from home, due to the fact that the elder Mrs. Burton, regarding the death of her only grandson in the light of a personal wrong, could not be prevailed on by any argument to remit money due to her son. "He must come and get it himself," she said. At last her silence was broken by a message that she was dangerously ill. Mr. Burton hastened home with all possible expedition only to find he was too late.

Apart from the joy of work in the service of art, Mr. Burton had but scant pleasure in life after his return from Italy, for his physical condition was unsatisfactory, and that neuralgia of the brain which has clouded his life became a crushing, ever-present evil. Even art brought its contribution of distress, for "The Angel of Death," his most important picture at this time, was twice rejected at the Royal Academy. In 1882 a second break-down came, and it was not



STUDY OF THE PAINTER'S DAUGHTER.

until a period of seven years had elapsed that he recovered suddenly and surprisingly from a state of cerebral exhaustion during which even art was laid aside and people who had known him concluded that he had passed out of life for ever. Since his remarkable recovery ten years ago Mr. Burton has enjoyed much better health, and, though frail and sensitive beyond most men, he is now erect and alert as few are at the age of seventy-three, with bright blue eyes as keen and unclouded as a boy's, and all perceptions undimmed. The last decade has been one fruitful of good work—portraits, genre, and other subject-pictures, designs of various kinds, including illustrations for Mrs. Burton's story for girls, "Annabel." In all these activities Mr. Burton has given ample evidence of powers thoroughly repaired after his long period of inaction; one more proof, if any were needed, that the painter, like the pear tree, may blossom and bear choice fruit with undiminished vigour to the extreme limit of a long life. The most important pictures of recent years have been "The Blessed Damozel," "Auto da Fé," and "The King of Sorrows" (shown at Burlington House in 1897).

In "The Blessed Damozel" Mr. Burton addressed himself to the seemingly hopeless task of realising on canvas that wonderful poem of the boy Rossetti which the middle-aged man Rossetti himself painted in most memorable and convincing fashion. The result, however, has justified the attempt. In art there are many ways, and in the subtle spiritual grace of Mr. Burton's "Damozel" there is no trace of imitation of the lusty super-sensual mediævalism of Rossetti's picture. For most of us, when we have brushed aside prepossessions, the former will come much nearer expressing our own inner conceptions of the theme. In "Auto da Fé," also known as "The Heretic," a moving illustration of old-time methods of

conversion (now, happily, disallowed) is presented with true dramatic vigour forcible, yet restrained. The beautiful head of the central figure was painted from one of the three daughters, whose love has contributed not a little to the happiness of the painter's later life—happiness sadly marred by the recent death of one of them and the illness of another. Several of his pictures contain portraits of one or more of them, as, for instance, "An Uninteresting Novel" and "The Fair Button-hole Maker." The latter is probably the last canvas which Mr. Burton painted with the intense fidelity to finish and detail of the early Pre-Raphaelite manner; for he, like Millais and others, soon recognised that it was no more than a valuable educational discipline, to be left behind when it had yielded its lesson of conscientiousness and fidelity in the translation of beauty.

It would be out of place and tedious to attempt

even an approach to a full account of Mr. Burton's life-work. To the few of his chief pictures which have been mentioned I will only add his "Mary Mother," "Mary Magdalen," "Ecce Homo," "Angels at the Sepulchre," "Peace and War," "Flowers for Poor Mamma," and "The World's Ingratitude," this last a small but most impressive conception of the divine Sufferer for Sin. It is characteristic of the imperfectness with which Mr. Burton's art has been put before the public that so striking a conception and one so well calculated for wide popularity (despite its singular merit) is not known and has never been engraved. This is all of a piece with his history. Many men of fewer parts have



ITALIAN STUDY.

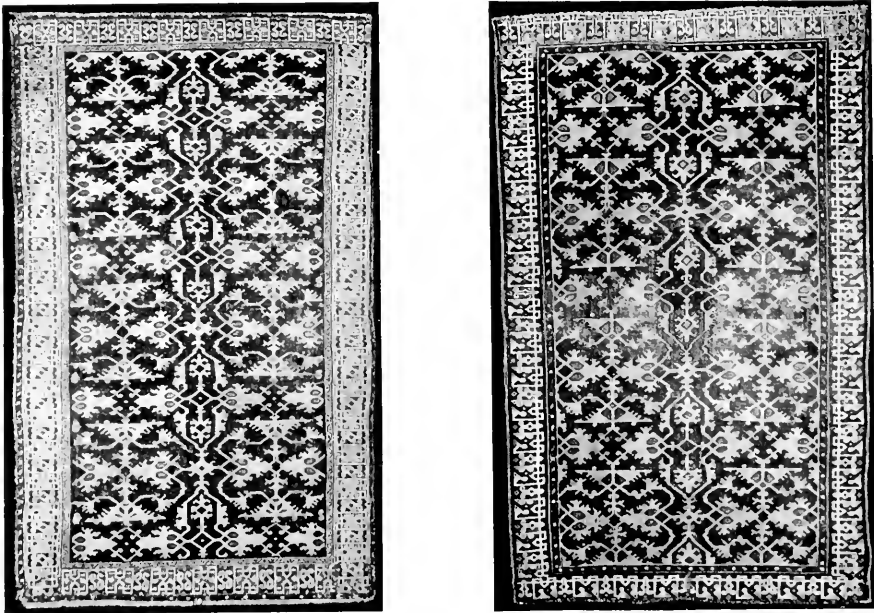
figured largely on the Scene of Life, and their names and works have become familiar, while he has laboured on in shrinking retirement, avoiding that personal contact with his fellows by which alone a man's claims are likely to be asserted during his lifetime.

TWO ORIENTAL CARPETS IN THE SOUTH KENSINGTON MUSEUM.

By A. B. SKINNER, ASSISTANT DIRECTOR, SOUTH KENSINGTON MUSEUM.

STUDENTS of Art will have observed how frequently the old Italian masters introduced representations of Oriental carpets into their pictures,* fully appreciating the decorative value of their fine designs and the beauty of their

scribing Turcomania, remarks that the Turcomans, including the Armenians and Greeks, "weave the finest and handsomest carpets in the world." The manufacture of carpets must, however, have been carried on over a very much



TWO ORIENTAL CARPETS.

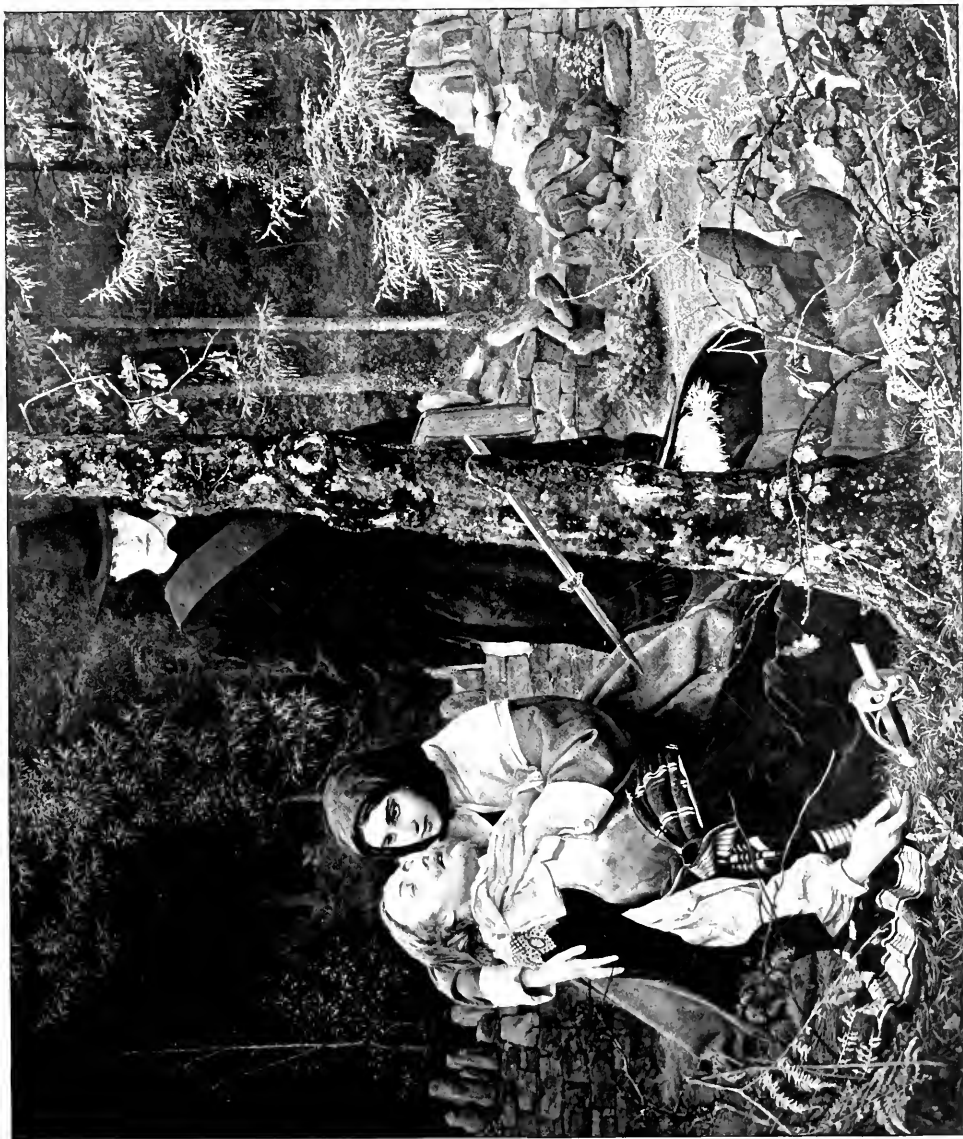
In South Kensington Museum.

colour. By these records a great service has been rendered to those interested in the study of the history of carpets, since some idea may be formed of the date of existing specimens by comparing their patterns with those in the pictures. In the days when these pictures were painted, the Italians had very extensive commercial relations with the East, and included among their imports great numbers of carpets. It is scarcely possible to state with accuracy where they were made, but Marco Polo, in his travels, when de-

* Alt Orientalische Teppichmuster nach Bildern und Originalen des xv.-xvi. Jahrhunderts gezeichnet von Julius Lessing, 1877.

wider area in Western Asia.* The Italians eagerly bought these splendid works of art for their palaces and churches, and used them not only as coverings for the floor, but also as tablecloths and hangings. On the walls of the Hospital of Santa Maria della Scala at Siena, are some frescoes painted by Domenico di Bartolo between the years 1410 and 1411, in which rich Oriental carpets are displayed on the gorgeous marble floors. In Benozzo Gozzoli's fresco of Rebekah and Eliezer in the Campo Santo at Pisa, painted between 1469 and 1485, the artist

* Oriental Carpets, Vienna, 1892. Essay on Animal Figures in Oriental Carpets, by Dr. W. Bode.



THE WOUNDED CAVALIER

From the Printing by William Shakespeare Barton.



THE MADONNA AND CHILD.

From the Painting by Girolamo dai Libri, at Verona.

shows carpets used as hangings.* It does not happen very often that the almost exact pattern of an existing carpet is found in a picture. This is, however, the case as regards two carpets which have been recently added to the Oriental collection in the South Kensington Museum. They were acquired in Florence, and have no doubt done duty for many years in some church, being much worn by constant use. Their patterns are very similar, and their colour is chiefly yellow on a red ground; the broad borders are filled with designs adapted from Kuffie characters. At Verona, in the church of San Giorgio Maggiore, there is the famous picture by Girolamo dai Libri (b. 1171, d. 1556) of the Madonna and Child between San Lorenzo Guistiniani and San Zeno. The centre of the carpet, at the foot of the Madonna's throne, has a design of the same character as on the two specimens now in the Museum. This picture, it may be mentioned, bears the date

* Water-colour drawings of this fresco, and of two in the Hospital at Siena, are in the South Kensington Museum.

1526. In the Borghese Gallery at Rome is a portrait of Marcello Cervino, who became Cardinal of Santa Croce di Gerusalemme at Rome in 1539, was elected Pope in 1555, and died twenty-two days after his elevation to the Pontifical throne. Marcello as a cardinal is seated by a table covered with an Eastern carpet, which has practically the same central design as on one of the carpets in the Museum. It will also be noticed that the small portion of the border by the Cardinal's knee is almost an exact replica of the border on this same carpet. This picture was painted by Jacopo Carucci da Pontorno (b. 1491, d. 1557).

The type of border shown on these carpets is to be found in pictures of a still earlier date than those just mentioned. The Berlin Museum possesses a picture by Ambrogio Borgognone (b. about 1155, d. about 1523) of the Virgin and Child, with St. John the Baptist on one side and St. Ambrose on the other. The steps to the throne, on which the Virgin is seated, are covered with



THE VIRGIN AND CHILD, WITH ST. JOHN THE BAPTIST AND ST. AMBROSE.

From the Painting by Borgognone at Berlin. From a Photograph by Franz Hanfstängl.

a carpet having a border similar in style to those on the Museum carpets.*

Further search would, no doubt, bring together other pictures, not necessarily Italian.†

* This article is dealing only with Eastern carpets in Italy, but it may not be out of place to notice, as a second illustration of a specimen of early date, the carpet border with its simulated Kufic characters, in the triptych in the hospital at Biuges, painted by Hans Memling for Master Nieuwenhove in 1487.

† Bartholomeus Van der Helst (b. 1611 or 1612, d. 1670) has painted a carpet of this style in his "Portrait of a Man," now in the Pitti Palace at Florence.



MARCELLO CERVINI.

From the painting by Pontorno in the Loggia de' Galizi.

containing representations of carpets with similar patterns. It is evident that carpets such as those shown in the pictures by Girolamo dai Libri and Pontorno were known to the Italians in the early years of the sixteenth century. May it not be inferred that the two carpets in the Museum to which we have been referring were made about this time? These interesting specimens have been hung in the same room of the Cross Gallery as the great carpet, one of the most famous of all, from the mosque at Ardebil.

ROMNEY'S "MRS. MARK CURRIE."

NO art movement of recent years has been more remarkable than the "appreciation" of the works of George Romney. The fate of this eminent artist has been not a little singular. In his own day and generation he enjoyed a popularity scarcely second to Reynolds, and not at all inferior to Gainsborough; but whilst Romney's two great and only worthy rivals have never drifted into the bitter limbo of neglect, Romney suffered an almost total eclipse for about three-quarters of a century. Romney, like many other portrait painters, disliked the drudgery of painting portraits; he always nursed the ambition of becoming a great historical artist, in which, judging from his finished works in this line, he would certainly not have greatly excelled. He is the most poetical portrait painter which England has produced; he followed no one in style, and was the creator of his own brilliant and beautiful mannerisms.

The portrait of Mrs. Mark Currie, which was acquired by the Trustees of the National Gallery

in December, 1897, is a splendid example of Romney in the full flush of his powers. It is what the artist himself described as "a half whole length," and his price was sixty guineas. From the extracts from Romney's "Diary" quoted in *The Times* of December 16, 1897, we learn that the artist executed this beautiful portrait in six sittings, which are as follows:—1789. Thursday, May 7, at 3; Thursday, May 11, at 11; Monday, May 25, at 1; Wednesday, July 1, at 1; Thursday, July 9, at 1; Wednesday, July 22, at 1. We can, from these extracts, almost see the portrait growing into life, bit by bit, like the statue under the chisel of Pygmalion. Mrs. Currie's maiden name was Elizabeth Close; she married on January 8, 1789, Mr. Mark Currie, the banker, and it was from the Rev. Sir F. Currie that the Trustees purchased the portrait, which was exhibited at Burlington House in 1893.

The canvas measures 60 in. by 48 in., and it would be impossible to find a more exquisite example of Romney's best work. W. R.

THE GOTHIC IN TYROL.

By W. A. BAILLIE-GROHMAN.

NOWHERE in the world can the art-loving traveller find in so small a space—a mere speck on the map of Europe—so many relics of the feudal age. More than five hundred old castles—now mostly ruins, whose picturesque outlines have become part of the landscape—mark with their towers and crenellated walls all the strategically important points. Scores of richly-endowed monasteries and cloisters, and hundreds of churches, occupied the most desirable spots in the fertile valleys. Up to the first quarter of the sixteenth century, before gunpowder had the opportunity to prove its potency against the stout old walls of feudal castles, these strongholds of lay and ecclesiastic knights-militants were filled with the choicest treasures to be found in any part of Europe. For Tyrol's geographical position had for centuries been an unique one. The most frequented high road of military adventure, commercial enterprise, and of the missionaries of art, ran through its chief valleys, connecting two of the most commercially important and *kunstbegierige* nations of Europe.

The heavily-laden train of waggons of the enterprising Flemish or Suabian trader, wending its slow way from Italy over the Brenner-pass, paid its numerous tolls in solid "pound burners." The journeyman, returning to his native Nürnberg or Augsburg, after his four years' apprenticeship at some Italian art-school, paid toll of another kind, when, on his weary homeward tramp, he tarried, often for many months, in the chief towns of Tyrol, where he found ready hands and eyes instinct with

art to grasp the teaching of the Tuscan sculptors, and of painters such as Altichieri, Vittore Pisano, and the other luminous exponents of Mantegna's nudying art. And, as wealth was then as important a factor as it is to-day in fostering the higher aims of art-lovers, the vast riches of what for a time were the most flourishing silver-mines in Europe had enabled the new-fledged Tyrolese millionaires to patronise the fine crafts to an extent hitherto, probably, unprecedented.

Added to this, the art and sport-loving Maximilian, Emperor of Germany, had made Tyrol his favourite place of residence during those only too short intervals when the numberless wars in which he found himself engaged left him brief breathingspells. Thus it came to pass that Tyrol's painters, carvers, sculptors, glass-stainers, metal-workers, jewellers, inlayers, and armourers had reached, at the end of the fifteenth century, a degree of excellence that placed their workmanship

on a level with the best then known. Indeed, in one speciality, the carving of triptychs and sacred effigies, the Brunneck artist Michael Pacher, the creator of the famous altar in the St. Wolfgang Church, produced masterpieces unsurpassed by Veit Stoss, Mich. Wöhlgenuth, and the other contemporary masters of Nürnberg and Augsburg.

In the three centuries which followed the outbreak of the great "religious mobilisation" of Europe, Tyrol was the scene of countless invasions, sieges, and great and small wars, so that most of the art treasures which had accumulated in the preceding two centuries of



FIG. 1.—GOTHIC CHEST. THE UPPER PANELS CONTAIN "COMPASS-GOTHIC;" THE REST IS IDEALISED PLANT-FORM DESIGN.

About 1480. (Munich Museum.)

comparative peace and artistic development were carried away, or perished. Even the country's monarch shared in the spoliation: for

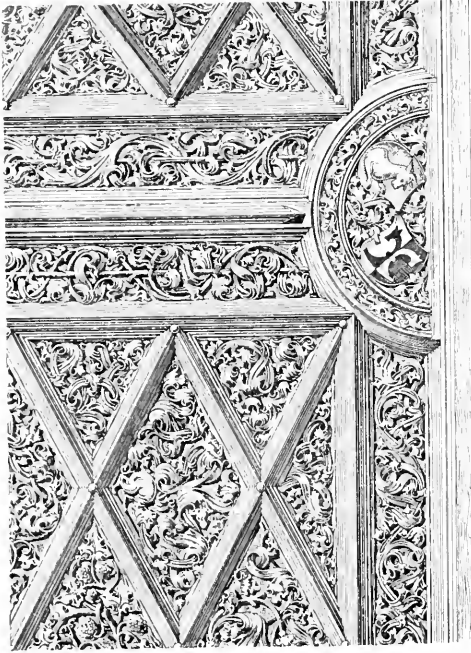


FIG. 2. PARTS OF A GOTHIC CEILING IN THE JOCHELS-THURN IN STERZING (TYROL)

Completed A. D. 1465.

when Tyrol was threatened by the third invasion of Napoleon's armies, the then Emperor of Austria removed the unrivalled treasures of Castle Ambras to Vienna, where, in spite of solemn promises, they have since remained, forming the world-famed *Ambraser Sammlung* known to every lover of art.

To such a one, Tyrol is, however, still a highly interesting country, for what has remained in those of its castles, monasteries, churches and abbeys, which managed to escape pillage, fire, and the ubiquitous dealer forms a most instructive array of material for the study of the Gothic style, particularly in its domestic applications. The Tyrolese Gothic differs in many respects from the Gothic of other countries: least so, perhaps, when compared with that of the Bavarian, Saxonian, and Rhenish districts, where the *Haus-Gothik*, as the Germans call the profane uses to which they put it, was probably almost as widespread as in the mountain-girl

valleys of Tyrol. It need hardly be pointed out that our "Early English" and "Perpendicular" styles were by us more rarely employed in the embellishment of domestic buildings; indeed, a glance at our cathedrals, which are such superb examples of the ecclesiastic uses to which we put the Gothic, will emphasise the extreme difference between the two countries. The Tyrolese Gothic is as devoid of spires, pinnacles, bosses, and other elaborate ornamentation projecting from the surface, as it generally is of the open geometrical fretwork—idle compass Gothic, as somebody has called it—of which most of our ancient ecclesiastic buildings display such profuse varieties. What we see in Tyrol is, as a test of individual taste and inventive skill, certainly not only more interesting, but also in one respect more beautiful, though it rarely has the same high finish that distinguishes English or French Gothic. In the materials employed there is also a striking difference, resulting from a natural adaptation to the country's resources. The hard woods, for which England was ever famous, were rarely used in a country that did not produce them: the arve and lime-tree offering far less expen-

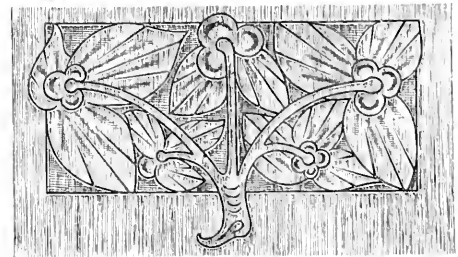
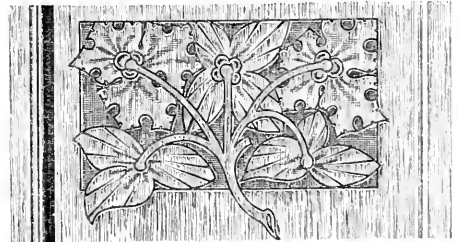


FIG. 3. PARTS OF EARLY GOTHIC PANELLING IN SCHLOSS MATZEN, TYROL.

sive materials quite as well adapted to sculpture and tracery.

The greatest difference of all lies, however, in the designs: the curves of the compass—"measure-work," as the Teuton term *maasswerk*



FIG. 4.—MARBLE DOORWAY AND GOTHIC IRONWORK
IN SCHLOSS MATZEN, TYROL.

might be translated — to which our English Gothic has given such an infinite variety of forms, are replaced, as a rule, in Tyrol by tracery that represents the idea of organic growth in which some plant-form of richly convoluted outline twines along a staff, or otherwise fills the space given to it. This rendering of plant-life in ever-varying designs, without thereby descending to a realistic copying of Nature, gave every possible scope to individual taste, and carries conviction to the eye that the hand that created the panel or moulding, that filled in the space allotted to it, was not that of a mere artisan working by rote and rule, after a hard and fast design, but that of a master whose brain had evolved, and whose hand had the necessary skill to carry out, that which

consummate taste showed him would fit best to ever-varying surroundings and requirements. For the one quality in which Tyrolese Gothic is without a rival is the extraordinary diversity of the patterns it wrought. Of many hundreds of grandly built-up armoires, bridal-chests, tables, stalls, retables, room-panelling, ceiling work, and other samples of Gothic design, that the writer has had occasion, in the course of thirty years, to examine, very few instances could be cited of two or more of these articles being adorned with the same pattern.

In some cases "measure-work" was blended with the more idealistic plant-form designs, and of such blending the beautiful chest represented (see p. 299) is a typical instance. To the lover of the latter type of ornamentation, such blending always suggests a certain weariness on the part of the designer; it is as if it were an unconscious betrayal that his inventive genius had temporarily come to a standstill, and that he had to fall back upon more conventional compass Gothic.

In Fig. 2, which represents part of a ceiling, we notice a similar wealth of imagination skillfully adapting itself to the requirements of the occasion. The severe simplicity of the profile of the framework was, of course, intended to bring out all the more the richness of the carving which fills the panels.

Fig. 3 represents some more ancient and simpler forms of Gothic designs used for panel-



FIG. 5.—DUCHESS MARGARET OF TYROL'S BEDROOM IN THE "BURG" AT MERAN.
DATING FROM THE FOURTEENTH CENTURY, AND CONTAINING SOME VERY FINE EXAMPLES
OF EARLY GOTHIC WORK.

work. Cut with the roughest of tools by some village carpenter, who had probably never left the isolated hamlet hidden away in a remote mountain wilderness, these designs, nevertheless, show an innate taste and an imagination which speak volumes for the inherent art-instincts of these simple mountain people.*

Architecturally, the Tyrolese Gothic frequently manifests a disregard of the primary form of the pointed arch that gave the whole style its name. Square windows, flat ceilings, square doors, are very frequent, and sometimes the squat Tudor arch, or what might be called the "broken-corner" style, is employed with the best of effects. A door-casing in marble, represented in Fig. 4, reproduces an attractive form of this kind often met with in profane as well as in sacred buildings.

The doors of the rooms had generally on the inner side a framework to strengthen them; they were made usually of very thick planks, and, while the inner side of the door was covered with the elaborate, widely-extending iron hinge-supports (see Figs. 4 and 8), the outer surface was either left plain, or the lower portion of the door was adorned with the same Gothic designs employed in the panelling of the interior. The iron-work of the hinges follows out the same general idea of Tyrolese Gothic that uses some convoluted plant-form as pattern. Very often the fretwork of iron was painted and partially gilt, and occasionally it was underlaid by a poly-chrom ground. Many of the locks are exquisite bits of the metal-worker's art.

The walls of the rooms, if not panelled, as in Figs. 5 and 6, with plain boards framed in by

* Figs. 2 and 3 are taken, with the author's permission, from Herr Pankert's "Tyroler Hausgothic," a remarkably instructive and well-carried-through work upon Gothic designs as applied to domestic architecture in Tyrol. Herr Pankert is at present the head of the Imperial School of Art at Bozen, and is just completing for the Paris Exhibition a replica of what is undoubtedly the most elaborately carved and inlaid room-panelling that is in existence—*i.e.* in Schloss Vellthurns, the old summer seat of the Bishops of Brixen. As it is of a later date (last quarter of the sixteenth century), I have not included any reproduction of this Renaissance *chef-d'œuvre* in the present article.

narrow borders of "stave and leaf" ornamentation, are covered with arabesque fresco-work of a light green or blue tint, picked out in white or black. Figures of huntsmen, stags and other game, or of some troubadour subject, such as the

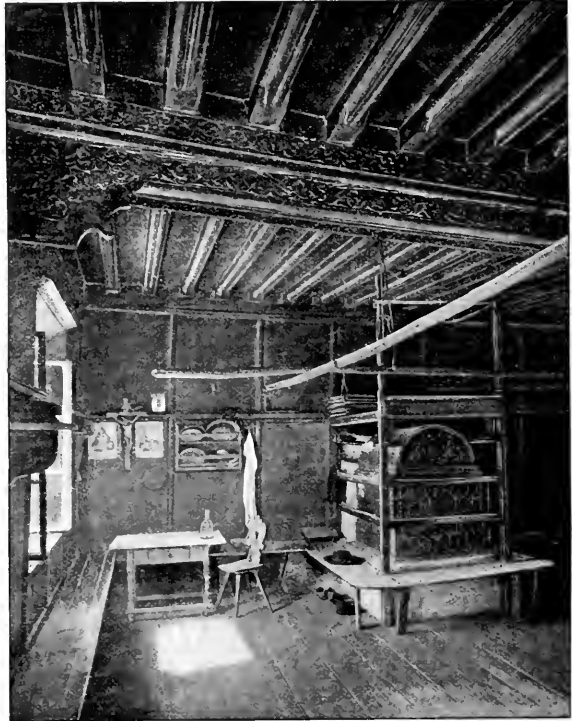


FIG. 6. GOTHIC PANELLING IN A PEASANT'S HOUSE IN THE SARNTHEIM VALLEY, TYROL.

Photographed by Otto Schmidt, Vienna

Tristan and Isolde legend—of which the Castle Runkelstein contains some remarkable examples—being usually interwoven in the flourishes of the design.

Fig. 5 shows the interior of one of the gems of Tyrol, which those will remember who have ever visited Meran, nestling at the foot of vine and castle-clad slopes of stern-looking mountains that encompass on every side the ancient capital of Tyrol.* In the centre of the rambling old town, where the buildings are as curious and distinct with age as are the quaint costumes of the broad-shouldered, serious-faced mountaineers who stalk through the streets,

* About the year 1120 Innsbruck became the capital of Tyrol.



FIG. 7.—PART OF THE HALL IN SCHLOSS TRATZBERG (TYROL), WITH FRESCO OF THE HAPSBURGH FAMILY TREE.

From a Photograph by Otto Schmidt, Vienna.

will be found the *Hotel Cluny* of Tyrol. To-day a museum, it was five hundred years ago the town residence of some of the most famous old rulers of the country, notably of the gay Duchess Margaret—Pocketmouther Meg—whose lovers, it is said, were as numerous as her castles, and whose somewhat formidable mouth was of a size corresponding to that of a certain beaker which, so history hath it, she could drain at one draught. Restored by the capable hands of my friend the late Councillor von Schönherr, this interesting little “burg”—the real castle, Schloss Tyrol, occupies an eminence overlooking the town—contains some fine old panel-work, furniture, etc. The rooms are very small, for it is quite a mistake to suppose that even the ruling classes, in days when the defences of a castle cramped up all spaces devoted to other than warlike purposes, dwelt in lofty halls.

Another interesting

building is close to Sterzing, a quaint old town once of considerable size and importance, for it lay on the Brenner-pass, over which, as we have already heard, a great deal of mediæval art passed from its ancient home in Italy to Central and Northern Europe. It is a *Herrenhaus*, or manse, called the *Jüchelsturn*, and it contains the remarkably fine Gothic ceiling of which Fig. 2 gives some details. Completed in the year 1169, it is in a splendid state of preservation, though its surroundings are to-day of a comparatively poor description, the town council having turned the room which contains it into an office, and some vandal hand of

the last century covered it with a coat of whitewash. Many skilled sculptors must have been at work at it for months, if not years. Its details afford an infinite subject for study to the student of the Gothic in Tyrol at its best period.

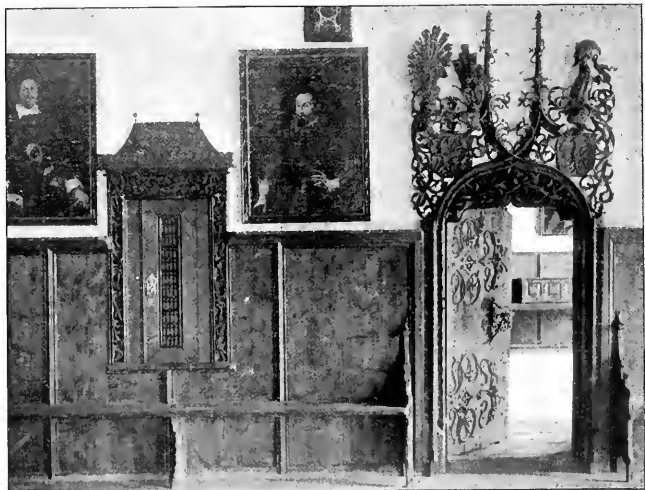


FIG. 8.—ONE OF THE ROOMS IN SCHLOSS TRATZBERG, WITH GOTHIC PANNELLING AND DOORWAY SURMOUNTED BY ARMORIAL BEARINGS CARVED IN WOOD.

From a Photograph by Otto Schmidt, Vienna.

As an illustration of the taste often displayed in the dwellings of the Tyrolese yeomen in "that solemn fifteenth century," as Pater calls it, the interior of a house in one of the Alpine byways of Tyrol, the Saruthelm Valley, will give (see Fig. 6) undeniable evidence. The heavy centre balk of timber displays the usual form of flat curving; while the artistic profile of the cross-beams, cut with the rudest implements, shows what good effect was obtained by simple means.

The last two illustrations (Figs. 7 and 8) are from interiors in what is, perhaps, taking it all round, the most interesting castle in Tyrol, *i.e.* Schloss Tratzberg, near Jenbach, a station between Munich and Innsbruck. Of the original building, which we know existed in the twelfth century, there is very little left, for the wealthy mine-owners of Tänzel, after acquiring it from the Emperor Maximilian, and being raised by the latter to noble rank, rebuilt it entirely during the last years of the fifteenth century. They continued to enjoy the good-will of the liberal-minded ruler, who visited them frequently, for the neighbouring mountains—now included, it may be of interest to know, in the magnificent Tyrolese shooting estate left to H.R.H. the Duke of Edinburgh by his uncle, the late Duke of Coburg—were then as full as they are now of the Emperor's favourite game, stag and chamois. By the year 1500, the stately building, now the property of the Comits Enzenberg, was completed. With its 365 windows, rows of lofty and spacious state apartments, its great castle-yard with treble tiers of cloistered corridors on one side, it presents a typical instance of the rapidity with which the invention of gunpowder revolutionised domestic architecture. For, though the new castle occupies the same lofty perch on the precipitous slope of a high mountain, the small-windowed, low-pitched rooms to be found in the cramped-

up, older strongholds of the same character, and which probably were not absent in the original Tratzberg, gave way already in 1500 to lofty chambers of stately proportions. The chief chamber in Castle Tratzberg, a noble hall close upon 60 feet in length and of proportionate height and width, is adorned by a most interesting temporary painting, representing the family tree of the Hapsburgh dynasty. The 113 figures in half life-size, each group having a legend on scroll-work beneath it, represent all the members of the ancient house, from Rudolph I to Maximilian's son Philip the Fair, with his six children. It was probably commenced, and in the main part finished, in the first decade of the sixteenth century, in honour of the great Imperial sportsman who had shown the owner's family so many marks of favour.

The two castles, Tratzberg and the neighbouring Matzen—the latter the home of the writer—belonged in the fifteenth century to the famous Knight Frundsberg who, as Councillor of the somewhat extravagant Duchess Margaret, had amassed great wealth, to which the silver mines added considerably. Frundsberg was the ancestor of the great *Condottiere* Georg von Frundsberg, the strongest man of a strong age, and the founder of infantry tactics. His dreaded *Landsknechte*, who played such an important rôle in the battle of Pavia, were the first foot soldiers deserving the name infantry. By them he was called the "man-eater," no three men he ever met being able to overcome him.

Space does not permit my giving further details of the contents of this highly interesting castle*: those passing through Tyrol cannot do better than visit it, the chief show-rooms being always open to inspection.

* In my "Sport of the Alps" there will be found some further illustrated details of the Tratzberg fresco.

PORTRAIT OF A LADY

By REMBRANDT.

WE reproduce the second of the two pictures of Rembrandt, recently acquired for the National Gallery. This portrait—which is not quite so fine as that "of a Man" which we published last month, especially in the drawing of the hands—was also last seen when exhibited at the British Institution in 1837. It was then entitled, "Head of an Elderly Female," and was

No. 121 in the catalogue. It should be added that there is reason to think that these pictures have never changed hands—at least, in a sale-room; and that they have simply passed by inheritance, through marriage or descent, from those for whom they were originally painted. The fact that Hollanders have twice married into the English branch lends colour to the belief.



PORTRAIT OF A WOMAN.

From the Painting by Rembrandt. Recently acquired for the National Gallery.

JEAN DAMPT.

BY HENRI FRANTZ.

I AM not so presumptuous as to fancy that I am leading my readers to a discovery by introducing to them the name and works of this French sculptor. For many years he has been regarded by most artists, especially in England, as one of the great modern masters. As a matter of fact, Monsieur Dampit received support in the recent election for an Honorary Foreign Academician at the Royal Academy, yet the public is hardly so enthusiastic as it should be about his splendid work. The reason is, no doubt, that Dampit, with a dignity which cannot be too much admired in an age of blatant advertisement, has never forced himself on our admiration, but has waited with no little indifference till the public should find him out. He has never sought praise, nor ever lowered his art to a standard that might please at first sight. And as what is charming and clever is always more attractive than what is great and strong, Dampit has found himself overlooked in favour of those who appeal more directly to the tastes of the vulgar. A sentence of Stendhal's—"We are a nation captivated by what appeals to our wits, and what is the fashion we think beautiful"—is as true now as it was in 1828. This is why gifts so various, and originality which may be really called unique in its faults and merits alike—a style, in short, so full of thought and so strongly subjective as that of Jean Dampit—has for so many years been appreciated only by artists and connoisseurs of refined taste. Nor is it easy to complain. For, as Baudelaire said in writing of Delacroix, "the public is a clock always behind the time with regard to genius." And it may be added with perfect truth, that, with very rare exceptions, the taste of superior minds sooner or later infects the crowd—and I mean the modern crowd, not the choicer public of Athens or Florence.

Jean Dampit is a hermit, a dreamer, living far from the madding crowd, lost in his thoughts and immersed in constant work, which he carries on with unalterable serenity. He seems to have taken for his watchword in life the phrase of Emerson: "The one prudence in life is concentration, the one evil is dissipation." As he could gain nothing, but only lose, by mingling with his fellow-men, he lives apart from them as much as possible, and this has

earned him his reputation for unapproachable shyness, besides endowing him with the coldness of manner he commonly displays, and great



JEAN DAMPT.

From the Painting by Aman Jean.

chariness of speech. Under his riling impulse to betray nothing of his mind, a keen observer can at once detect an acutely sensitive nature.

However great Jean Dampit's desire to remain unseen, my admiration for him prompts me to risk his wrath by showing the reader for a minute into his studio. If ever a studio was an impregnable tower, his it certainly is. It is in one of the remote quarters of Paris, down a silent street where vehicles rarely pass, and which leads to a sort of square where they never come; where the stillness is so complete that you might fancy yourself in the country. There is the studio; and opposite to it, a residence built from his own plans, or rather from a little model of his making. Here centres his life, and here he works; and but for a daily walk to another studio where his pupils work, Jean Dampit sees nothing of Paris.

Having reached the studio door, we rap with a knocker of wrought iron, designed and executed by the owner. Before opening the door Daupt looks through a little loophole in his fortress to see if it is friend or foe who approaches, and, being satisfied on this point, he admits us forthwith. We find ourselves in a very large hall, well lighted, lofty and somewhat severe of aspect, the frivolities of a modern studio conspicuously absent. Here are no elaborate screens, no rusty armour or strange foreign weapons, none of the "properties," more or less trivial, which some artists love to collect



STATUETTE IN IVORY.

about them. But there is something better; an atmosphere of stern industry, and ample evidence that the man whose home we have invaded is a master whose whole existence, exclusively devoted to the beautiful, seems to bring before us the life of the great sculptors of the Renaissance.

On the wall we see the portrait of Jean Daupt done by Aman Jean, in which is so completely expressed the character of the man. He is shown in every-day dress, with his large leather apron, his hands at rest, his eyes fixed in deep meditation, and his set brow, on which the determination is stamped to create the thing he dreams, to triumph over matter, to mould it to the ideal of beauty he bears in his soul.

Here again are some of Daupt's characteristic pieces, from which he never has been persuaded to part, and rough sketches of his other works. In the first category we find the large book-case which he exhibited two years ago at the

"Exposition des Six," a piece of furniture of architectural design, broad in style, open to criticism perhaps on the score of heaviness, but



ST. JOHN.
In the Luxembourg

certainly extremely original—for Daupt's individuality is not to be concealed—and at the same time practical as a case for books that are in constant use. The fine wood carvings



BUST IN WOOD AND IVORY.

executed entirely by his own hand, make it a really unique specimen of French furniture. His

first attempts in this branch of decorative art were made as many as twenty-five years since; and I mention this to show that, though most of our decorators waited for a renaissance of applied art to dawn on France through English influence—that is to say, within the last ten years or so—Dampit, when he produced his first pieces of decorated furniture, had never heard the names of the great English designers, and worked from spontaneous impulse and from an instinctive wish to revive applied art in our country.

There are other works here which Dampit has always chosen to keep for himself. Indeed, it is quite conceivable that such an artist should feel a pang at parting from a work he has lived with for years. A chifonnier strikes us by its simplicity of design: the handles of the drawers are little mice, full of life and movement, all in different attitudes. Besides several sensational sketches, I had the opportunity, in one of my recent visits, of seeing and admiring once more the great carved

wood bedstead that stands in one of the end rooms, the outcome of deep thought and admirable craftsmanship, with bas-reliefs symbolising the ages of humanity, and four noble figures of "Prayer," "Sleep," "Meditation," and "Silence." In fact, a visit to Dampit's studio enables us to see examples of every form which his industry has taken. We must admire the rough model of his bust of the Comtesse de Béarn in wood and ivory, and the graceful "Arab Horseman;" and again the "Head of Du Guesclin," in stone, so full of the manly energy of a boy who is to grow up a mighty man of war.

Jean Dampit is, as I have often said already, one of those men of whom his country may be

proud as being one of the most ardent, the most convinced, and at the same time the most practical, apostles of that renaissance of decorative art which *THE MAGAZINE OF ART* has watched through all its phases. One of his most important efforts on its behalf was the "Exposition des Six," got up for the first time three years

ago by Dampit himself, Plumet, Selmersheim, Nocq, Moreau-Nélaton, and Aubert. It was intended to make this an annual show; but, with a view to exerting a wider influence, these artists determined to renew it four times a year, and to invite other exhibitors, the nucleus consisting always of a committee of six. Dampit once started on this subject, though usually so taciturn, at once fires into eloquence. We feel that it is a pleasure to him to talk of the progress made by French and Belgian designers: "for it is impossible to deny their progress," says he, "though still they seem to hesitate. In every branch, in goldsmith's work as in furniture, the artist must not lose sight



THE END OF THE DREAM.

of the utilitarian side, and at the same time must try to bring his work into harmony with modern taste and requirements. For often do we see in modern furniture of very elegant design that the artist treats the wood with no sense of fitness, or overlooks some essential point. In fact, the artist must also be a qualified craftsman. Hence the flimsiness of their work which will not survive them, while the furniture of a long past time will endure for many generations to come."

A thorough knowledge of materials, so as to use each suitably to its conditions, is Dampit's ideal essential in design—an ideal hard, indeed, to satisfy by the young designers who have been

trained only at the Ecole des Beaux-Arts. One of them comes sometimes to consult Dampf as to a piece of furniture, and when he is asked



FIREPLACE IN STONE.

whether he has ever done any work in wood the reply is only too often in the negative. Then Dampf in despair exclaims, "Well, first learn the craft, and then we will see."

Nor has Jean Dampf been satisfied to serve the cause of modern art merely by sending his work to the Salon and other exhibitions. He has made himself valuable by following in another way the example of the artists of the Middle Ages, with whom I have compared him. He has gathered about him many pupils, who, when their school training is complete, study technical crafts under his eye. They are taught to work in iron, to chisel stone, to chase metal, sometimes helping him, sometimes studying the details of finished work. And thus, with a disinterestedness equal to his love of art, Dampf diffuses his ideas and teaches his methods.

He has long practised the principles he thus instils, through a course of stern self-criticism. Never, in his opinion, should a sculptor allow his statue to be entirely

carried out by a studio *hand*. It may, of course, be objected that the artist who follows this rule cannot produce so many finished works as one who employs a subordinate. But what does that matter if they gain in originality, and express the artist's ideas with far greater perfection? Dampf accepts no help but from one favourite pupil, who hews and chips under the master's eye from the first rough model and then surrenders it to his finishing hand. There is all the difference in the world between such assistance given by a disciple accustomed for years to his master's needs and that of an ordinary assistant (a *praticien*) to whom a clay sketch is given to be reproduced as fast as possible in marble. Dampf himself works slowly, and very rarely does he undertake anything with a view to exhibition. This is to him a quite secondary aim, of which he never thinks till the task is finished, and well finished; and, excepting in his studio, he would never show anybody a clay sketch or a rough model. But, though slow, his industry is so unremitting and so completely a second nature that his productiveness is remarkable for quantity as well as for quality—a minor consideration, no doubt, but noteworthy as giving a truer estimate of the man.



BOOKCASE

Dampit is certainly one of the first in France (Th. Riviere, who regards him as his master,



CHAIR EXECUTED FOR VICTOR HUGO'S GREAT-GRANDSON

says he is *the first*) who have made a truly artistic use of combined materials to produce unknown, or rather forgotten, effects. Look, for instance, at this figure carved in wood with the head and hands of ivory, and this little statue of a woman reclining, her ivory limbs in brilliant contrast with the sober tones of the wood. The bust of the Comtesse de Bearn shows a remarkable advance on his earlier works, a more definite

the nation, for the State at first was not inclined to purchase it, and when it would have done so it was too late.

In this group, as in many others, the perfect skill of the executant was duly admired. But our admiration for the craftsman must not blind us to the fact that his work is full of ideas, any more than in other artists—and I involuntarily think of Carrière—the idea should be admired to the neglect of form and technique. There must be no mistake: Dampit's art is anything rather than superficial, it has its source in true feeling, even though he may vainly seek



DETAIL OF CHAIR.

mastery over form. Every detail of this bust deserves study and admiration: the slightly hieratic pose of the figure, the somewhat melancholy expression of the face, the elegant bend of the long neck, the life-like wave of the hair; and how pretty is the row of gems that mark the edge of the bodice, and the tiny Tamagra figure in the hand.

In a small group of "Raymondin and Mélusine" Dampit has breathed the soul of passion into the metal and ivory. It is at once heroic and tender, idyllic and epic. The knight passionately clasps the slender, pliant body of the gentle nymph. How gladly, as we look at this exquisitely womanly Siren, do we forget Boecklin's ponderous mermaid forms: how purely do we delight in the impressive contrast from the chased and glittering steel in which he has clothed the knight and the ivory which lends a living grace to his Mélusine. This gem is, unfortunately, lost to



RAYMONDIN AND MÉLUSINE.

Group in Ivory and Steel.

to veil it under a certain placid severity of form. The emotion constantly pierces through, all the stronger and the more vehement for having been long suppressed. But I am here touching on a question of general aesthetics, of which the discussion would take me too far from my subject—in itself too wide for the limits of my paper.

I will but briefly allude to Dampit's goldsmith's work, since I have, in fact, seen but very few examples. But here again it is impossible ever to forget an object wrought by his hand, for his individuality is stamped on the most trilling trinklet. His rings are gracefully symbolical; his medallions and bracelets—especially one which represents a chimera gnawing at a heart—are full of the free fancy of an artist. In these, as in his furniture, he is faithful to beauty of form and elaborate modelling. Thus Jean Dampit is an example of the noblest vocation to which an artist can devote his study and thought.



FIRST SKETCH FOR THE PICTURE.

MR. JOHN CHARLTON'S OFFICIAL PICTURE OF THE QUEEN'S DIAMOND JUBILEE, 1897.

FEW more exacting tasks fall to the painter than the representation of great State ceremonials. These functions, with their formalities and conventions, their ordered regularity and set arrangements, scarcely lend themselves to free pictorial treatment or give scope for any particular originality in artistic methods. They are apt to impose difficult limitations upon the man who undertakes to record them upon canvas, and to hamper him in any intention to diverge markedly from the beaten track, for so many points need consideration that, in adjusting them, the artist is often compelled to sacrifice freshness of manner for the sake of securing exactness in his facts. He has, whether he wishes it or not, to subordinate fancy to reality, to take the least possible artistic licence, and to depart in nothing but the most unimportant trifles from the actual and obvious representation of the scene which he is called upon to perpetuate. Realism of the strictest kind is necessary, not only in details, but as well in the broad aspect of the subject; and every temptation to strive after quaint suggestion or curious unconviction has to be sternly resisted.

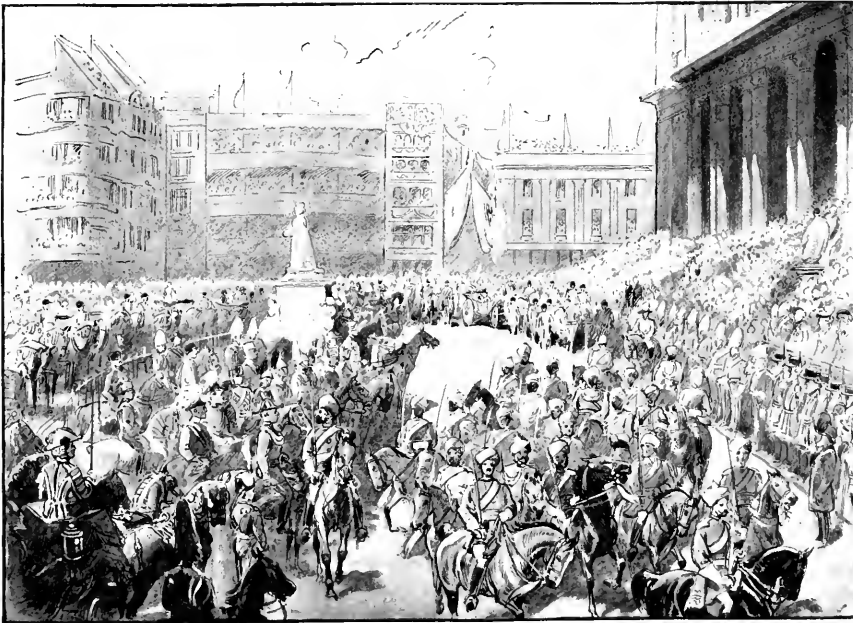
Under such circumstances it is easy to understand the frequent failure even of artists of well-proved capacity to achieve happy results

when engaged in a struggle with the complicated difficulties of the ceremonial picture; and it is possible to appreciate at something like its true worth the success of Mr. John Charlton in his handling of one of the most memorable incidents of the 1897 Jubilee Day. He has had a subject even more than ordinarily exacting presented to him for pictorial treatment, a scene which, by its amazing variety of detail, its glitter, and movement, called for technical vivacity of the most brilliant type, and which, by its historical importance, made necessary absolute and unflinching fidelity; and he has so skillfully attacked the many problems that offered themselves for solution that the canvas, as he has completed it, ranks among the best modern examples of the class to which it belongs. It is perfectly acceptable from the popular point of view, for it evades nothing of that minute actuality which is so persuasive to the untechnical mind; and yet the severest professional judgment cannot deny to it the possession of qualities of design, draughtsmanship, and execution such as only the work of the most able artists can boast.

Not a little of the particular value of the picture comes from the notable thoroughness with which Mr. Charlton threw himself into



THE PENCIL SKETCH FOR THE JUBILEE PICTURE DURING THE SERVICE.



THE JUBILEE PICTURE.

From a Pen and Wash Drawing of the Final Picture by the Artist.

private manner of treatment. The St. Paul's Churchyard subject was promptly approved, and Mr. Charlton was free to set to work at once on the next stage of his operations. This admitted of no delay, for it was necessary for him to secure, while the Royal Princes and other distinguished personages were still in England, sketches of all who were prominent in the brilliant assembly. The artist's way was made smooth for him in this matter by the help of the Court officials, and within the weeks that immediately followed the Jubilee he collected a great number of portraits of the chief figures in the ceremony, many sketches of their uniforms, and useful notes as well of the faces and costumes of the members of the Indian bodyguard, which was one of the most significant and popular features of the procession.

For some months after this period of energetic labour, Mr. Charlton made no attempt to work upon the actual canvas. He had several portraits in his studio which had to be completed first, so as to leave his time free for the building up of the large composition. But by Christmas, 1897, these other pictures were done with, and he was able to set about preparing the cartoons for his big pictorial undertaking, and in the February following he found himself sufficiently fixed in his convictions for a definite start. One important departure from his first intention was made at this time, for

he found that the size he had proposed for the picture was not enough to allow of a really satisfactory treatment of the subject, and, with

the consent of the Queen, he decided upon a canvas 9 feet 9 inches by 6 feet 9 inches as better suited for the mass of detail that was to be depicted upon it. This point settled, he began in earnest, and for more than a year he has laboured continuously at the building up of what is now, in its completed form, a most notable record of a memorable event.

There were still many portraits of people to collect, many notes to be made of endless accessories; and a large part of the artist's time was taken up with work that he could not carry out in his studio. He painted the Duke of York's charger at Clarence House stables, the Queen's cream-coloured horses at Buckingham Palace mews; he sketched the state carriages, and the decorative adjuncts which adorned them on Jubilee Day; and he obtained sittings from the many officials of all ranks who played their various parts with due effect in the ceremonial itself. There was plenty to occupy him, and the many months through which the picture has been growing have been for him a time of constant and unremitting toil.

But his achievement indisputably justifies the care he has bestowed upon it from its inception two years ago to its happy completion to-day. What he has produced is no



STUDY OF A "BEEFEATER"

Drawn by John Charlton.

mere formality in paint, and not in any sense a conventional or laboured portrait group of the type with which we are painfully familiar. It is essentially a picture that takes a high place among dignified and important works of art, a deeply considered and ingeniously contrived composition, a brilliant and sparkling piece of colour and a well-judged study of effects of atmosphere and light. It shows throughout the well balanced discretion of an artist who is not content simply to amuse the curious public, but seeks to



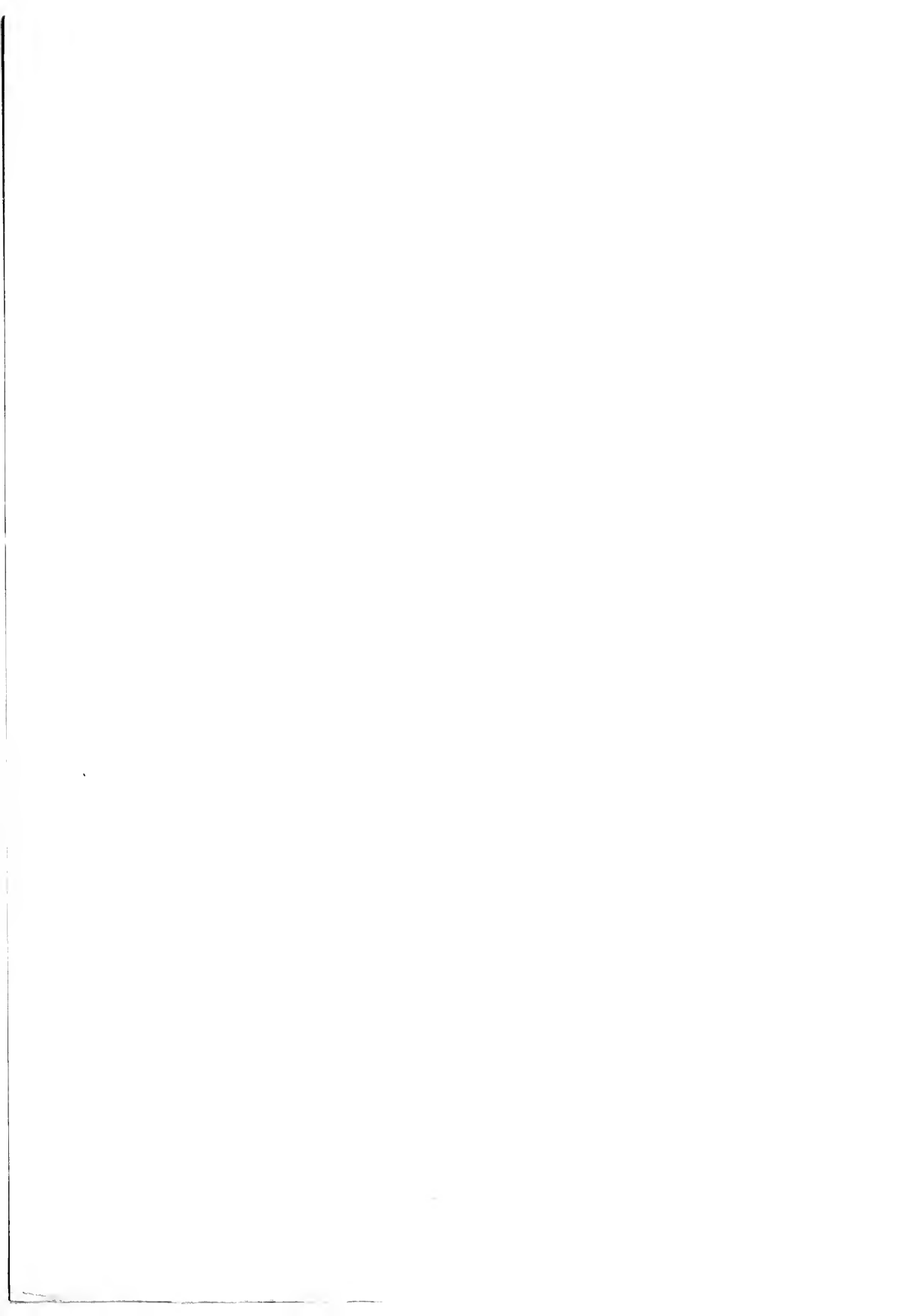
STUDY OF THE DUKE OF YORK'S CHARGER.

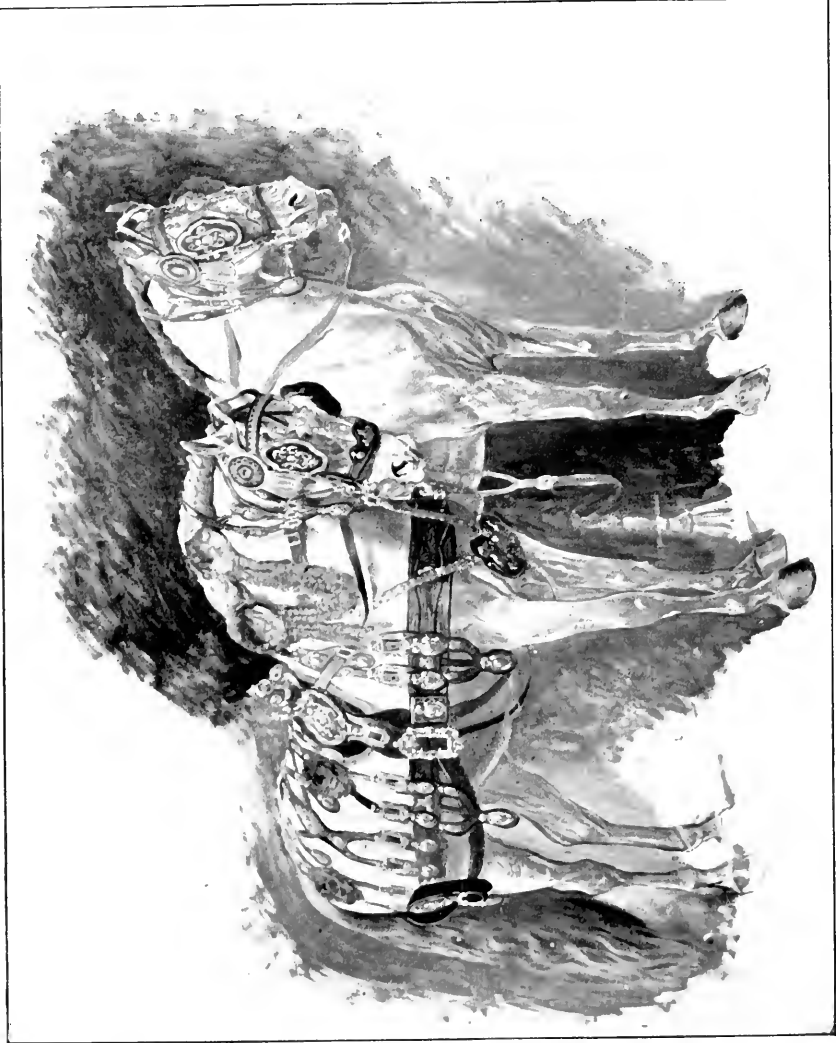
satisfy his own aesthetic judgment, and to bear himself with credit among his fellows. Despite the labour it has cost him, the work as a whole gives no hint of strained effort, and is agreeably spontaneous and fresh in handling and manner. As a record of a complicated subject it is amazing in its completeness; as a technical performance it is excellent; and it is all the more remarkable because in pictures of its class this combination is so rarely found. An engraving is to be published by Messrs. Doig.

“THE MAGAZINE OF ART”—ITS MAJORITY: A RETROSPECT.

AT a time when THE MAGAZINE OF ART has completed its twenty-first volume, it is believed that the event is sufficient justification for placing before our readers—among whom are many loyal subscribers from the very first number—some of the main facts in its history. The foundation and development of such a Magazine, its working and growth, and the explanation of the objects by which its Editors and Proprietors have been guided, would in themselves afford a text sufficient for an article fairly covering the field of art-journalism and art-reproduction, as well as the art-history of the day. A narrower view, however, must be taken; and if we content ourselves with affording a glimpse of the inner working of the Magazine, that course is not suggested by any ignoble desire for self-advertisement, but is rather intended as a mark of sympathy with our readers, who have shown us hitherto such kindly and such constant sympathy. We have therefore followed the precedent set by certain other publications which have established a right—such as we also venture to claim a share of—to the respect of a wide and intellectual constituency.

Although THE MAGAZINE OF ART, as it exists to-day, was first issued in 1878, the idea of the publication was no new thing with the Publishers. When, in 1851, John Cassell, the founder of the firm, was still in the Strand, he issued “The Illustrated Exhibitor,” which was, in a way, a celebration of the great Exhibition of that year and a “guide” to its contents. In 1852 he removed to the classic ground of La Belle Sauvage, in Ludgate Hill, and transformed the journal in question into “The Illustrated Exhibitor and Magazine of Art,” which, he explained, was not a continuation of the former publication, but an independent and, as he said, “a truly magnificent work.” In the following year began “The Magazine of Art,” issued in weekly numbers, the first of which appeared on the 1st of February, 1853. It included as contributors William and Mary Howitt and Percy B. St. John; but, in spite of its title, it was at first rather general in character, and contained much matter which nowadays would be considered commonplace and dull. After a short life, it was discontinued, and, with the exception of “Cassell’s Illustrated Exhibitor,” which was called into





STUDY OF THE QUEEN'S CREAM-COLOURED HORSES.

By John Charlton.

brief being during the continuance of the Exhibition of 1862, no other publication of the kind was attempted until 1878.

Early in that year—prompted in great measure by the Paris International Exhibition, which at the time was in feverish preparation, and which was already the talk of Europe, for all precedent was to be outdone in respect alike of trades, industries, curiosities, and the fine arts—the Firm took into consideration the establishment of a serious magazine to be devoted to Art, which should cater for the mass of the public at least as effectually as the "Art Journal" was at that time catering



A. J. R. TRENDSELL, C.B.
From a Photograph by Landardt.

for a much wealthier class, and which should be governed solely by the Editor, to the absolute exclusion of the influence or the counsel of the advertisement-cumvasser. The earnestness of Messrs. Cassell, Petter, and Galpin (as the firm now was) is exemplified by the trouble that was taken, and the time that was absorbed, in obtaining the services of a suitable Editor. At meeting after meeting of the board of management it was announced by those who had charge of the matter that no one had yet been found in all respects well-equipped in general editorial capacity. Application was at last made to the late Mr. R. H. Soden Smith, the Keeper of the Art Library of the South Kensington Museum, who—unable himself, owing to his official duties, to accept the post—recommended as a fit and proper person Mr. A. J. R. Trendell (now C.B.), then, as now, belonging to the Science and Art Department. To him the Editorship was offered, and it was accepted; and on the 25th April, 1878, the May number of THE MAGAZINE OF ART was issued. It was of a small quarto size, not very attractive in its general appearance (as it now appears to us); but, published at the price of sevenpence, it at once attracted wide attention. Art was in the air; the latest renaissance had already begun; and this combination of high art and low

price was received by the public with warm encouragement and well-emphasised satisfaction.

The character of the Editorship necessarily imparted a South Kensington flavour to the periodical; for among the early contributors were to be found the late Mr. Soden Smith, Mr. Hungerford Pollen, and the late Mr. George Wallis, as well as Mr. Schütz Wilson, Sir Wyke Bayliss, Mr. Sydney Hodges, the late Mr. Henry Blackburn, Professor A. H. Church, Mr. Ingress Bell, Mr. N. H. J. Westlake, Mr. Wilfred Meynell ("John Oldeastle"), Mrs. Alice Meynell, Mr. W. W. Fenn, and the late Mr. Leonard Montefiore ("Philistrate"), who consistently helped the Editor with advice. The articles were not very long, nor, perhaps, very exhaustive; nor were the simple pen-and-ink sketches and bold wood-engravings quite what would receive public approval a score of years later; but it must be borne in mind that, although the working of a virgin field conferred upon the Editor the enjoyable delight of dealing with any subject he chose without being deterred by the consideration "Have we treated this matter before?" the price of the Magazine was insignificant, and not only the public, but the Publishers themselves, had yet to be educated up to the excellences of to-day.



ERIC ROBERTSON, M.A.
From a Photograph by W. Crooke



W. E. HENLEY.
From a Photograph by H. S. Mendelssohn.

Forbes Robertson, Mr. Phipps Jackson, and Mr. Biscoombe Gardner; while original drawings were made by Sir John Millais, Randolph Caldecott, Mr. Percy Macquoid, and Mr. W. H. J. Boot.

The success of the Magazine decided the Publishers upon improving it in many ways. Accordingly, with the November number in the year 1880, the page was enlarged to its present size and the price was raised to a shilling. It had been

found that the pressure upon the space, and the general desire for a more complete representation of the varied branches of art, irresistibly demanded the change; and the Magazine was thus enabled to add the function of a Review to what before was chiefly a Record. Far from any diminution of public appreciation resulting from the increase of price, the Magazine at once rose in circulation far beyond the point to which it had ever before attained; and so high was its position, as it was then considered, that the Publishers decided upon including in each part (instead of only in each volume as heretofore) a frontispiece, consisting of an etching, a photographure, or a steel plate. It was about this time that great public attention was drawn to the publication by the posting of the boardings of England with the enormous design by Professor Hubert Herkomer, representing the Genius of Art, acting apparently as the tutelary divinity of the Magazine, spending its benefits amongst the eager public, while behind, upon a terrace of the Temple of Art, the great Masters of the world look on with grave if languorous approval. This poster affected other issues than the sale of the particular publication it was designed to help; it drew intelligent attention to the art of the hoarding and—with the sole exception of Fred Walker's "Woman in White"—was the pioneer of all the properly designed announcement-pictures by competent hands which dignified what had hitherto been an ignoble pseudo-artistic occupation.

The Magazine thus started on its way afresh, greatly aided by a new cover designed by Mr. Lewis F. Day, the wrapper which is still employed, and which is believed to be one of the most beautiful, elegant, and graceful that enshrines any magazine in the world. But in the autumn of the year 1881 Mr. Trendell felt compelled to resign his position, owing to the difficulties of management—the inconvenience of conducting his editorship from his office at South Kensington Museum was insuperable. Mr. Eric Robertson accepted (until his departure for India to take up the principalship of the Lahore University) the vacant post. Mr. W. E. Henley then assumed his duties. The manner in which Mr. Henley at once raised the literary tone of the Magazine is very striking to the reader of these early volumes. Devoting his own brilliant pen to its service, he secured the co-operation as contributors of Robert Louis Stevenson, Richard Jeffries, the present Bishop of London, Mr. Sidney Colvin, Mr. Andrew Lang, Mr. Austin Dobson, Mr. Comyns Carr, and others who, though not all of them entirely close students of the pictorial and plastic arts, were literary artists of elegance and high accomplishment, who made the Magazine,

like Thackeray's *Pall Mall Gazette*, "a journal written by gentlemen for gentlemen."

The artistic was about this time separated from the literary editorship, and was undertaken by Mr. Edwin Bale, R.I., the Art Director of the house of Cassell and Company. A glance at the pages of the Magazine will show how important this section had become, how immeasurably the quality of the wood-engraving had improved, how careful the drawings, and how fine the printing. No greater tribute could be paid to Mr. Bale's artistic knowledge, taste, and organising skill than is afforded by a comparison of THE MAGAZINE OF ART of 1879 with that of 1882 and 1898.

Mr. Henley resigned his seat in 1886, after five years' service, and Mr. Sydney C. Galpin filled it; but only for a few months. A sharp attack of illness, followed by a prolonged voyage, obliged him unwillingly to yield up the pleasant task. Mr. M. H. Spielmann, who had already been a contributor to the pages of the Magazine, was appointed Editor in October, 1887, and he retains the position at the present day. This appointment was followed in the spring of 1888 by the issue of a special supplement entitled "Royal Academy Pictures, 1888." It consisted of a single number only; and the half-tone blocks of those days could not be held to approach in quality the excellence of those of to-day; but the success was altogether remarkable. Each year the publication was improved in quality, and the number of Parts increased until five became the established limit of the annual series—of which the first has invariably been published on the opening day of the Royal Academy. Hundreds of thousands of copies of this publication have been sold, and it became so valuable as a property that the Publishers determined so to organise the work—and through it other similar publications—that the contributing artists should share in the profits. Through the adoption of this equitable system, the margin of profit to the Publishers is small relatively to the undertaking, but it is one which has resulted in the drawing together of the parties to the contract in mutual good-feeling and respect. In 1893 "European Pictures of the Year" was begun as a winter supplement; but the public cared less for foreign art than for British, and the welcome accorded to the publication was not felt to be commensurate with the time, trouble, and expense it involved, and the work was therefore discontinued after 1895.

The final increase in price of the Magazine took place in November, 1893. Further improvement was sought by an increase in size, with the view to providing more space in which to deal with the art-movement of the day, alike in articles, illustrations, and "supplemental plates."

This could not be done without raising the price, which was accordingly fixed at 1s. 6d.—the price of “The Century Magazine.” The improvements were carried into effect, while the price was even then below that of the publication which was at that time the chief rival of the Magazine. The public response to this rise in price was an immediate rise in circulation. Since then it has been found possible to increase the size still further, and to include occasional publication of “Supplements” on subjects or topics of interest,* or by the addition of extra plates. Furthermore, new features have been added, such as the “Notes and Queries.” This, it may be said, brings in a regular supply of artistic nuts to crack—nuts of a great variety of description—and of these, we are glad to say, few have been too hard for satisfactory treatment.

It is to be observed that from the beginning to the present day very little has been done to advertise or “push” the Magazine, as journals nowadays are pushed. It has been allowed to make its own way chiefly upon its own merits; but the Publishers have not stinted expense on the Magazine itself, which they regard, in a sense, as the flag of their house. The editorial policy has been clear throughout. While absolutely independent and fearless in its criticisms, it has sought to interest the art-lover and art collector; to please “the man in the street,” and instruct him in the knowledge and delight of art; to appeal to the student, not only by placing before him illustrations of modern art as expressed in the art-centres of the world, but also by habitually reproducing fine works of the Old Masters, in order that a true conception of great art may be constantly maintained. Young pupils are notoriously impatient of Old Masters, and other journals may pander to their love of modernity which translates the formula “Art for Art’s sake” into the newer, uproariously-accepted creed of “Novelty for Novelty’s sake;” but THE MAGAZINE OF ART, loyal to the task it set itself, prefers to fulfil its mission by consistently pointing to the true standard of fine Art.

Similarly, the Magazine has made a stand against an hallucination to which most of the journals of its class have fallen victims that photography is to be regarded and criticised as Art, and should regularly be accommodated with a section of the Part. That the photographic craft may be handled with artistic taste, and made to produce charming and valuable results—results, properly understood, instructive to artists—we do not deny; but we have not

* Such as the Art life and work of Lord Leighton, of Sir John Millais, of Sir Edward Poynter; and the Portraits of Christ.

cared to kowtow to the greater number who, unable to draw, claim to be “artists,” and who produce photographic “studies.”

Less than most magazines is THE MAGAZINE OF ART indebted to outside contributors or outside suggestions. Editorial ideas follow a definite plan of catholicity in taste, while seeking to maintain the standard and keeping touch on the artistic pulse of the day; and it is rare that any article is published which has not been conceived within the offices. Not that outside suggestions, coming within the scope indicated, would be rejected; on the contrary, original, interesting, and entertaining papers are welcome. But the fact is, that the writers who offer their services are prone to regard Art as a matter to be dealt with with undue gravity and solemnity, as if it were, in some strange sort, a mysterious branch of religious archaeology. Young writers, especially ladies, seem to be afflicted with this painful illusion.

The difficulties and pitfalls that await the unwary are many in the case of a magazine that concerns itself with the social and living, as well as the technical, side of artist-life: so that it may be recorded with satisfaction that, although the laws of copyright



SYDNEY C. GALPIN.
From a Photograph by Lafayette.

and libel always have spread their nets for the most prudent as well as for the careless, no case of serious trouble has ever arisen within the whole period of one-and-twenty years. It is true that on one occasion a reference to “artistic ghosts” curiously enough led a sculptor to declare that it was he who was pointed at, and to challenge both Lord Leighton—whom he believed to have inspired the article—and the Editor to denounce him as the culprit referred to; but, as neither President nor Editor deemed it necessary to respond to such a challenge, the matter dropped. Another difficulty arises at rare intervals in respect to the illustration of the nude. The nude—the study of which is the foundation of all fine art, and the representation of which is necessary for the student, and grateful to those who can appreciate ideal beauty, the treatment of it being rightly expected by the reader—is here presented with proper taste and discretion, and but at the rarest intervals appears

to offend correspondents who, for the most part, prefer to remain anonymous. Generally speaking, however, the solicitous care devoted to the production of the Magazine is not unappreciated; and no encouragement is sweeter than the frequent letters which arrive from unknown supporters, letters of appreciation, satisfaction, and congratulation.



EDWIN BALE, R.I.

From a Photograph by Elliott and Fry.

Looking back through the pages of the twenty-one volumes, the conductors of this Magazine may pardonably feel no little gratification as to the quality of the literature they have set before their readers. The names of some of the experts and literary artists to whom has been confided the task of dealing in these pages with the artistic topics of the hour, or with the subjects which constitute the legitimate field of such a journal as THE MAGAZINE OF ART, are recalled with pride. Among the Artists whose words upon the works they love so well and have practised with so much distinction have been addressed to our readers may be mentioned the two late Presidents and many members of the Royal Academy, beside numerous other artists of distinction.

The Arts of Design, Black-and-white Art, Wood-engraving, Architecture, the Arts of the Stage, the Chemistry of Painting, Egyptology, Japanese art, and Artistic Photography, have all been discussed by the leading experts and specialists of our time.

The leading English and foreign art-critics by profession, with extremely few exceptions, have constantly dealt with ancient and modern art, according to their special knowledge.

A frequent feature in the Magazine has from time to time been the publication of original verse, enshrined in designs specially drawn to fit the poems, alike artistically and spiritually, and among the poets the charm of whose verse has been introduced to our readers have been many of the most brilliant of recent years.

These facts are, we think, worthy of mention here, if only as a record that may bear witness to the continuous effort that is made to render THE MAGAZINE OF ART, not only a picture-book of what is best in art, but a thorough encyclopædia of the whole subject, of high literary merit. Yet picture-book the

Magazine undoubtedly is, for which all the principal methods and processes have been employed—line-engraving, etching, photogravure, "Rembrandt photogravure" (which this publication was the first to use), lithography, wood-engraving, "chromophototypic," the "half tone," the "facsimile," and the three-colour processes.

In order to complete this sketch, and to interest those who concern themselves in such matters, a word may be said on the subject of the printing of the Magazine upon which so much care is invariably lavished. When the Magazine was founded it was printed upon the French single-cylinder machine—the finest which the Proprietors owned—known as the Dutarte. It had been acquired in 1867, and upon it the Doré plates and the Bible had been printed. In 1882, as soon as the Magazine was well established, one of Harrild and Son's "Franco-Brenner" machines was laid down. That was superseded in 1893 by a Hoe's two-revolution press, and in 1896 by a Miehle press—a wonderful machine which Mr. Bale had seen during a trip to the United States, and which, upon his recommendation of its extraordinary capacity for the finest colour-printing, was accordingly acquired. This was the first Miehle press introduced into Europe. One effect of these constant improvements is that, instead of the last sheet of the Magazine being "passed" for press about a month before publication, only a Fort-night need now elapse. The gain to the editorial department is enormous.

So, arrived at its majority, the Magazine continues on its way, mindful of the well-being of Art and Artists and Public, whom it has sought loyally to serve, and solicitous of the good name alike of its Publishers and conductors. What is to be the degree of its prosperity in the future—what, indeed, is to be the term of its existence—depends wholly upon the encouragement and support awarded to it by the Public. To deserve this support will, of course, continue to be the object; and as a good deal more than merely commercial considerations and business interest are involved in the publication and editing of the Magazine, it is confidently hoped that practical encouragement will not be denied.



M. H. SPIELMANN

From a Photograph by Mendelssohn.



THE GREAT FIRE OF LONDON.

From the Sketch for the Royal Exchange Panel-Pictures by Stanhope A. Forbes, A.R.A. See p. 336.

SOME ILLUSTRATED VOLUMES.



1798.

figure-painter of the future as Planché himself. Beginning with the licentiousness of dress which marked the close of the eighteenth century, he traces the fashions through the first years of the Empire, when it was characterised by splendour and extravagance, through the Restoration, to the strange refinements of the belles of the Romantic Period of *mille huit cent trente*. Then onwards to the affectations of the *lapageuse* and *mystérieuse* of 1815; that is to say, those who

were votaries on the one hand of the showy and dazzling



1802.

"Fashion in Paris," Various phases of feminine taste and aesthetics from 1797-1897. By Octave Uzame, from the French by Lady Marie Loyd. With one hundred hand-coloured plates and two hundred and fifty text illustrations by Francois Courbon. London: W. Heinemann. 1898. (36s.)



1841.

produced book, brightly written, and as pleasing in its illustration as it is entertaining. Its value as a book of reference is considerably diminished through the absence of an indispensable index; but this is a characteristic fault of French books. The translation is excellent.

FASHION in dress is a side of art which has its peculiar historical interest, so that M. Octave Uzame's work* is one that appeals to the taste of the three great communities. He has dealt with a century of fashion with peculiar discretion, so that his book will become, in a limited sense, as useful and even as indispensable for the historical

school, and those, on the other, who preferred a more subtlety but not less real admiration from a distance. Then the carefully-recorded customs of those who belonged to the *demi-monde* and those—even more reprehensible—who played at belonging to it, until we reach the *Parisienne* of to-day. The author gives us a complete picture of the fashion-



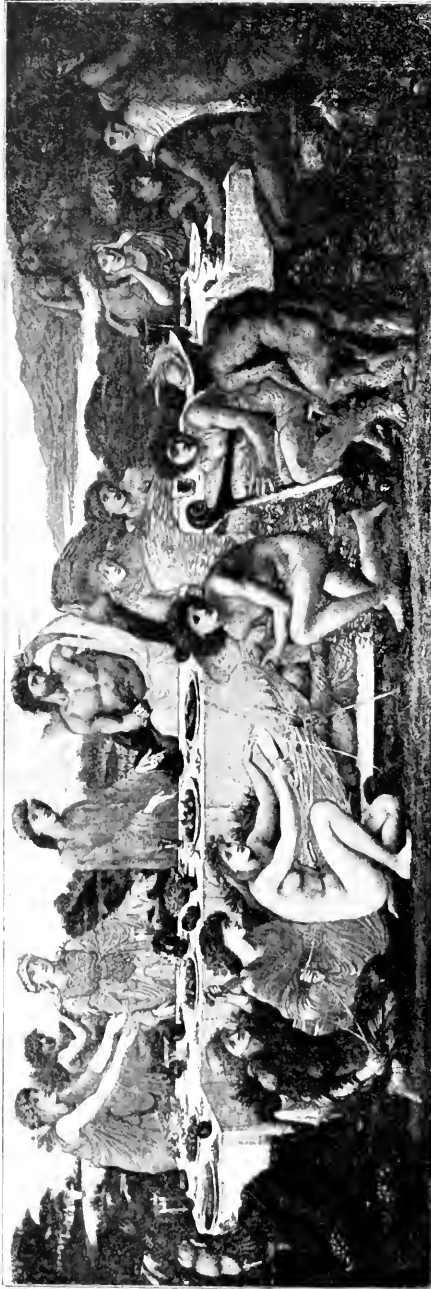
1804.

able woman of the century on the social side of dress—an invaluable contribution to the subject. M. Courbon has done his work not less completely, not less accurately and thoroughly. His compositions are expressive enough without being overladen with detail, and trace all the follies and beauties of women's dress (and not a few of the men's) as they emerged from one eccentricity only to plunge into another.

It is a thoroughly well



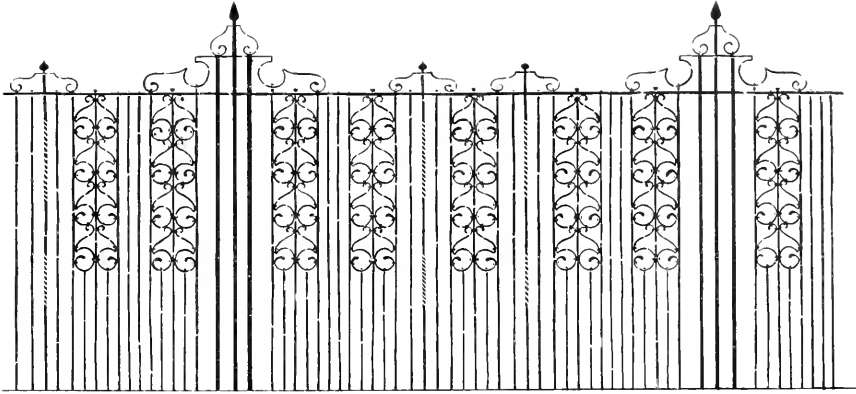
1890.



THE FEAST OF PELEUS. From the painting by Sir E. Burne-Jones. Photographed by F. Heilger.

WE must extend a warm welcome to the new edition of Mr. Bell's book on Burne-Jones,* which now takes the form of a handy volume. We have here a record, not of the artist's life—that, with its minor vicissitudes, must form the subject of a formal biography—but of his work and his artistic development. The book is necessarily somewhat of a summary, but little that is essential appears to have been omitted, while the personal equation is never entirely forgotten. The book is divided roughly into pictorial work and decorative work, and illustrations of pictures here reinforce the selection which embellished the first edition of the book. These illustrations are to be counted by the score, and a very accurate estimate of Burne-Jones's power as a designer may be obtained from the careful perusal of these designs, whether pictures, studies, book-illustration, or cartoons for paintings, tapestry, or glass. There are necessarily many things omitted which we should have liked to see included, such as "The Morning of Resurrection," in the Dyson-Perrins collection, and the wonderful inlaid panel belonging to Mr. Arthur Ballou, which would have been a novelty. Certain blemishes which we noticed in the first edition are unfortunately retained, such, for example as the continued use of the title "The Chess Players" for the picture which obviously ought to have been called "The Backgammon Players," for that is the game depicted; while the chapter entitled "His Art and His Critics" gives a permanence to vagaries of criticism which it would have been far more dignified, both for the artist's sake and the author's, to ignore. The deliberate reference to "'Arty' Quilter" will, doubtless, offend the public far more than the critic, and hurt the author more than either. His somewhat malicious reference to Mr. Ruskin's famous passage "Rejecting nothing, selecting nothing, and scoring nothing" which he has the assurance to refer to as "obvious absurdity" proves that he has not been to the original that he quotes, or he would learn how great an injustice he has done to the great writer. At the same time, his somewhat captious criticism of the observations of other writers proves him sometimes curiously short-sighted. It is no business of ours to defend the writer who charged the draperies of Burne-Jones with being "insincere," but when Mr. Bell can only see in the expression a charge of theft against the artist, we can but marvel at the blindness of the special pleader. In spite of it all, however, the book is one to be acquired, for, with its new appendices and lists (to make room for which the original introductory chapter has been suppressed), it is really what it claims to be—a record and a review.

* "Sir Edward Burne-Jones: A Record and Review," By Malcolm Bell. George Bell and Sons, 1898. (7s. 6d.)



A DESIGN FOR IRON RAILINGS.

By George C. Haite.

THE ART MOVEMENT.

THE ART OF GEORGE C. HAITE, DESIGNER AND PAINTER.

By WALTER SHAW SPARROW

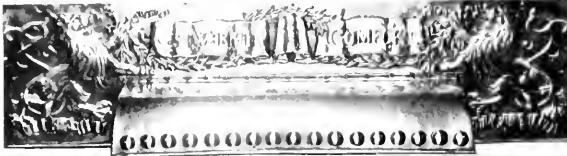
PART I. DESIGNS FOR METAL-WORK AND LEADED GLASS.

ALL genius, says Carlyle, by its nature, comes to disturb somebody in his case. It may come like a clear dawn that breaks in upon our amusements at a carnival dance abroad, making us painfully ashamed of the poor figure we cut: or, like the genius of Voltaire and Swift, it may prick and stab us into "thunderclaps of contradiction." But the manner of its warfare is unimportant; the chief thing is that it makes peace impossible, making and inviting attack in many directions. That this is good for us, that it is a source of vigour in all kinds of national effort, will be admitted by everyone who remembers how inevitably peace would lead us to self-contentment, stagnation, and ruin. The creative strength of a whole race will never be called forth by anything but incessant conflict. This was Bacon's opinion, and the histories of man and art confirm it with a thousand illustrations. One may be glad, therefore, that Mr. George C. Haite, with his versatile genius, came to rouse a great many feeble and placid dreamers, true children of our coddled century. Sprung from a family of Huguenot refugees, which during four generations has given England some good designers, he has been from the first a free-lance in the service of art; and already, at the age of forty-three, he has invaded all the best provinces of design, causing in everyone not a little emulation and healthful disturbance. I refer to those provinces of design into which we at one time thought that South Kensington would itself

infuse some life and vigour; but we have now learnt from experience that officialism, when it does not merely help us to drift easily into unpleasant difficulties, follows rather than leads the talent it should nurture. Officialism is useful when it warns us not to lean upon its weakness; that we must act for ourselves, and not cry out either for State-assistance or for Continental methods of technical education. Our technical education must be our own, a product of our national character and traditions; no other could be of permanent use to our country. Bismarck once told us that our craze for imitating foreigners was a bad sign—a proof that we were losing the masterfulness in action and in thought which had bequeathed to our race so much to reverence, to protect, and to hand on. Yet the craze has grown stronger year by year. To stand firmly on our English legs is becoming so irksome, that the very games which make them strong legs are denounced, even in quarters where a manlier humour might have been expected, as too British to be admirable and necessary.

Meanwhile, however, thanks to the individual efforts of a few such men as Mr. Haite and Mr. Walter Crane, we have shown that we have only to be true to ourselves if we wish to achieve great things in the free-trade battlefields of the applied arts. For our designers now hold their own against all comers—are, indeed, the cynosure of Europe; and yet our own merchants and manufacturers do not sufficiently realise what this fact

means. They cannot reasonably suppose that England, generation after generation, will produce the best masters in design; and hence they should store up for future service the formative influence of the great designers now living. They



BRASS REPOUSSÉ BLOWER IN ORMSBY LODGE.

Designed by George C. Haite, Executed by A. J. Shiras.

should establish schools in which that friendly influence could work and perpetuate itself; should employ every first-class designer as a teacher or "Professor;" then they would avoid the interference of an alarmed officialism stirred to action by one of its recurring panics. Self-reliance made our race glorious, and nothing but a systematic cultivation of that king of good qualities can prepare the rising generation for the fierce warfare of free-trade.

I have dwelt upon these points because they ought never to be passed by in silence when we look at art in its relation to industrialism. Painters and sculptors may perhaps be studied merely as such, for their work is a noble luxury which few can buy; but a designer brings us inevitably face to face with the industrial needs and perplexities of the time. He is an officer in the nation's life-battle, and his importance in that capacity is not likely to diminish; because, side by side with the ever-spreading mania for cheapness, we find in all civilised countries, or nearly all, a growing sensitiveness to crude ornament; and this leads us to believe that good designs will soon have a progressive effect in determining our welfare as a nation of free-traders. I think, then, that a just value ought to be placed everywhere on the national importance of the applied arts, and a good deal may be hoped from Mr. Haite's present intention of lecturing on this subject in the provinces.

From these general matters I pass on to Mr. Haite's well-known designs, with their fine colour, their vigour and diversity of appeal, and their steady adherence to the first principles of decoration. These qualities are not often found in the work of one man. Vigour, unfortunately, is not so common as it should be in English arts, and colour, as we all know, is with us a weak point. "For many centuries," said the late Mr. Gleason White, "we have been practically colour-

blind." Here we have one result of the Puritan triumph; and to-day, as in the past, English eyes rest usually on shades of grey, brown, and black, for our industrial type of civilisation has a smoke-grimed Puritanism of its own. Some systematic

effort should be made to counteract its influence, else the national sense of colour will continue its retrogression, returning to that primitive state of dulness which Mr. Gladstone noticed in the colour-sense revealed to him in the Homeric songs. To stop this retrogression will not be easy, but some good is done by every designer who avoids the frigid styles of decoration which some men think admirable, as though

they wished to prove that the necessity of living under the curse of a smoke-cloud could never irritate them into warmth of colour.

Mr. Haite is the antithesis of these men, for his designs are never coldly austere. I may be told, indeed, that their fault is "a nimety—a too-muchness"—of rich qualities. For my part, however, I delight in the artist's abounding versatility, and am grateful that his work leads me from the simple and restrained to the ornate and Rubenesque. It is informed with the spirit of several arts, and we see that Mr. Haite avoids imitation by going direct to Nature for his "motives." Of course, he is not in favour of a pictorial treatment of natural forms in ornament; but, while bringing such forms into their proper decorative scheme, he preserves in his art a discreet recognition of Nature's growth, and a sincere love for her fresh, bright harmonies. There is room

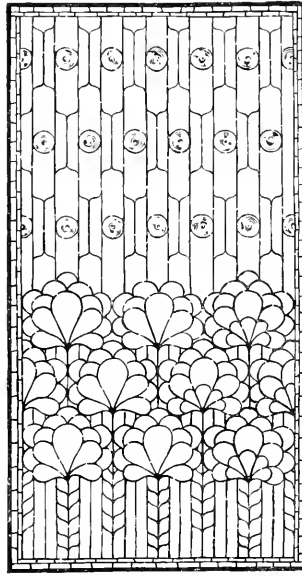


ELECTROLIER IN WROUGHT IRON.

here for controversy, since the taste now in vogue likes a quite formal convention. Indeed, some designers have a botany all their own. Not only do they forget that a pedicel has a cup-like ornament of bracts, but they idealise a flower till all its characteristics have gone where the old moons

go. Mistakes of this kind do not occur in Mr. Haité's designs: nor does he ever lose sight of the fact that each applied art has its own limitations, some of which are due to its technique and its material, while others have their origin in trade exigencies.

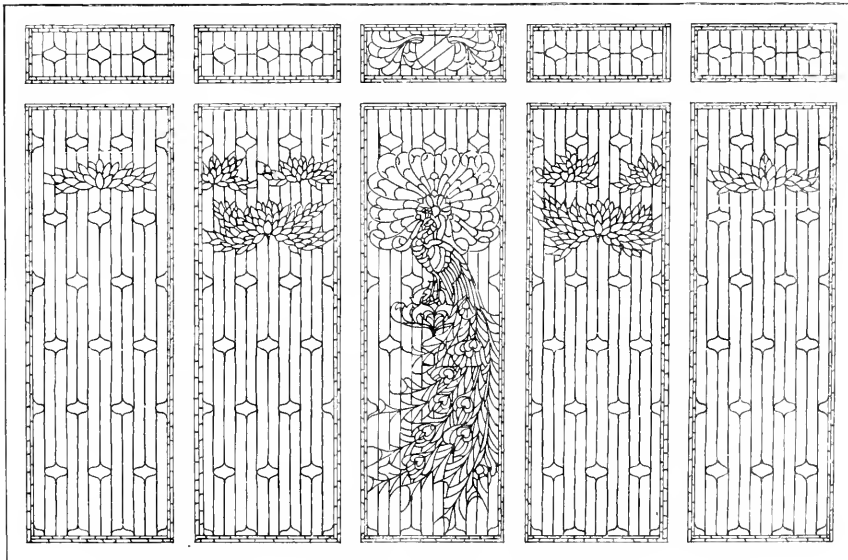
Nevertheless, there are times, doubtless, when Mr. Haité fails to please even his most friendly critics. If I mistake not, for instance, the iron railings here illustrated lack the full measure of vigour which he has taught us to expect from his hand. They aim at simplicity, but to me the result seems tame, although admirable as design. Simple styles usually are, for they cannot be effectual unless they give us in essence the constituent qualities of the best ornate styles. To talk about them is pleasant, but ninety-nine artists in a hundred would do better work if they allowed their talent to run a little wild.



DESIGN FOR LEADED GLASS DADO.

The right simplicity, however, is well within the reach of Mr. Haité, as is proved by his design for a gate in wrought-iron—a design admirably done into metal by Mr. Starkie Gardner. It has a style all its own: there is no resemblance between it and any work either illustrated or described in books on historic smithcraft. Little ornament has been used by Mr. Haité, yet the effect is rich and strong as well as graceful. This is important, because the art of smithing ought to be business-like in a commercial time, achieving fine results at the smallest possible cost whenever necessary. How else can it be expected to hold its own against the cheapness of casting? We see, then, that Mr. Haité is doing useful work here: and his gate reminds one that he can aid Mr. Gardner in another way.

namely, in rescuing the smith's manly handicraft from a copy-book eclecticism.



DESIGN FOR LEADED GLASS, ILLUSTRATING THE USE OF ORNAMENT IN THE FRIEZE.

The electrolier bracket, on page 326, is another proof of this, and one may say that the late Mr. Gleeson White praised it because its leaves and flowers, though modelled with the crisp,

supports variously-shaped pieces of clear glass. When the view outside is unpleasant, the ornament either covers the whole window as in a diaper or panel, or runs as a dado along the



IRON GATES.

Designed by George C. Haite, and executed by Messrs. Starkie Gardner and Co.

exact movement of nature, charmed him by their decorative aptness. The other illustration represents a brass blower, and I have seen few better pieces of modern *repoussé* work.

Two examples are given here of Mr. Haite's admirable leaded glass, concerning which a great deal has been said and written. No colour is employed, because light passing through coloured window-panes would injure most good schemes of household decoration. For this reason Mr. Haite forms the design by means of the lead which

bottom; it is employed as a frieze only when there is something beautiful out of doors which should not be shut out. I need not linger over the illustrations, which speak for themselves, but I cannot choose but draw attention to the peacock, as we get from Mr. Haite something which is much less familiar to us in art than are the peacock's marvellous tail-coverts, mis-called tail-feathers. We get, too, a most fortunately decorative representation of the bird's whole character.

ART IN SCOTLAND: THE ROYAL SCOTTISH ACADEMY.

THE exhibition of the Royal Scottish Academy, which was opened in February in Edinburgh, is the strongest that has been held for years. The fusion in the Academy of East and West-country artists has been productive of the happiest results. The fresh and vigorous life of the West has stirred up the East-country artists to renewed endeavour; contact with the

academic traditions of Edinburgh has modified the extreme views of the Glasgow school; and with almost every artist of note north of the Tweed contributing, the exhibition at the Mound is, in a very marked degree, thoroughly representative of Scottish art. The private view had, as usual, a certain *éclat* given to it by the official visit from the Lord Provost, magistrates,

Messrs. CASSSELL & COMPANY will publish in 5 Parts,
price 1s. each; or in One Volume, price 7s. 6d.,

Royal Academy Pictures, 1899.

Part I ready early in May, and the remaining Parts during
that month and early in June.

NOTICE.—An exquisite REMBRANT PHOTOGRAPHURE of the beautiful Picture by the President of the Royal Academy, appearing in this year's Exhibition is being prepared for issue in "ROYAL ACADEMY PICTURES, 1899." It will be given in Part 5, and also form the Frontispiece to the complete Work.

Royal ACADEMY PICTURES has, since the date of its first issue, occupied a unique position on account of the superb reproductions which it contains, and the representative character of the works selected. It is thus rendered an

AUTHORITATIVE, COMPREHENSIVE, AND WORTHY RECORD

of the Royal Academy: and this year's issue will fully sustain the reputation of preceding editions.

By the courtesy of members of the Royal Academy, Messrs. Cassell & Company are enabled to produce a work celebrated throughout the world as the only worthy representation of the Exhibition at Burlington House, and remarkable as containing reproductions of notable Academy pictures which

APPEAR IN NO OTHER PUBLICATION.

Every care is taken with the reproduction of the pictures to obtain the most artistic effect, and the style in which they are brought out, printed on fine art paper, will fully satisfy the taste of the most exacting. Moreover, the pictures are reproduced on a scale sufficiently large to enable purchasers to form

AN EXCELLENT IDEA OF THE ORIGINALS.

Owing to the disappointment experienced in past years by those who have been unable to secure the later parts, Messrs. Cassell & Company invite intending purchasers to request their booksellers to reserve for them the five parts

AT THE TIME THE ORDER FOR THE FIRST IS GIVEN.

ORDER FORM.

Please supply me with the* _____ of "ROYAL ACADEMY PICTURES, 1899,"
as soon as published.

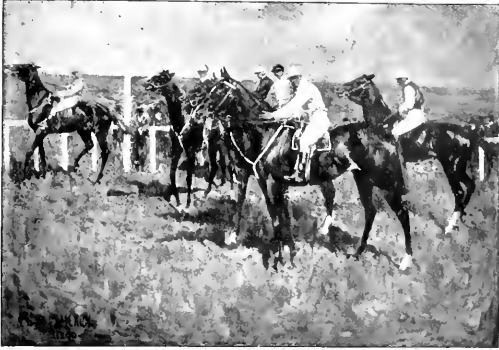
Name _____

Address _____

To Mr. _____
(Bookseller),

* Here fill in "5 Parts" or "Volume," as may be desired.

and council of the City; and on that occasion the interesting announcement was made that a movement is on foot to amalgamate several



AT THE STARTING-POINT

From the Painting by Miss M. Cameron.

competing schools of art and design in Edinburgh into one strong central institution.

The Scottish Academy has never relied upon loan pictures to make its annual exhibition a success. The council, however, at this time has secured four or five works which lend a grace to the walls and have proved an attraction to the general visitor. Two of these are by Mr. Whistler—"The Piano" and "The Thames in Ice;" a third is, "Devant la Glace," by that clever American-Parisian artist, Mr. J. W. Alexander; while from the Manchester collection there has been obtained the late Henry Moore's beautiful sea-piece, "Mount's Bay," and from Liverpool Mr. Byam Shaw's "Love's Baubles." Only a few of the principal Scottish pictures can be referred to. The president, Sir George Reid, exhibits three masterly portraits of public men—one a dignified presentation of the Marquis of Tweeddale, in the green and gold uniform of the Royal Archers. The flesh-tones are warm and vivid, and the uniform is treated in a free and artistic manner. Mr. James Guthrie sends his admirable portrait of Mr. Burnet, architect.

Glasgow, which has been exhibited elsewhere; while Mr. E. A. Walton has seldom shown better work in Edinburgh than two stylish and refined

portraits of ladies. That of Miss Aimee de Brough, elegant in draughtsman-ship and fine in colour, is quite a triumph. One of the good things of the year is by the youngest Academician, Mr. G. Ogilvy Reid, who sends a large, dramatic, and powerfully-rendered representation of Prince Charles Edward's escape from the mainland of Scotland to the islands, in a small boat over a stormy sea; while the youngest Associate, Mr. W. S. MacGeorge, has also justified his election in an eminent degree by contributing two noteworthy and beautiful works—"Nutting"—a woodland glade in autumn garb with children, teeming with joyous colour; and "A Border Ballad"—a picture of the classic Yarrow in flood, which constitutes a grave, sweet harmony in exquisitely-attuned browns, greys and greens, with touches of warmer colour superadded. Mr. John Lavery and Mr. George Henry are exhibitors; so too are Mr. A. Roche and Mr. W. Y. MacGregor the latter

showing a large and impressive "Upland Landscape." A high standard of excellence is also shown in landscapes by Mr. Smart, Mr. W. D. McKay and Mr. Lawton Wingate. Miss M. Cameron holds her own in the exhibition with a well-painted equestrian portrait of the master of the Eskdail Fox-hounds, and by a large racing scene, "At the Starting-point," in



NUTTING.

From the Painting by W. S. MacGeorge, A.R.S.A.

which a thorough study she has given to the horse has been turned to good account; while among the young men, painter-like work is

contributed by Mr. Robert Barras and Mr. R. C. Robertson in landscape; by Mr. R. Gemmell Hutchison and Mr. Graham Binny in figure-painting; and by Mr. R. Brough, Mr. Bowie, Mr. Kerr and Mr. Ford in portraiture. The water-colour men to the front are Mr. Tom Scott, Mr. Marjoribanks Hay, Mr. R. B. Nisbet, and Mr. Skeoch Cumming; and in a rather meagre display

of sculpture, two busts by Mr. Pittendrigh MacGillivray, and a decorative portrait group in relief by Mr. Parlane Shannon (Glasgow), assert themselves by their artistic quality. Attractive decorative figures are contributed by Mr. Birnie Rhind and Mr. Hubert Paton; and Mr. D. W. Stevenson exhibits a picturesquely modelled life-size statue of the late Mr. Robert Louis Stevenson.

A WOVEN MEMENTO OF THE JUBILEE.

A CURIOUS souvenir of the Diamond Jubilee, which also serves as an example of the technical development of flax-weaving, was

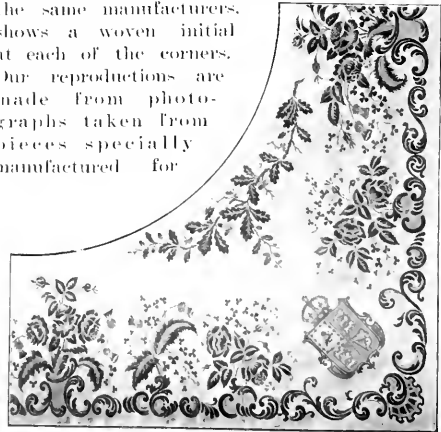


THE INITIAL TABLE DAMASK.

produced by the old-established firm of Capper in the form of a tablecloth. We reproduce a portion of the border of this work to show somewhat the intricacy of detail with which the weaver had to contend. It will be seen that it consists of the combination of the three national emblems, with the Royal arms

in the corner. The centre of the cloth is occupied by a representation of St. George and the Dragon, similar to that on the gold coinage, whilst round it are placed the four groups of the continents from the Albert Memorial. Connecting each of these is a spray of oak-leaves and acorns. The responsibility of the design rests with Mr. Joseph Hart of Capper's. Manufactured from the purest flax fibre, the damask is an excellent specimen of the skill of the Belfast weaver.

The other cloth, by the same manufacturers, shows a woven initial at each of the corners. Our reproductions are made from photographs taken from pieces specially manufactured for



A JUBILEE TABLE DAMASK.

the purpose in which the designs were worked in black thread.

NOTES AND QUERIES.

[160] **THE DAISY IN ART**—I should be glad of any information regarding *any* picture taking "The Daisy" for its subject. (1) In particular, I wish to trace the following painting: A "Saint Margaret, wearing a garland of daisies and carrying daisies in her lap and in her hand," Mrs. Jameson mentions having seen it, and in the last edition of her "Sacred and Legendary Art," edited by Estelle M. Hurlb (Boston, 1896), it is said by the latter to be in the Siena Academy. It does not appear to be catalogued under "S. Margaret," and unfortunately I do not know by whom it was painted. If possible I wish to procure a photograph or other representation of it. (2) I should also like to know if it would be possible to procure a photograph of a modern painting by M. Lévy-Dhurmer, entitled "Pureté" (Purity scorning the garish beauty of the chrysanthemum for the innocent and humble field daisy). (3) There is one other picture which I should greatly like to trace—but concerning it I only possess the following scrap of information:—It is an old portrait of "Chaucer," and in the corner-space usually devoted, in mediæval paintings, to the coat-of-arms is his special flower, the daisy.—M. T. GRIFFITH (Abergele, North Wales).

* * (1) For our part we have no recollection of the picture described in any public gallery or other building in Siena. We may here remark on the strange infrequency of the representation by artists of the daisy in pictures of St. Marguerite or Margaret. The commonest attributes are the dragon and the palm. (2) The question of M. Lévy-Dhurmer's "Pureté" and the photograph of it can be decided by application to the artist. (3) Many renderings of the portrait of Chaucer, based upon the Oeeleve "Limning" in the Bodleian Library, bear a daisy—we believe the *Bellis perennis* as usually represented—purplish in colour, in the right-hand upper corner, opposite to that which bears the shield. Above the daisy appears the date 1402. See "Dresses and Decorations of the Middle Ages," by Henry Shaw, F.S.A., published by Pickering in 1813.

[161] I have bought here a very good landscape, with excellently painted cows, and signed "Dirk P. van Lokhorst." I have searched through Bryan, Guédy's, and other dictionaries of painters, and have not found anything about him. Will you, or any of your readers, kindly

furnish me with any information about this Flemish artist? CARLOS AMÉRICO DOS SANTOS (Rio de Janeiro).

[162] **WILKIE'S "CUT FINGER."**—Can you tell me where the picture, by Sir D. Wilkie, entitled "The Cut Finger" is to be seen? I have a painting which would illustrate the title. An old woman is binding up the wounded finger of a boy, who is crying, with his hand to his eyes, while a woman, presumably his mother, is taking from him a knife, with which he has been cutting out toy boats, which are sailing in a tub of water standing near. A girl is looking over his shoulder with a countenance filled with alarm. It is a cottage interior such as Wilkie loved to paint. The size of the painting is 15½ in. by 11½ in. If it is a copy of the original it must be an old one, as the painting is, evidently, that I possess. It was purchased at an old curio shop in the neighbourhood.—C. JEROME (The Cloister, Gosport).

* * The description given by our correspondent does not accurately represent "The Cut Finger" of Wilkie. In this picture the boy does not put his hand to his eyes, one hand being in course of bandage by his mother and the other being held by an elder sister—that is to say, by a fourth figure who apparently does not exist in the small picture belonging to Mr. Jerome. A wood-cut of the original picture is to be seen in the small volume on the painter issued in Sampson Low's "Great Artists" series. Now, in 1812, a "Study for 'The Cut Finger'" appeared in the exhibition of his works which Wilkie organised in Pall Mall—being No. 28 in the catalogue. It afterwards became the property of Lord Mulgrave, and was one of the thirteen pictures and sketches by the artist which were included in the sale of that peer's collection, which was dispersed at Christie's in 1832. On that occasion it was bought by Mr. Shepperson for £157 10s., and so far as we know there is no means of tracing it further or of saying if this is the picture now in the possession of Mr. Jerome. "The Cut Finger" was painted in 1809 and was exhibited in that year at the Royal Academy.

[163] **GRAHAM AND DANIEL**.—An engraving which I have, representing a lion coming out of its den, is signed "Graham pinxt. — Daniel sculpt."

It was published on June 29th, 1792, by John Murphy, 20, Berkeley Street, Edgware Road. Can you tell me anything about either the painter or engraver? K. E. ALLFREY (Reigate).

The artist referred to is probably the Scottish historical painter who was born in 1751, and exhibited at the Royal Academy from 1780 to 1797, a picture of the former year being "Daniel in the Lions' Den." S. T. Daniell, a landscape painter, was an African traveller, and his "African Scenery and Animals," published in 1801-5, is still remembered. His kinsman James was a mezzotint

engraver, who engraved several of his best plates after Singleton.

NOTE.

LANDSCAPES BY BENJAMIN WEST.—An interesting discovery has been made by Mr. Thomas Kind, of Birkenhead, of a number of finished landscape studies in water-colour by Benjamin West, P.R.A. Two of them have been acquired for the collection of early English drawings at South Kensington, the authorities having been satisfied as to their genuineness. As work of this class has not hitherto been associated with West, the bringing to light of these sketches has an additional interest.

THE CHRONICLE OF ART.—MAY.

The National Gallery and the Tate Gallery shows

THE Report for 1898 of the National Gallery and the Tate Gallery shows that for the former five new works were purchased and ten acquired by presentation. These acquisitions have all been duly recorded from time to time in our pages, but as it is only in this report that we learn the prices paid for the works purchased, we give this information for the benefit of our readers. The two "Angels," by AMBROGIO DE PREDIS (Nos. 1661 2), cost £2,160; the "Portrait of Hogarth's Sister" (No. 1663), £1,050; "La Fontaine," by J. B. S. CHARDIN (No. 1661), £721; and "Portrait of a Young Man," by AMBROGIO DE PREDIS (No. 1665), £1,500. Eight portraits have been transferred to the National Portrait Gallery including LAWRENCE'S "Sir Samuel Ronilly," and two paintings, EASTLAKE'S "Ippolita Torelli" and ROSSETTI'S "Rosa Triplex," have been sent to Millbank. The Tate Gallery has acquired, beyond these seven pictures, besides the four Chantrey purchases of last year, viz. A Portrait of Mr. G. F. WATTS, R.A., by Himself (presented by Sir William Bowman, Bart.); "Evening Quiet," by the late J. HOPE McLEACHAN; "The Order of Release," by Sir J. E. MILLAIS (presented by Sir Henry Tate);

"The Kyles of Bute," by Mr. CHARLES P. KNIGHT; "The Ploughman and the Shepherdess," by Mr. F. GOODALL, R.A.; and two drawings by AMBROSE POYNTER. Three pieces of sculpture were acquired, viz. "Dionysos," a bronze, by Mr. F. W. POMEROY; "Bust of Sir Henry Tate," by Mr. T. BROOK, R.A.; and a plaster cast of Lord Leighton's original sketch in wax for "An Athlete struggling with a Python," each of which was presented to the Gallery. As regards the number of visitors, we find that the daily average (exclusive of Sundays and pay days) is at Trafalgar Square 2,925 and at Millbank 915. The Sunday attendances, however, during the year were larger at Millbank than at Trafalgar Square, the figures being 11,853 (an average of 1,350) and 30,635 (an average of 988) respectively. It is satisfactory to know that direct telephonic

communication has now been established between the National Gallery and the fire station in Old Scotland Yard.

An important series of articles which have Birmingham been appearing in the "Birmingham Daily Art Gallery. Post" have shown what the Corporation Art Gallery "is, and what it might be."

The splendid gift of Mr. MIDDLEMORE, M.P., has had the effect of deciding Birmingham to extend its Art Gallery in accordance with that gentleman's suggestion, so that as to what the Gallery "will be" there can need be little doubt. It will be one of the very finest and handsomest collections of modern English works.

As an instance of the way in which Royal Institute of Painters in an exhibition may Water-Colours, include a very large amount of capable work, and yet be profoundly uninteresting, the annual show of the Royal Institute is worthy of remark. The collection brought together there is one of the least attractive that has been seen in the galleries for some time past, curiously wanting in originality, and plainly matter-of-fact in atmosphere and general tendency. Very few of the contributors seem to have had any aim beyond doing well things but unusually worthy

of attention, and the very success with which they have carried out their purpose does not increase the value of their effort. Mere technical proficiency does not make art work important, and a knowledge of the devices of the craftsman does not give an artist any special claim to acceptance; nor does the collecting of examples of handiwork without inspiration quite justify this spring's efforts of an art society like the Royal Institute. However, among the many examples of good work there are drawings to be found which are welcome as notable exceptions, and an examination of the galleries is certainly not unproductive. Such as the exquisite little figure, "The Lute Player," by Mr. E. J. GREGORY, with its daintiness of touch and charm of draughtsmanship, or the same artist's robustly-treated, and yet subtly-felt, study of a girl's



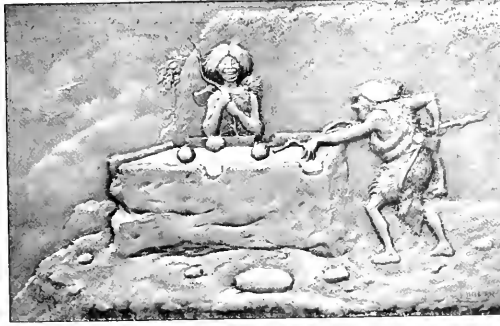
ASTON WEBB, A.R.A.

From a Photograph by F. Holger.

head, "Pensive," alone for any shortcomings; and the splendid vigour of the large open-air subject, "The Fisherman's Wife," by Professor HANS VON BAGRELS, is very welcome as a proof of the possibilities of the water-colour medium in the hands of a painter of commanding ability. A costume piece by Mr. EDGAR BUNDY, "The King breaks many Hearts," and the Dutch interiors, "Déjeuner à la Fourchette," by Mr. W. RAINEY, and "Memories," by Mr. J. FINNEMORE, are good in character and sound in method; and there is dignity, perhaps a little over-emphasised, in Mr. W. LEE HANKEY'S "By a path that I do not know." Mr. HAL HERST'S "Jane Shore" is ambitious and full of technical audacity; Mr. PERCY BUCKMAN'S nudes, "Under the Cliffs," and "By the Sea," are ably drawn and not wanting in the right kind of refinement; and "The Sampler," by Sir J. D. LINTON, is one of the happiest colour arrangements and one of the best-judged compositions that he has shown for some time past. A fair number of good landscapes can also be discovered. Mr. WEEDON'S "Waste Ground, near Lynton," has merits of style, and is to be praised for its largeness of conception; Mr. R. B. NISBET'S "November Evening" and "A Drizzly Day" are serious and impressive, even if they are a little too obviously artificial in arrangement; Mr. YEEND KING'S "Sandle Manor, Hunts" is of some value as a direct study from nature; and Mr. F. J. WIDGERY'S sketch of "A Tidal Stream, Devon" has undeniable strength and directness. Some other contributions worthy of note come from Mr. AUMONIER, Mr. J. S. HILL, Mr. STUART RICHARDSON and Mr. PEPPERCOCK; but the total of interesting things this year does not bear a very large proportion to the mass of the exhibition.

Other Exhibitions. THOUGH it would not be quite accurate to describe the spring exhibition of the Royal Society of British Artists as a good show, it is possible to find in it a fair number of pictures and drawings which possess sound artistic qualities. One of the best of these is Mr. CAYLEY ROBINSON'S "Close of Day," a quaint piece of archaism of the type he affects, but, at the same time, a most ably-handled and delicately-inspired work of art. It is one of those things that only an artist of peculiar gifts could attempt, and there are few other men who could have gained a title of the success that has come to Mr. Robinson as a reward for his earnest labour. There is no other figure picture of such outstanding interest and merit in the show, which depends almost entirely upon the landscapes. In this section the works most worthy of remark are Mr. A. E. PROCTOR'S "The Harvester's Rest," Mr. G. C. HARRIS'S "The Woodman's Hut," and "The Spinney," by Mr. FRANCIS BLACK, as well as Mr. W. H. J. BOOR'S sketches; but there are others that deserve some praise for workmanlike methods.

The collection of drawings and frescoes by M. NICO JUNGEMANN recently shown at the Dowdeswell Gallery had a curious interest, as demonstrating technical ingenuity of a pleasantly unusual kind. The artist sees things with a strongly developed preference for certain aspects, and paints them according to the rules of a decorative convention of his own creating. The results are occasionally surprising, but never incapable and never commonplace; so that the show, despite its dominating mannerism, was welcome as being agreeably unlike anything that had been seen before. It was a new sensation, and a sound one; therefore it was a success.



PRE-HISTORIC BILLIARDS.

From the Silver Panel by Frank Lutzger, after E. T. Reed. See p. 236.

The exhibition of the works of M. FRITZ THAULOW is one of the most interesting one-man shows of the present year. M. Thaulow is not only entirely original in his view of Nature, but he succeeds in rendering landscape, whether it be country-side or snow-field or water, with a skill which is absolutely startling, when the method and the economy of means are taken into consideration. His painting is very thin, but his knowledge of effect is surprising and his mastery of his material complete. The exhibition is held at the Goupil Gallery.

Mr. McLean has ranged over very wide ground in collecting the material for his exhibition, but he has restricted his selection to the best possible works. The principal pictures he shows are "The Ambuscade," by DE NEUVILLE; Mr. ALBERT GOODWIN'S "Whitby;" Mr. BRANGWYN'S dashing and vivacious "Limehouse;" a "First Communion," by M. L'HERMITTE; and "Sweet Emma Moreland," by Sir JOHN MLLAIS.

In M. GASTON LA TORCHE the Fine Art Society has found an artist very well worth introducing to the art-lovers of this country. He is a man of remarkable powers, who sees things with astonishing individuality and records what he sees with an amazingly vivid fancy. His versatility is as surprising as his originality in the use of materials; so that the exhibition of his productions, including as it does works in oil, water-colour, and pastel, is distinctly marked by novelty and technical variety. He has a gift of imagination that helps him to choose good subjects and to handle them without hesitation; and the influence of this faculty makes itself very plainly and delightfully felt in the gallery.

The Glasgow Institute Exhibition, which opened in February, has many popular qualities. A number of pictures which were exhibited in London last year lend interest and variety to the walls—notably, works by Mr. LA THANGGE and Mr. STANHOPE FORBES; and there is a small loan collection, which, however, is not so important as this department of the exhibition usually is. Wherein the exhibition falls short is this—that we have not in it a strong representation of the best that the Glasgow artists themselves can

produce. Mr. JAMES GUTHRIE'S sole contribution is a head of Professor Jack, fine in colour, artistically treated, and worthy in every respect of this artist's brush. But neither Mr. LAVERY, Mr. WALTON, Mr. GEORGE HENRY, nor Mr. A. K. BROWN show works of first-class importance, and to that extent the exhibition suffers.



JANE WELSH CARLYLE.

From the Painting by Sumner Lawrence. Recently acquired for the National Portrait Gallery.

Among younger artists who have done well are Mr. DAVID GOULD, Mr. BROWNIE DOCHARTY, and Mr. WHITE-LAW HAMILTON. Other Glasgow men point up to about their usual strength. Mr. HORNEL is one of these, and it must be said that his brilliant, if somewhat incoherent, flat colour studies, lend a sparkle to the section of the wall on which they are hung. Sculpture, water-colours, and architectural drawings and medallions are also included in the catalogue.

Early Italian Love Stories. By Miss Una Taylor. Longmans, Green and Co., London, 1890.

To cull a posy of vivid and picturesque stories from the rich flower garden of the Italian Renaissance should be no difficult task. It was here that the Elizabethans found many a beautiful tale of love and hate, treasure-trove to be remoulded often into something finer than any of these primitive tales, which yet possess so much charm for those who have the patience to read them. For patience is necessary; long are the descriptions and many the adventures of these beautiful ladies, these handsome and valiant men. There are many journeys, many elopements, much love-making, and a good deal of killing, all of which is related in detail and with iteration. But if it is easy to find the material, it is by no means so easy to make these same romances live again in another age and in a different language. Miss Una Taylor is to be praised for her courage in attempting it. Neither is she wanting in discretion, since she has not scrupled to condense or to omit wherever she has seen fit. Her English, moreover, is both simple and flowing; and if a few of the stories seem wearisome, the same may be said for the originals. Those who have not before come across the work of Massuccio Saleritano should be grateful for the three tales here given. His endeavour was to be a moralist, but he was by nature a true artist; and these stories, different as they are in plot, are alike in their romantic spirit and the vividness with which they are told. Among the rest we meet at least two old friends; for Giovanni Fiorentino writes of the Lady of Belmonte, and Bandello, in his "Refusal of Fenicia," gives us the original portrait of Hero. Cintio, from whom Shakespeare took his plot for "Othello" and for "Measure for Measure," here tells a pathetic tale of a wife's fidelity—an exceptional virtue in this gallery of ladies. Erizzo's story of the "Love Ring" has been met with earlier in Petrarca; Boccaccio and Straparola add the list of writers to whom Miss Una Taylor has gone for material to make an interesting and charming

book. The illustrations by HENRY J. FORD are in harmony with the stories, but Mr. Ford is an artist very susceptible of impression from other men's work. One finds passages in the drawings that might have been taken bodily from Burne-Jones or Rossetti, Gustave Moreau or Madox Brown; but, notwithstanding, as illustrations they are good and serve their purpose well.

Angels' Wings. By Edward Carpenter. Illustrated. Swan Sonnenschein, London, 1898. (6s.)

UNDER this title the author has united in a volume a series of essays on art and its relation to life, certain of which we remember having seen in the "Progressive Review." The title of the volume is somewhat misleading, as it belongs properly to only one of these essays; others draw comparisons between Wagner, Millet, and Whitman; another discusses the human body in its relation to art; tradition, convention, and the gods; and, generally, the aim of the book is to point out the unity of art so that the author is tempted to write a chapter on "Manners as a Fine Art;" quite forgetting that manners, on the contrary, are one not of the "fine" but of the "polite" arts. The book is full of pleasant suggestion, although the author insists too much, so to speak, on coming close up to the reader and butting him.

Autumnal Leaves. By Francis George Heath. With twelve coloured plates. The Imperial Press, Limited, 1890. (7s. 6d.)

THIS is a pleasantly-written volume, which reveals the author as a close observer and intense lover of Nature.



J. M. W. TURNER, R.A.

From a Drawing by Charles Turner. Recently acquired for the National Portrait Gallery.

The first portion of the book deals with a description of a series of autumnal walks through the New Forest; while the second consists of chapters devoted to detailed references to the autumnal changes that take place in the foliage of British trees. They serve as a commentary upon the coloured plates which

represent the natural tint of the various leaves in the decline of the year. To artists this section of the book should be of service, for the author traces the development of the changing colours and gives, so far as science has ascertained them, the causes for this beauty of decay. The plates are skilfully printed, the natural colours of the leaves being excellently reproduced.

The Englishwoman's Year-Book, 1899. Edited by *Emily James*. A. and C. Black. (2s. 6d.)

IN this, the first number of the new issue, we are pleased to recognise a very admirable effort to cover the field

anecdotes of people she met and the native notabilities whose portraits she painted.

It is a capital notion to reprint with due care the humorous drawings of Mr. CHARLES DANA GIBSON and his compatriots, which have been appearing for some while past in the humbler comic press of this country. Mr. JAMES HENDERSON is now placing them in English hands in an *édition de luxe* under the title of "*Pictorial Comedy*." This new serial should have for it deserves to have a very wide circulation; for, notwithstanding that the printing is not invariably perfect, if the blocks may be assumed to be in good condition, we have, for



GLEANERS RESTING ON A STILE.

From the Drawing by the late Birket Foster, R.W.S., in the Dixon Collection at Bethnal Green.

of feminine activity and thought. The book, in fact, becomes a "*Mrs. Whitaker*." The section dealing with the arts occupies a dozen pages, packed with information prepared by Miss Calderon and Miss Armistead. Female art students and artists will find here what they will most likely wish to know.

The Grammar of Painting. First studies in painting by *Emily and Ellen Phillips*. Newman and Co., London.

Two volumes of hints as to porcelain, and a well selected set of examples illustrative of what is known amongst modern teachers as "brush-work." A method of hand and eye training by the use of the brush and colour, instead of the older use of the hand point and simple black. For teachers of brush-work the volumes should be valuable.

With a Palette in Eastern Palaces. By *E. M. Merrick*. Sampson Low, Marston and Co., London. 1899.

THIS is a little volume dealing in a discursive manner with a lady artist's travels in Egypt and India, with

the first time, a worthy representation of the work of leading American graphic humorists. If one would see how ill so clever and elegant a draughtsman as Mr. Gibson may sometimes draw, we should refer him to the piano in No. VIII of "*The Education of Mr. Pips*."

We welcome the resurrection of "*The Butterfly*" (Grant Richards), an unusually clever and bright illustrated sixpenny magazine. Humour is its chief, though not its only, characteristic. Mr. RAVEN HILL, Mr. SIMS, Mr. EDGAR WILSON, Mr. MANUEL, and Mr. GREFFENHAGEN are its chief art contributors. The last-named draws a charming frontispiece ("*An Idyll*"), which, however, is too manifest a *rifacimento* of Rossetti and Burne-Jones.

We have received from M. JOSEPH NEVEU, the "Directeur des Beaux-Arts" of Belgium, an inquiry into the "Martyrdom of San Sebastian," attributed to Thierry Bouts, in the Brussels Museum. The author compares it with the picture of a similar subject in the Louvre ascribed to Memling, and of another in the Berlin

Museum, officially believed to be by a pupil of Hugo van der Goes; and he adopts the conclusion of M. A. J. Wauters that the Belgian picture is by the hand of Memling. Well-informed as is the reasoning of M. Neve, we cannot help inclining to the belief that all these pictures are Netherlandish "school-pieces" after, or inspired by, a single, and probably lost, original, which must have had an Italian influence.

MR. FREDERICK WEDMORE has prepared a new issue of his catalogue of Mr. Whistler's etchings and dry-points. There are fifty-four new items, so that the number now dealt with is two hundred and sixty-eight. This little book, which will certainly become valuable, is provided with an introductory essay that is a model of what such a thing should be, literary in its form, subtle, critical, and characteristically delicate.

SIR PHILIP BURNE-JONES has published, through the Fine Art Society, a pamphlet, "*Practical Hints for the Protection and Preservation of Paintings and Drawings*." It is, as he says, "intended for the use of those who possess works of art which they value and are anxious to preserve, but who have had no opportunity of studying the means of doing so." The pamphlet should be read by everyone in any way interested in the subject.

There must be many designers in the country who cannot spend much time in that treasure-house of art, South Kensington Museum, to whom it should be good news that Messrs. Longmans, Green and Co. are going to bring the South Kensington Museum to them. They have just commenced to issue serially "*Selected Examples of Decorative Art*," which consists of large reproductions from photographs of the most interesting objects of decorative art in the museum. If the selection is only well made, it should be a work of great value. The first two numbers are very promising.

We have also received "*The King's Friend*," by DAYRELL TERLAWNY (The Church Newspaper Company), an anecdotal account of an episode in the history of the Neville family. The illustrations by MR. SYDNEY COWELL are not successful.

Miscellanea. MR. ASTON WEBB, the architect, has been elected an Associate of the Royal Academy.

Messrs. M. BOLINGBROKE, R. BRYDEN, and W. MONK have been elected ordinary Fellows of the Royal Society of Painter-Etchers and Engravers.

The prizes of the Poster Competition promoted by the Corporation of Scarborough have been awarded as follows: 1st (£30), to MR. ALEX. H. WEBSTER, of Glasgow; 2nd (£20), to MR. W. H. WAINLESS, of Scarborough; and 3rd (£10), to "Lalcham."

The picture by MR. STANHOPE A. FORBES, A.R.A., of "*The Great Fire of London*" has been placed in position in the Royal Exchange. It was commissioned by the Sun Fire Office. By the courtesy of the artist we are enabled to reproduce his sketch for the work.

MR. FRANK LUTHER has executed some excellent little bas-reliefs based upon MR. E. T. REED'S humorous "*Prehistoric Peeps*." The plaques are executed in silver and, as will be seen from the illustration on p. 335, retain all the fun of the original sketches.

By the death of MR. BURKET FOSTER English art loses yet another of the men who helped to build up its reputation, for, in spite of the "prettiness" of his work, it had qualities that entitled it to great respect. A contemporary of Sir John Gilbert when that distinguished artist was producing his magnificent and powerful illustrative work for the "*Illustrated London News*," Mr. Burket Foster acquired a repute for his landscape drawings not less wide than that which his colleague secured for his figure subjects. He was born in North Shields in 1825, and at sixteen years of age was apprenticed to Landells, the wood-engraver, by whose advice he turned his attention to draughtsmanship. Devoting his skill almost entirely to black-and-white work, he illustrated many books of poetry with his beautiful vignettes, among the most notable of which are Longfellow's "*Evangeline*" and Goldsmith's *Poems*. In 1839 he exhibited his first water-colour drawing at the Academy, and in the following year he was elected a member of the Water-Colour Society. In 1863 a volume of his drawings of English landscapes was published, to which Tom Taylor supplied the text. The delicacy and refinement that were the chief characteristics of his black-and-white work—which has, perhaps, only been excelled by Mr. North—were equally marked in his water-colour drawings; and all his work, whether for illustration or in colour, was conscientious and pleasing. A large proportion of his exhibition works have been shown at the Royal Water-Colour Society's Gallery, considerably over three hundred having been hung there, while only sixteen appeared at the Royal Academy. In the autumn of last year he exhibited a collection of drawings of Scotch scenery, which bore all the characteristics of his early work, for although he maintained a level of excellence, he never departed from the style he acquired in his early experience as a draughtsman.

The death has occurred of MR. WILLIAM HENRY MILLAIS, elder and only brother of the late Sir John Millais, P.R.A., in his seventy-first year. He was a landscape artist of no mean ability, and on several occasions exhibited at the Royal Academy. Drawings by him may be seen at the Taylor Galleries at Oxford.

M. NICOLAS VICTOR KLAIR, the French sculptor, has died at the age of eighty-one. He was a pupil of Pradier and Paul Delaroche, and among his principal works are "*Hébé et L'Égale*," a marble group in the Orleans Museum; "*Marius au milieu des ruines de Carthage*," in the Luxembourg Gardens; and "*Aurora*," in the Court of the Louvre. He was created Knight of the Legion of Honour in 1879.

We have to record the deaths of M. EDMOND DE SCHAMPELEER, the German landscape-painter of note, several of whose works are in the Pinakothek at Munich; of M. HENRI ROMBE, the Belgian flower-painter, at the age of ninety-two; and of MR. MICHAEL ANGELO WOOLF, the American black-and-white artist, whose pathetic semi-humorous drawings of child-life of the slums have been a feature for many years in the New York "*Life*."



THE LATE BURKET FOSTER, R.W.S.
From a Photograph by Elliott and Fry.

PERMANENT PHOTOGRAPHS

OF THE WORKS OF

SIR EDWARD BURNE-JONES, BART.

G. F. WATTS, R.A.

DANTE GABRIEL ROSSETTI.

HOLBEIN, Drawings at Windsor Castle by kind permission of Her Majesty THE QUEEN.

HARRY BATES, A.R.A. Homer and others.

HAGUE GALLERY. A Selection from, by F. HOLLYER, Jun.

ALBERT MOORE AND OTHER ARTISTS.

PORTRAITS FROM LIFE. Studio is arranged for Sittings on Mondays only.

Can be obtained of

FREDK. HOLLYER,
9, PEMBROKE SQUARE, KENSINGTON.

ILLUSTRATED CATALOGUE, POST FREE, 12 STAMPS.

"Exquisite quality, most moderate in price."—MYRA'S JOURNAL.

LINEN COLLARS, CUFFS, AND SHIRTS.

Collars. Ladies' 3-fold, 3/6 per dozen.
Gents' 4-fold, 4/11 per dozen.
Cuffs for Ladies, Gentlemen, or Children, from 5/11 per dozen.

Samples and Illustrated Price Lists post free.

Shirts, Best quality Long-cloth with 4-fold Linen Fronts and Cuffs, 35/6 per half dozen (to measure, 2/- extra).

New Designs in our Special Oxford, Indiana Gauze and printed Linen and Cotton Shirtings, and unshrinkable Flannels for the Season.

N.B.—Old Shirts made as good as New with good Materials for 14/- the half-dozen.

ROBINSON & CLEAVER, BELFAST,
And at 170, REGENT STREET, LONDON.

(By Appointment to the Queen & Empress Frederick of Germany).

N.B.—ALL ENQUIRIES FOR SAMPLES AND ALL LETTER ORDERS TO BE SENT TO BELFAST.

BENGER'S FOOD

FOR INFANTS, INVALIDS, AND THE AGED.

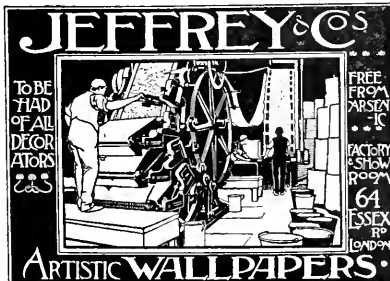
The following letter is published by special permission of the Russian Court.
BALMORAL CASTLE, SCOTLAND,
Sept. 29, 1896.

SIRS,—Please forward to Balmoral Castle one dozen 2/6 tins of BENGER'S FOOD, for H.I.M. THE EMPRESS OF RUSSIA, addressed to Miss Coster. We have received the box ordered from Peterhoff.

Yours truly,
F. COSTER.
To Messrs. F. B. Benger & Co., Ltd.

This nutritious, highly nutritive, and most easily digested Food was awarded the Gold Medal of the International Health Exhibition, London. It is recommended by *The Lancet*, *British Medical Journal*, and the whole of the medical Press, and is well known to the leading medical men.

BENGER'S FOOD is sold in Tins, by Chemists, etc., everywhere.



THE BOOKS OF NEW PATTERNS SUITED FOR THE ENTIRE DECORATION OF A HOUSE CAN NOW BE HAD OF ALL DECORATORS, and are on EXHIBITION at Showrooms of

JEFFREY & CO., 64, Essex Rd., Islington, London.
The Highest Awards, including Seven Gold Medals.



For 70 Years
the Approved Dentifrice in all Countries.

COMPLETION OF "THE QUEEN'S EMPIRE."

In TWO VOLUMES. Price 9s. each.

The Queen's Empire. . . .

A pictorial record in which the modes of government, national institutions, forms of worship, methods of travel, sports, recreations, occupations and home life of the inhabitants of the British Empire are faithfully and vividly portrayed by means of artistic reproductions of photographic views, a large number of which have been made specially for this work. Containing nearly **700 splendid Illustrations**, beautifully reproduced from authentic photographs, and printed on Plate Paper. Handsomely bound in cloth, gilt edges.

"Among the innumerable publications for which the Diamond Jubilee is responsible, one of the most interesting, valuable, and best illustrated is 'THE QUEEN'S EMPIRE.'—*Spectator*."

CASSELL & COMPANY, LIMITED, London; Paris, New York & Melbourne.

The NEW GARDENING PAPER.

Every Thursday, price 1d.

**The . . .
Gardener.**

A
*Weekly Journal for all who cultivate
Flowers, Fruit, and Vegetables.*

THE
Largest, Cheapest, Most Practical,
Most Interesting, and Most Profusely
Illustrated
Gardening Paper ever produced.

"An admirable new journal for lovers of the garden. It is suited to the requirements both of the amateur and the professional."
—*St. James's Gazette*.

A New Serial Story by
GUY BOOTHBY,
entitled "A MAKER OF NATIONS,"
will be commenced in

**Cassell's
Magazine . . .**

For **JUNE**,
Ready May 25, price 6d., which commences
a **NEW VOLUME**.

CASSELL & COMPANY, LIMITED, London: and at all Booksellers' and the Railway Bookstalls.

A **NEW SERIAL STORY**, entitled
"COLINA'S ISLAND,"
By **Ethel F. Heddle**,

COMMENCES IN

The Quiver

for **MAY**, price 6d.

A **COMPLETE STORY**
By **Edward S. Ellis**,

ENTITLED

"A CUP OF COLD WATER,"

APPEARS IN

Little Folks

for **MAY**, price 6d.

EXTRAORDINARY OFFER
OF A
QUARTER of a MILLION.

Particulars of an absolutely unique
scheme will shortly appear in

**Cassell's
Saturday Journal**

Weekly, 1d.; Monthly, 6d.



£20

Tobacconists Commencing.

See Illd. Guide & Catalogue (266 pages), 3d., "How to open a cigar store," from £20 to £2,000
TOBACCONISTS' OUTFITTING CO. (Regd.),
 189, FUSTON ROAD, LONDON.
The Largest and Original House.
 (A reputation of over half a century.)
 Manager, H. MYERS.

Hairdressers
 Fitted Up.
 ESTIMATES FREE.

Monthly, price 4d.; post free, 6d.

Cassell's Time Tables.

Enlarged without Increase of Price, Set in New Clear Type, and Improved by the addition of several Important Features, including a FREE INSURANCE TICKET available for Train and Steamboat.

CASSELL & COMPANY, LIMITED, Ludgate Hill, London.

EXHIBITIONS.

Current.

- Royal Academy (May 1).
- New Gallery (May).
- Royal Institute of Painters in Water Colours.
- Royal Water Colour Society.
- Royal Society of British Artists.
- New English Art Club (April—May).
- Leeds City Art Gallery.
- Oldham Exhibition.
- Bristol Academy of Fine Arts.
- Royal Glasgow Institute (Closes May 8).
- Atkinson Art Gallery, Southport (Closes May 13).
- Turner Exhibition, Guildhall.

Open on Sundays.

- South Kensington Museum
 - National Gallery
 - National Portrait Gallery
 - Tate Gallery
 - Turner Exhibition, Guildhall (3 till 6).
- } 2 o'clock till Dusk.

THE
Hanfstaengl Galleries

16, PALL MALL EAST, S. W.

(Nearly opposite the National Gallery.)

Inspection invited.

Catalogues post free.

REPRODUCTIONS IN
 PERMANENT CARBON PRINT AND PHOTOGRAVURE.

VAN DYCK PICTURES AT WINDSOR CASTLE. Historically and critically described by ERNEST LAW. In Three Parts, with 10 Photogravure Plates in each. Price to subscribers: *Edition de Luxe*, on Japanese paper, imperial folio, limited to 60 copies, £4 per Part (all subscribed). *Edition de Luxe*, on Dutch hand-made paper, crown broadside, limited to 300 copies, £2 per Part. Part I. now ready.

THE OLD MASTERS. Reproductions from Buckingham Palace, Windsor Castle, National Gallery, London, and Tate Gallery (including 200 examples of the British School just published); Amsterdam, Berlin, Brussels, Cassel, Dresden, Haag, Haarlem, Munich, Vienna, etc.

IN PROGRESS.—THE DULWICH GALLERY.

PICTURES IN THE NATIONAL GALLERY. NOW READY. Published in Twelve Parts. Illustrated in Gravure, with Descriptive Text written by CHARLES L. EASTLAKE. Cover designed by WALTER CRANE. Price to Subscribers, £9.

THE HOLBEIN DRAWINGS, by special permission of Her Majesty the Queen. 54 Reproductions on hand-made Japanese paper of the famous drawings at Windsor Castle, bound in artistic cover. Price £5 5s.

SACRED ART.

Numerous Reproductions in Carbon Print and in Photogravure from works by Old and Modern Masters.

A CHOICE SELECTION OF FRAMES, FINE-ART BOOKS, AND ALBUMS.

Practical Art Manuals.

- CHINA PAINTING.** By FLORENCE LEWIS. With 16 Coloured Plates, and a selection of Wood Engravings, with full instructions. 5s.
- FLOWERS, AND HOW TO PAINT THEM.** By MAUD NAFFEL. With 10 Coloured Plates and Wood Engravings. Cloth, 5s.
- FLOWER PAINTING, ELEMENTARY.** With Eight Coloured Plates and Wood Engravings. Crown 4to, cloth, 3s.
- NEUTRAL TINT, A Course of Painting in.** With 24 Plates by R. P. LEITCH. With full instructions to the pupil. 5s.
- SEPIA PAINTING, A Course of.** Two Vols. With 12 Coloured Plates in each volume, and numerous Engravings. 3s. each.
- WATER-COLOUR PAINTING, A Course of.** With 24 Plates by R. P. LEITCH. 5s.
- A PRIMER OF SCULPTURE.** By E. ROSCOE MULLINS. With Illustrations. Cloth, 2s. 6d.
- OIL PAINTING, A Manual of.** A Treatise on the Practice and Theory of Oil Painting. By the Hon. JOHN COLLIER. Eighth Edition. Cloth, 2s. 6d.

CASSELL & COMPANY, LIMITED, London; Paris, New York & Melbourne.

C. Brandauer & Co.'s Circular Pointed Pens.



This Series of Pens write as smoothly as a Lead Pencil, and neither Scratch nor Spurt, the points being rounded by a new process.

Assorted Sample Box for 7 Stamps to the Works, BIRMINGHAM.



"UNBLEACHED ARNOLD" HAND-MADE DRAWING PAPER

No Bleach, Chlorine, or any other Chemical is suffered to enter into the manufacture. The Choicest White Linen and Cotton Rags are alone employed, whitened only by washing in the purest Artesian Well Water. Specially sized to resist damp and heat of hot climates and the sea-side. The Paper may be relied on beyond all others for strength and durability, will improve with age, will not change colour, nor cause fading of the artist's tints.

OBTAINABLE OF THE PRINCIPAL ARTISTS' COLOURMEN.

ARNOLD & FOSTER, Ltd., Eynsford Paper Mills, Kent.

N.B.—Messrs. C. ROBERSON & Co., 99, Long Acre, will be happy to show Sample Sheets sent by them to the East and China, kept there during three months of the wet season without any special covering, and returned uninjured.

PEATMOOR Old Scotch Whisky.

'Soft, Mellow, Delightful, and carries the Wild Rough Scent of the Highland Breeze.'

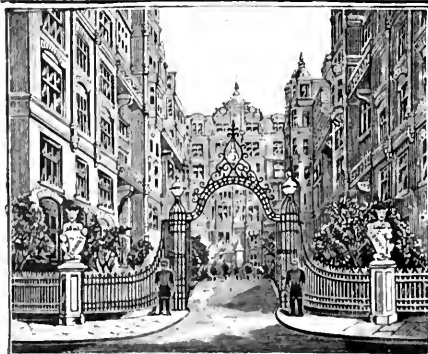
Sold by all Grocers and Wine Merchants throughout the World.

RED WHITE & BLUE French Coffee.

DELICIOUS FOR BREAKFAST AND AFTER DINNER.

IN MAKING, USE RATHER LESS QUANTITY, IT BEING SO MUCH STRONGER THAN ORDINARY COFFEE.

SOLD EVERYWHERE.



St. Ermin's Hotel Westminster.

Handsomely Furnished SUITES or SINGLE CHAMBERS.

SPECIALLY ADAPTED FOR FAMILIES.

INCLUSIVE TERMS: 9/- and 10 6 per day.

SIX PASSENGER LIFTS. ELECTRIC LIGHT THROUGHOUT. DAY & NIGHT PORTERS.

UNEXCELLED FOR CUISINE, LUXURY, AND COMFORT.

TELEPHONE: 131 OR 276 WESTMINSTER. TELEGRAPHIC ADDRESS: "UNPARALLELED LONDON."

A SPECIALITY.—Spacious Bedroom, Bath, and full Table d'Hôte Breakfast, 6/-