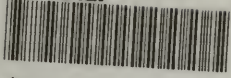
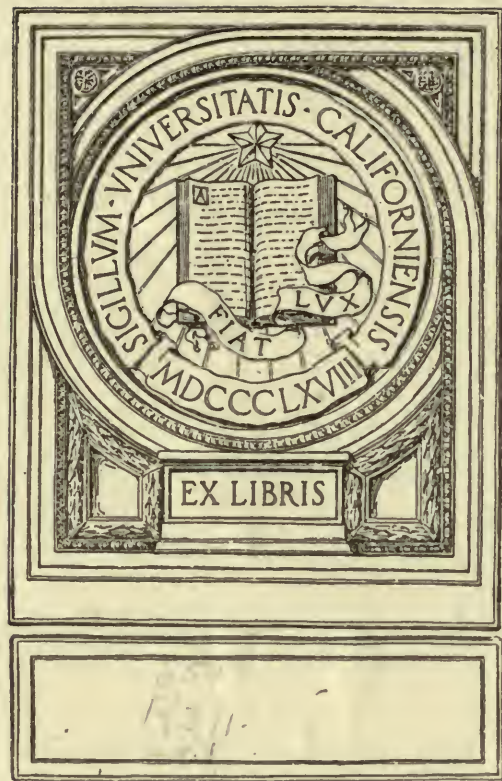


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In Three Parts

PART I. (BRITISH SECTION)

A Record of
ART in 1898

With Illustrations of Work
Exhibited chiefly at the

Royal Academy
New Gallery
New English
Art Club and
Paris Salons

An Extra Number of
The Studio

LIST OF
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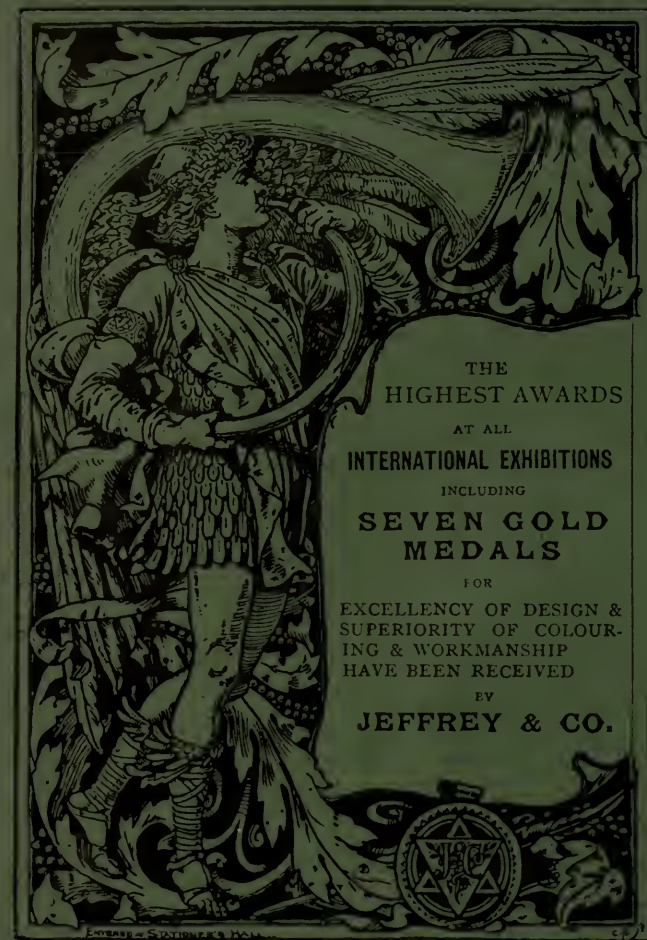
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LONDON: 1898

A RECORD OF ART IN 1898 (BRITISH SECTION)

PRELIMINARY NOTE.—This record of the art of 1898 makes no profession of being an illustrated guide to any particular exhibition or group of exhibitions, nor does it pretend to reflect simply the judgment of this or that art society or hanging committee. It is really a summary of what is best in the production of artists of the British and French schools during the past twelve months, and it is to be regarded as a pictorial

the benefit of the student the steps by which the evolution of ideas greatly important in their bearing upon the practices of native and foreign schools is carried to its highest development. The completeness of this definition is not a little helped by

THE BRITISH SECTION of "The Art of 1898" will be distributed with Part II, and the other sections will be distributed as or has been exhibited.

Part III will be issued as THE FRENCH SECTION.



low them with the more customary efforts of men who do not disregard tradition. What is reproduced may not by claim to consideration as art, but it is a study representing the variety and complexity of modern art. The reproduction of the most important works of art is a task which could not be undertaken without the aid of a large number of artists. The reproduction of the most important works of art is a task which could not be undertaken without the aid of a large number of artists. The reproduction of the most important works of art is a task which could not be undertaken without the aid of a large number of artists.

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 "ЛНЕ СЛОКЪ" ВИ УПОЛО

ILLUSTRATION BY J. N. FINE 207, 1898. BE 1898 1898



"THE STORY," AN AUTO-LITHOGRAPH BY FRANK BRANGWYN

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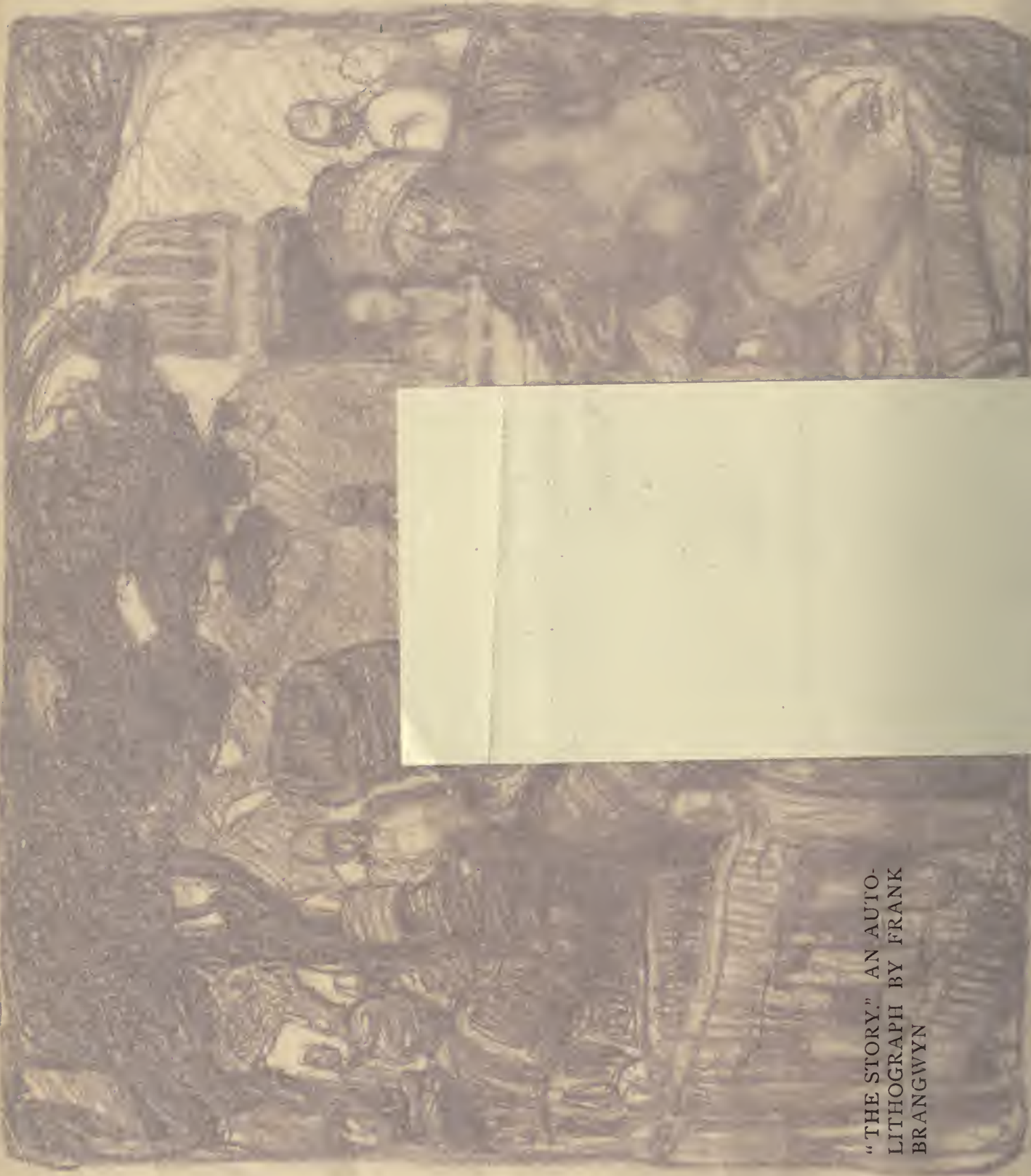
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pose them with the more customary efforts of men who do not disregard tradition. What is reproduced may fairly lay claim to consideration as adequately representing the variety and comprehensiveness of modern art belief, and as stating the convictions of those men who have most right to be heard as exponents of contemporary creeds. The artists selected rank as present or future leaders of their profession, and their achievements have a special significance not only as evidences of the position at the moment, but as aids to a proper estimate of the possibilities of the immediate future. The yearly record of their practice has a historical value, for it shows not only what has been accomplished but what is to be expected; and it defines for



EVELYN, DAUGHTER OF J. N. PYKE-NOTT, ESQ. BY BYAM SHAW



"THE STORY." AN AUTO-
LITHOGRAPH BY FRANK
BRANGWYN

A RECORD OF ART IN 1898

(BRITISH SECTION)

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EVELYN, DAUGHTER OF J. N. PYKE-NOTT, ESQ. BY BYAM SHAW

the opportunity which in several instances is here afforded of comparing with the finished work the studies made by the artist for his own guidance in the perfecting of his intention. These preliminary efforts, unaffected by any anticipations of public criticism, and designed purely as aids to right expression, reveal the meaning of technical devices which are not always intelligible in the finished picture. They have especial appropriateness in such a record as this, which is intended particularly to bring the artist and his admirers face to face.

SIR E. J. POYNTER, P.R.A., maintains the severely classic tradition which has for many years dominated him. He has one large painting, an enlargement, with certain additions and variations, of his small composition, *The Ionian Dance*, which was exhibited at Burlington House a few seasons ago. The scene of the picture is laid in the courtyard of a Roman villa, where, on a semicircular bench, backed by pillars and marble walls, a number of maidens in bright-hued robes are watching a companion, draped in transparent rose-coloured gauze, who is dancing on the marble pavement in the foreground of the picture. Through the pillars in the background glimpses of a sunny garden are seen. Another elaborate work by the President is a portrait of the Duchess of Somerset in the costume which she wore, as Jane Seymour, at the ball at Devonshire House. His contributions to provincial exhibitions during the past year include his *Horae Serenae* at the Royal Society of Artists, Birmingham, and *Neobule* at the Walker Gallery, Liverpool.

BYAM SHAW can fairly claim to rank among the best of our

younger artists who have ideas to express in paint. His remarkable picture, *Love's Baubles*, which after being exhibited at the Academy was bought by the Corporation of Liverpool for their permanent collection, was one of the sensations of the art season of 1897; and certainly the quaint symbolism and splendid colour of the canvas which he has since completed will gain for him even greater popularity. His faculty for telling a fanciful story pleasantly, and for embroidering it with a wealth of appropriate detail, is delightfully shown in this representation of Truth, nude yet unashamed, in the hands of the social Philistines who blindfold and cloak her as something shameless and disreputable. All the



STUDY FOR "TRUTH"

BY BYAM SHAW



"THE QUEEN OF SPADES."
FROM A WATER-COLOUR
BY BYAM SHAW

Art in 1898

little incidents of the story are thought out and expressed with infinite care, there is delightful comedy in the expressions of the various personages who are grouped together round their defenceless prisoner, and there is evidence of very judicious consideration in the choice of accessories which add to the dramatic meaning of the composition, but the whole effect of the picture is full of spontaneity, and is entirely free from artificiality or straining after eccentricity. His other works, *The Queen of Spades*, a large water-colour, and the *Portrait of Evelyn, Daughter of J. Pyke-Nott*, treated in a decorative scheme of black, red and gold that is extraordinarily brilliant, yet most attractive, are equally interesting for their originality and artistic intelligence.

WILLIAM STOTT OF OLDHAM, who was prevented by illness from completing the pictures on which he was busy last spring, has this year two important canvases that show to advantage his extremely individual view. *The Happy Valley*,

and the symbolical figure of Autumn *Sitting Careless on a Granary Floor*, are typical examples of his soundly decorative method, and are designed with that minute care for the accurate placing of details, and for the distribution of colour, which is always a distinguishing feature of his work. The first picture was recently shown at the Corporation Gallery, Manchester, and the latter at Liverpool.

EDWIN ABBEY, A.R.A., seems to be still fascinated with the pictorial possibilities of Shakespeare's plays. To the *Duke of Gloucester and the Lady Anne* of 1896, and the *Hamlet* of 1897, he has added this spring *Cordelia*, a magnificent rendering of the scene where King Lear makes his mad mistake and prefers his two unnatural daughters to the one who is really true in her affection and faithful in her allegiance. At the moment chosen for the picture he has made the partition of his kingdom, and is leaving the audience chamber, while Cordelia addresses her words of warning and farewell to her sisters.



"THE HAPPY VALLEY"

BY WILLIAM STOTT OF OLDHAM



“SITTING
CARELESS
ON A GRAN-
ARY FLOOR”
BY WILLIAM
STOTT OF
OLDHAM

Art in 1898

WILFRID BALL is keeping most of his work in reserve for a one-man show which is to be held next year in the galleries of the Fine Art Society. He has, however, finished one picture, and shows a water-colour—*Autumn's Glories*—at the New Gallery. A number of his drawings in the same medium have lately been exhibited at Messrs. Agnew's gallery.

G. P. JACOMB HOOD is not represented in any of the exhibitions by work on a large scale. He has a portrait of his father, a very strongly handled study by artificial light; a hunting subject, remarkable for its suggestion of

well. This spring he has sent to the New Gallery some very soundly painted landscapes, the most important of which is the serious and dignified *'Twixt Rain and Sunshine*, and has also available for the other exhibitions two more landscapes and some portraits that show his interesting technical method to great advantage. One picture, *Wind Swept*, is at the Glasgow Institute.

A. GOW, R.A., has returned in his picture for the Academy to the period when highwaymen plied their trade along our country roads. He shows a coach standing on a lonely common, with its freight of passengers grouped round the wounded



"NORFOLK UPLANDS"

BY WILFRID BALL

(From a Sketch by the artist of the original painting)

movement in the figures of the huntsmen crossing a ploughed field, but treated with a curious simplicity that at first sight does not suggest the real power of the work; and a couple of smaller canvases, one of which goes to the New Gallery. His contributions to the provincial exhibitions in the autumn were *The Little Swineherd* and a portrait at Liverpool, *A Fantasy* at Birmingham, and *A Peasant Woman of Modern Greece* at Manchester.

J. COUTTS MICHIE, A.R.S.A., alternates between landscapes and portraits, with frequent digressions into figure subjects. He was seen to advantage last year both at the Academy and New Gallery, and at the autumn exhibition at the Walker Art Gallery, Liverpool, as

guard who has ineffectually resisted the demands of the robber. A variety of emotions are expressed by the group, and the characters of the individuals brought together are ingeniously differentiated. In the distance the highwayman is seen making off with his spoil. The picture is altogether a contrast to the scene from the career of Napoleon, which was Mr. Gow's chief contribution to the last exhibition at Burlington House.

R. ALPH PEACOCK has been so much occupied with black-and-white work that he has ready only one picture of importance. This is a portrait of a pretty child, a pleasantly unconventional study painted with a great deal of vivacity and strength. His last Academy picture appeared in the autumn exhibition at Birmingham.

Art in 1898



"TWIXT RAIN AND SUNSHINE"
FROM A PAINTING BY
J. COUTTS MICHIE



"A CORNER OF A SCOTCH
FARM." FROM A PAINTING
BY J. COUTTS MICHIE

Art in 1898

W. GRAHAM ROBERTSON'S most ambitious picture this year is a large portrait of Mr. Aubrey Smith in the costume which he wore when playing the part of the Duke, in *As You Like It*, at the St. James's Theatre. Among the smaller

canvases which the artist has recently finished are a portrait of Mrs. Patrick Campbell for the New Gallery, a landscape, and a small portrait of Mr. Arthur Melville, for the New English Art Club, of which he is a member; and a picture, *The Jade Necklet*, for the spring exhibition of the Royal Society of British Artists. He also showed in the autumn exhibition at the Walker Art Gallery, Liverpool, *Viola and Olivia*, and *Ministering Angels*, a decorative panel painted for the Victoria Jubilee Hospital, Folkestone; and a portrait in the exhibition of the Society of Portrait Painters at the Grafton Gallery.



"ETHEL"

BY RALPH PEACOCK

MARCUS STONE, R.A., in spite of many months of illness that prevented him from painting, has finished a picture for the Academy, a dainty composition in his usual attractive manner. It represents a pretty girl, seated in a corner of an old garden, waiting for a lover who is seen approaching. The title, *Welcome Footsteps*, gives the cue to the story, and explains the expectant attitude of the maiden. Overhanging trees and a peep of distant landscape make a pleasant setting for the figures. As Mr. Stone was represented last spring by a single study only, of a girl's head, his admirers will be glad to find him once more exhibiting a picture of some importance.

JULIUS OLSSON showed at the Institute of Oil Painters a brilliant picture of the sea, *The Sirens' Pool*, a bay surrounded by high rocky cliffs, at the foot of which nude sea nymphs are playing



PORTRAIT OF MRS. PATRICK
CAMPBELL BY W. GRAHAM
ROBERTSON



"FRESHENING BREEZE"

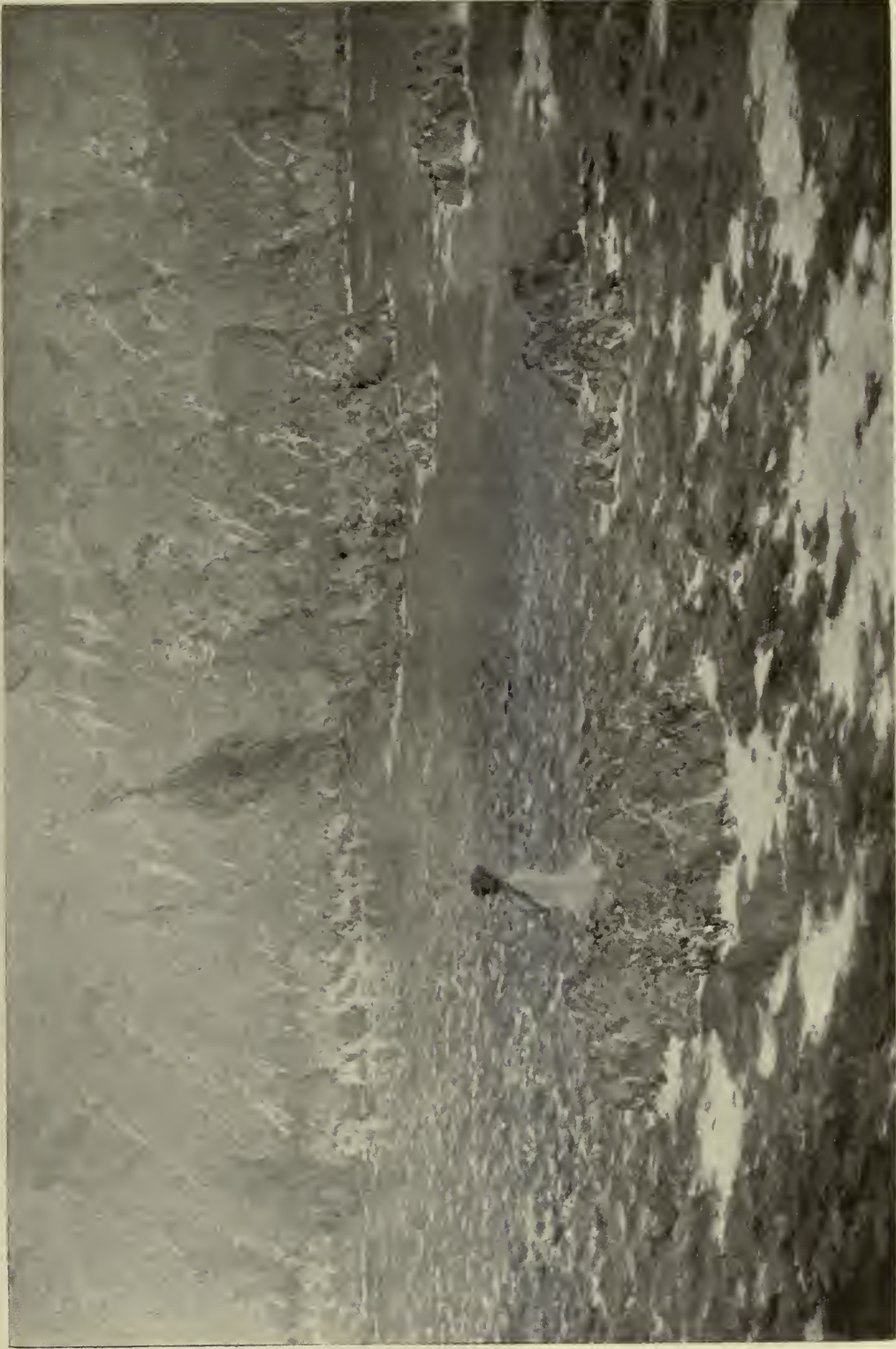
BY JULIUS OLSSON

in the water ; and at the winter exhibition of the Royal Society of British Artists a subject with the title *Night Winds*. At Manchester he had in the autumn exhibition two important works, *The Golden Shore* and *The Evening Breeze* ; at Liverpool one with the title *Nightfall*, and at Birmingham, *The Morning Breeze*. Since then the chief pictures he has completed are *Sea Frolic*, which is somewhat similar in character to *The Sirens' Pool*, and *The Twilight Moon*. He has not contributed to the spring show of the Royal Society of British Artists, of which body he is a member ; but he has sent his *Morning Breeze* to the exhibition of the Glasgow Institute.

W. Q. ORCHARDSON, R.A., who is year by year devoting more of his time to portrait painting, touches what is perhaps the highest level to which he has yet attained in this branch of art practice in his great full length of the late Speaker of the House of Commons. Technically

this picture is the most remarkable achievement of the year, and is approached only by another full length, by Mr. Orchardson, of *Mrs. Pattison* in a black dress, and seated in a red arm-chair. A half length of *Miss Fairfax Rhodes*, in a scheme of various shades of warm grey ; a small but exquisitely handled subject picture ; and another vast portrait of Lord Derby, which was completed last spring, but exhibited at the Walker Art Gallery, Liverpool, in the autumn instead of at the Academy, make up the record of Mr. Orchardson's work during the past twelve months.

H. A. OLIVIER, in his vigorous allegorical picture of Death in the shape of a figure walking, blinded by the bright sunshine, through a field of poppies, combines robustness of design and handling with poetic imagination. His craftsmanship is demonstrated in a manner absolutely convincing, and his originality of idea and manner



"SEA FROLIC"
BY JULIUS OLSSON



"THE TWILIGHT MOON"

BY JULIUS OLSSON

of interpretation are agreeably fresh and persuasive. In his picture for the New Gallery, to which he is also sending some portraits, his motive is less grim and the atmosphere in which his subject is set is more fanciful and subtle. At the Walker Gallery, Liverpool, he showed his *Thoughtless Chance and Thoughtful Destiny*, from the New Gallery, and a portrait of the Rev. Newman Hall; at Birmingham two smaller pictures, four works in the winter exhibition of the Royal Society of British Artists, and one in the spring show of that Association.

EYRE CROWE, A.R.A., has only one picture at the Academy, but this is larger than any which he has exhibited for some while. It has for subject *James II. at La Hogue in May 1692*, and illustrates an incident described in Dalrymple's "Memoirs," when the king witnessed the boarding of a French ship by British sailors, and was forced, even in the midst of despair at his defeat, to acknowledge the bravery of the nation which he had ceased to rule. Mr. Crowe contributed to the Walker Gallery, Liverpool, two pictures, *The Gipsy's Rest* and *The Crow Boy*.

J. MACWHIRTER, R.A., divides his five pictures between the Academy and the New Gallery, sending four—*Morning, Val D'Aosta, A Winter Fairy*, and *The Lake of Geneva*—to the former show, and one—*The Valley of Flowers, Murren*—to the latter. At the galleries of the Fine Art Society he recently showed a number of his water-colour landscapes, studies of subjects found in various parts of the world. Two pictures by him were at Liverpool in the autumn and one at Manchester.

T. C. GOTCH'S one picture for the Academy is called *The Awakening*. It represents a young girl in a white drapery sitting on a bed, looking at a vision of angels who are appearing to her in her chamber. The colour scheme is delicate and well restrained, and the whole effect of the painting is gentle and free from strong contrasts. Mr. Gotch has also a large portrait group, *The Children of Mrs. L. Breitmeyer*. His *Heir to all the Ages* and *Magnificat* were at the Walker Gallery, Liverpool, and the latter is now at the Royal Glasgow Institute.



*There blinded death can steal about unheeded
For in those fields the scythe is never needed*

"IN TIMES ELYSIAN"
BY H. A. OLIVIER



"AN OLD ENGLISH WATERWAY"

BY C. J. COLLINGS



"THE LULL BEFORE THE STORM"

BY C. J. COLLINGS



"MORNING"

BY PERCY BUCKMAN

C. J. COLLINGS, an artist whose work is comparatively new to the frequenters of London exhibitions, claims attention on account of the curious individuality of his method, and the distinct originality of his point of view. He is emphatically a painter who interests himself in the decorative aspect of Nature, and aims at arrangements of line and distribution of masses which will give him valuable qualities of design. He carries the idea of decorative placing into his treatment of colour as well, and studies elaborately the balance of his colour areas. This consideration of questions of pattern gives to his pictures a character which sets them to a very great extent apart from the bulk of modern art production. Such work

has, however, a very real significance, for it is in many ways explanatory of a tendency which is making its influence strongly felt at the present time.

PERCY BUCKMAN continues in *Under the Cliffs* his water-colour studies of the nude figure, of which good examples—*Artemis*, and *Dawn*—have appeared in the latest show of the Royal Water-Colour Institute, after being exhibited in the autumn at Birmingham. In his decorative panel, *Morning*, he illustrates agreeably the application of natural details and effects to the purposes of design.



"UNDER THE CLIFFS"

BY PERCY BUCKMAN

F. CAYLEY ROBINSON, a member of the Royal Society of British Artists, contributed to the winter show of that association a poetic composition of flying figures with the title *Spring*. In his more recent figure picture—*Childhood*—he has reverted to the decorative realism by which he is best known; and in his early dawn landscape—*To Pastures New*—he gives another aspect of his capacity to obtain interesting results by the choice of material that is susceptible of fanciful arrangement. His *Close of the Day* was in the autumn exhibition at the Walker Gallery, Liverpool.

JOSEPH FARQUHARSON shows no sign of abandoning the wintry effects with which he has built up his reputation. Both his pictures, *Winter in the Highlands* and *Evening Rest*, are records of winter. In the first the motive is the bareness and chill bleakness of a wild mountain side shrouded with snow, a solitude without

any living thing save a pair of carrion crows hovering over a dead sheep; in the second there is more domestic interest, a ploughman unharnessing his team in the dim light of a frosty evening, and under a glowing sunset sky, against which the tracery of the bare branches of the trees is relieved.

COLIN HUNTER, A.R.A., has, in accordance with a custom he has for some time observed, sent four landscapes to the Academy. His most impressive picture this year is *Changing Pastures, Loch Duich*, a great grey cloud effect, low-toned and mysterious, but yet full of dramatic significance. Scarcely less important are *Bringing Home the Bracken* and *Letterfern, Loch Duich*, which are treated in the same manner as the *Changing Pastures*; but in a smaller picture, *Loch Alsh and the Hills of Skye*, brilliant sunlight and gorgeous colour take the place of mist and deep tones of purple and grey. To the Walker Art Gallery, Liverpool, Mr. Hunter sent in the autumn his chief canvas from the last Academy, *The Pool in the Wood*.

EDWARD PATRY makes no departure from his usual habit of painting pictures that in matter and manner are calculated to appeal to that large section of the public which looks for a certain amount of sentiment in pictorial art. His *Song of the Shirt*, a struggling sempstress in a garret pausing for an instant in her work to look longingly out of her narrow window, is exactly the type of canvas that attracts the sympathisers with beauty, poverty-stricken and in distress; and *Daffodils*, a pathetic maiden, worn and anxious, offering flowers for sale from a loaded basket, is another painted variation on the same theme. He has also a portrait of *Mrs. Walter Culbill*, in which he has been able to deal with a colour scheme gayer and more varied than was possible in his studies of poverty. The lady wears a fancy dress



"CHILDHOOD"

BY F. CAYLEY ROBINSON



STUDY FOR "CHILDHOOD"
BY F. CAYLEY ROBINSON

F. CAYLEY ROBINSON, a member of the Royal Society of British Artists, contributed to the winter show of that association a poetic composition of flying figures with the title *Spring*. In his more recent figure picture—*Childhood*—he has reverted to the decorative realism by which he is best known, and in his early dawn landscape—*To Pastures New*—he gives another aspect of his capacity to obtain interesting results by the choice of material that is susceptible of fanciful arrangement. His *Close of the Day* was in the autumn exhibition at the Walker Gallery, Liverpool.

JOSEPH FARQUHARSON shows no sign of abandoning the weary efforts with which he has built up his reputation. Both his pictures, *Winter in the Mountains* and *Evening Rest*, are records of same. In the first the winter in the barren landscape is rendered all a wild mountain side. In the second, with snow, a woman reclines

and living things save a pair of crows, crows hovering over a dead sheep; in the second there is more dramatic interest, a glow-worm illumines the tent in the dim light of a lamp, and under a glowing sunset sky, appears much the tenuity of the bare branches of the trees, a squirrel

CALVIN COXETER, A.R.A., has, in accordance with a custom he has for some time observed, sent some architecture to the Academy. His most important picture this year is *Charming Pastures*, even though it has a greyish effect, less toned and so more, but not all of dramatic significance. Besides this appears the *Group* *Home the Drunken and the Sick*, *Look Down*, which are treated in the same manner as the *Charming Pastures*; but in a smaller picture, *Look Up and the Hills of Sky*, brilliant sunlight and gorgeous colour like the place of blue and deep tones of purple and grey. To the Walker Art Gallery, Liverpool, Mr. Coxeter sent in the autumn his chief canvas from the last Academy, *The Boat in the Wood*.

EDWARD PATEY has made an important gain from his usual habit of painting pictures that in matter and manner are calculated to appeal to that large section of the public which looks for a certain amount of sentiment in pictorial art. His *Song of the Shirt*, a struggling seamstress in a garret peering for an hour or two out of her narrow window, is exactly the type of canvas that attracts the sympathies with beauty, poverty-stricken and in distress; and *Departs*, a pathetic maiden, worn and anxious, offering flowers for sale from a loaded basket, is another painted variation on the same theme. He has also a portrait of Mrs. Waller Cotton, in which he has been able to deal with a colour scheme somewhat more daring than was possible in his studies of poverty. The lady wears a fancy dress



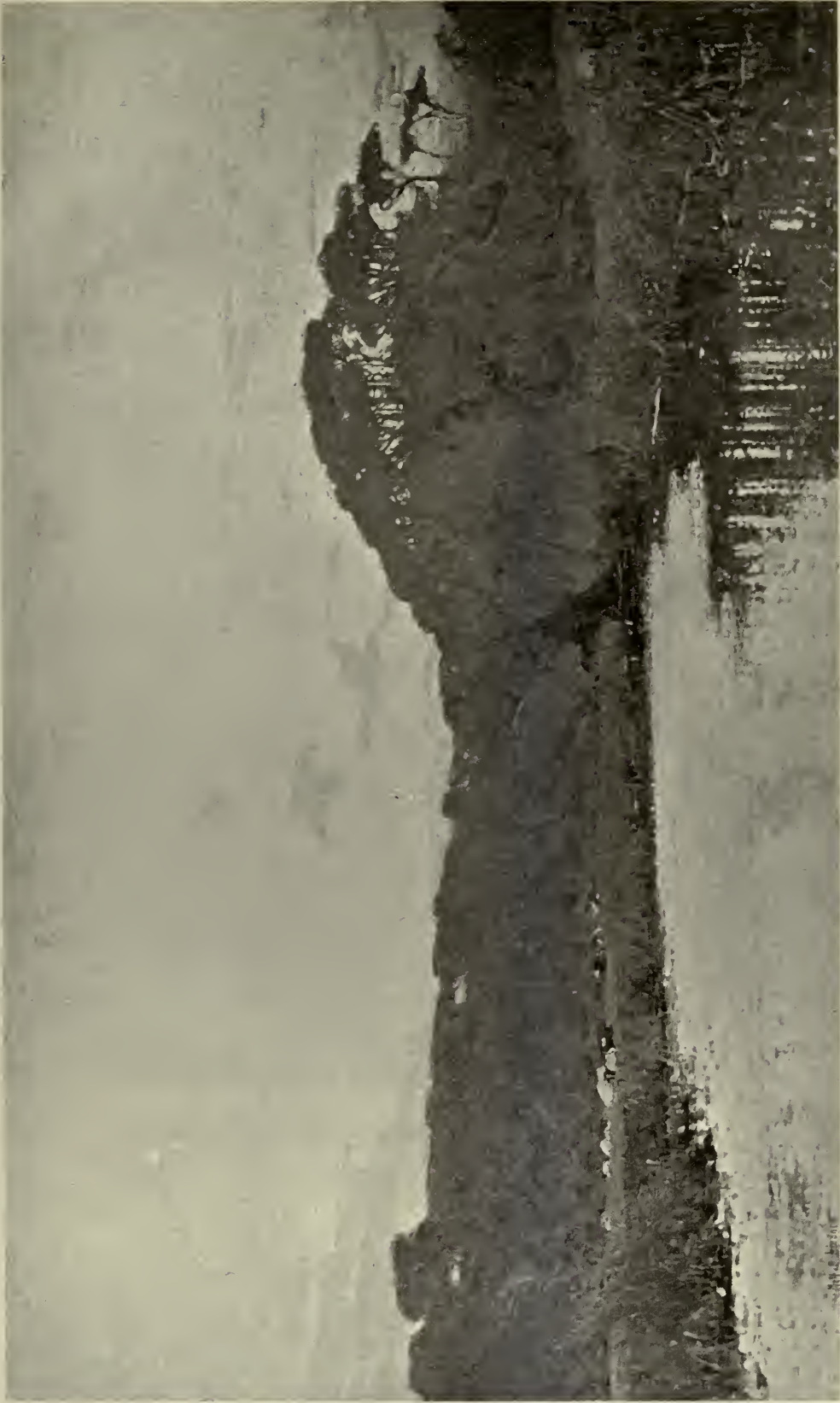
BY F. CAYLEY ROBINSON
STUDY FOR "CHILDHOOD"

"CHILDHOOD"

BY F. CAYLEY ROBINSON



1884
G. S. S.



“SUNSET ON THE STOUR—
GREEN AND GOLD”
BY MOFFAT LINDNER



"BREEZY HOLLAND"
BY MOFFAT LINDNER

Art in 1898



“SHELDRAKE POINT, HOLY ISLAND”

BY J. L. PICKERING



“CHORLEY WOOD COMMON”

BY J. BUXTON KNIGHT

masses of trees, and a brilliantly sunny coast subject full of light and colour, are excellent examples of his robust method and of his capacity for direct statement.

J. BUXTON KNIGHT showed two north-country landscapes in the last Academy, and four smaller canvases at the Winter Exhibition of the New English Art Club. This year he has a large autumn subject, painted at his home at Chorley Wood Common, a study of atmosphere and low-toned colour, which deserves to be reckoned as one of his most characteristic productions. His pictures at the spring New English show illustrate

the same district, and are extremely pleasant in their subtlety of tone and brilliant luminosity.

G. J. FRAMPTON, A.R.A., has only one important piece of work for the Academy, but this is a very remarkable and unusual achievement. It is a memorial tablet treated with extraordinary originality and in a spirit of absolute unconvention. The design is free and vigorous, and yet well restrained by considerations of construction; and its sculptural quality has been gained without any sacrifice of architectural requirements. As a whole it is beautiful in proportion and in the relation of the parts one to another; and in detail and bit by bit it bears the closest examination, for it shows throughout that earnest care in the execution of the minutest accessories which is the happiest characteristic of Mr. Frampton's art. Its special interest lies, however, in the fact that it illustrates most successfully his knowledge of the applicability of colour in the sculptor's work. Colour is, indeed, a particular feature of the memorial. Bronzes of different shades, coloured stones and marbles, and brilliant touches of enamel are used with thorough discretion, and aid in the building up of an effect that is perfectly congruous and thoroughly complete. The artist also shows a bust of Mr. Passmore Edwards. Two examples of his work are at the Glasgow Institute — *Charles Keene* and *Her Majesty*.



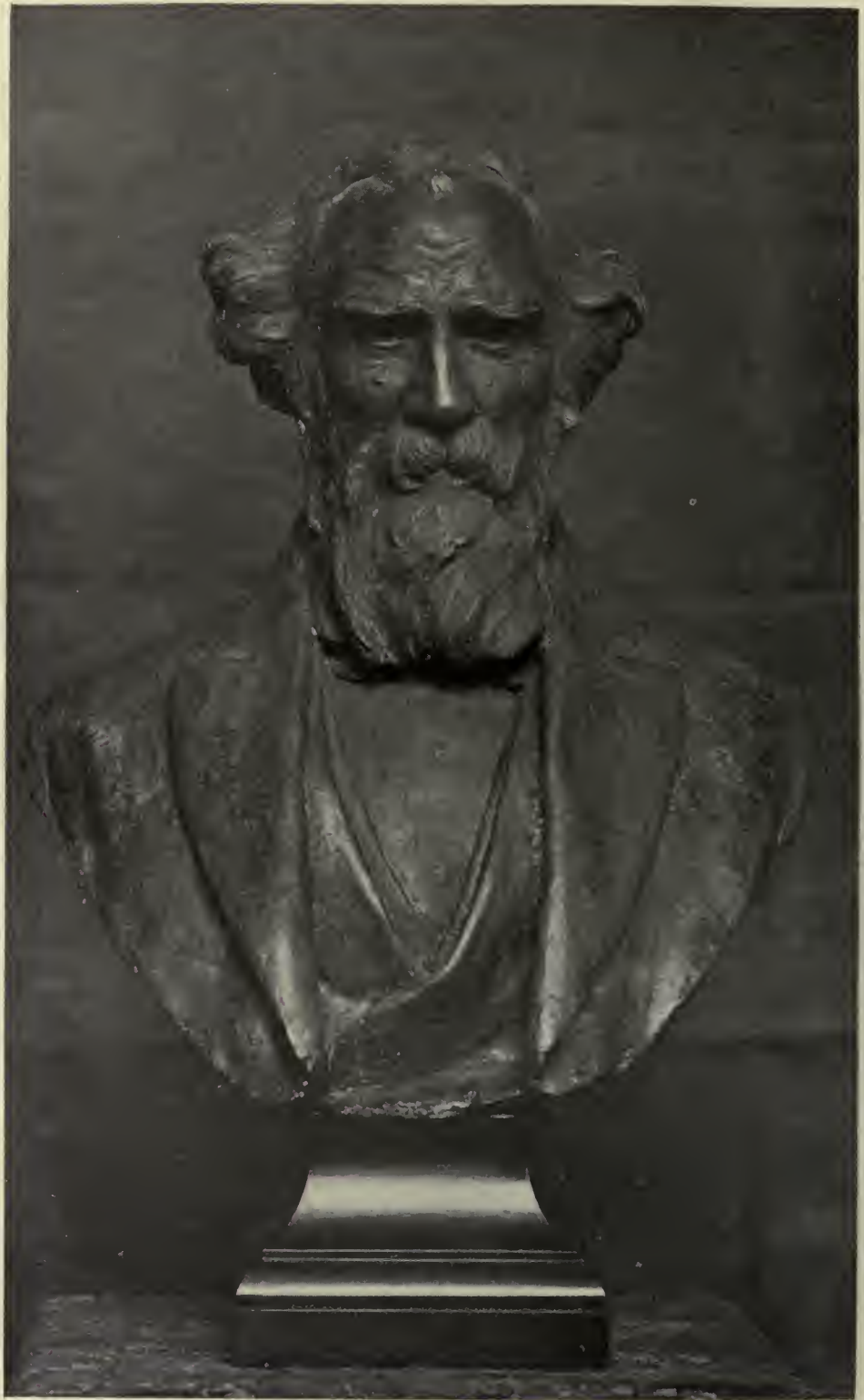
"IN RUSSET CLAD"

J. L. PICKERING

LADY BUTLER'S picture, *On the Morrow of Talavera*, is a comparatively small illustration of that by-play of war which gives her the best material for her work. The scene she has presented is one full of pathetic interest, the gathering up the bodies of the killed on the day after the battle, and she has given to it all her customary elaboration and care for detail. The foreground of the picture is occupied by the groups of soldiers who are busy with their sad task, and beyond is seen the Duke of Wellington and his staff in the act of saluting as the body of a bugler is being carried past by two privates. Lady Butler's famous picture, *The Roll Call*, was lent by the Queen for exhibition last autumn at the Walker Gallery, Liverpool.



MEMORIAL TABLET. BY
GEORGE FRAMPTON, A.R.A.



"BUST OF PASSMORE EDWARDS, ESQ."
BY GEORGE FRAMPTON, A.R.A.

Art in 1898

H. S. TUKE has returned in his picture, *Fishing*, to the study of the open sea from which he has in the past gained his best results. There is a touch of sentiment in the attitudes and action of the figures of the girl and the boy in the boat, sufficient basis upon which to build up one of those little edifices of fancy which are dear to the popular mind; but the real interest of the painting lies in the vivid realisation of sunlight and the clever management of colour. The draughtsmanship is sound, and the composition distinctly ingenious; and there is great sense of space secured by the repose of the work as a whole. The only other thing that Mr. Tuke has shown in London during the past twelvemonth was a small study of ships at anchor, which recently appeared in the exhibition of the Ridley Art Club at the Grafton Gallery.

F. GOODALL, R.A., has for the Academy a picture of the type that he has established as a kind of specialty. *The Gilded Cage*, a girl in a harem, living in the lap of luxury but sighing all the while for freedom, has all the qualities which he has accustomed his admirers to expect. Three

portraits, of *Miss Rica Goodall*, *Mr. Henry Blythe*, and *Mr. Anderson Critchett*, help to make up the sum total of his year's work. Two of his works, *The Ploughman and the Shepherdess* and *Young Ishmael*, were at the Walker Gallery, Liverpool, in the autumn; *The Head of the Family at Prayer* and *Eton from the Royal Library, Windsor Castle*, at the Manchester Corporation Gallery; and *The Light of the Rising Sun on the Pyramids of Ghizeh*, a finished study for a larger picture, appeared in the Exhibition of the Royal Society of Artists, Birmingham.

HERMAN G. HERKOMER'S work for this year is confined entirely to portraits. Of these he has seven, *Madame de Navarro*, *Lady Walrond*, *Sir William Walrond, Bart., M.P.*, *Mr. Millbank, M.P.*, *Mr. Charles Keyser*, *Mr. Lionel Benson*, *The Duke of Portland*.

T. B. KENNINGTON has made one of the digressions from the paths of modern life realism into fanciful idealism, which are becoming more frequent in his practice. His large picture this year is a *Diana* surrounded by her



"FISHING"

BY H. S. TUKE

Art in 1898

nymphs in a shaded grove. In addition he has painted three portraits, of *Mrs. Parker Lowe*, *Mrs. Trust*, and *Alderman Rowlands*. He sent his large canvas, *The Mother*, from the last Academy, to the Walker Gallery, Liverpool; *Sweet Content* and *The Crystal* to the Royal Society of Artists, Birmingham; and *Memories* to the Manchester Corporation Gallery. At the Institute of Oil Painters he showed three canvases, *Cephalus and Procris*, *Circe*, and a smaller *Diana*; and at the exhibition of the Society of Portrait Painters, portraits of *Sir. F. D. Dixon Hartland, Bart., M.P.*, *Lady Hartland*, *Mrs. FitzJames Fleming*, and a portrait study.

C. W. BARTLETT, an artist whose method is unusually full of variety, has painted a picture this year which contrasts very definitely with the *Romance of the Ganges*, his chief contribution to the last Academy, and the one which he showed in the autumn at the Corporation Gallery, Manchester. It is a scene from Dutch life, a characteristic group set against a background of picturesque buildings on the bank of a small canal. To the Walker Gallery, Liverpool, he sent *The Doge's Palace, Venice*; and to the Oil Institute, *Sunshine in Picardy*, and *A Study*. At the Glasgow Institute he has *A Picardy Pastoral*, and *Twilight in Picardy*.

J. S. HILL was seen to very great advantage in the "Landscape Exhibition" at the Dudley Gallery in January. His *Low Tide*, an expanse of marshy flats with pools left by the ebbing tide, *Whitby Abbey*, with the ruin silhouetted against a light sky, *From the Sandwich Road*, a stretch of flat ground overhung with a stormy sky, and *A Country Road, Yorkshire*, were all shown there, and were, perhaps, the best of the group contributed by the artist. He had three other landscapes: *Goathland Moor*; *Beggar's Bridge, Glaisdale*; and *The High Street, Glaisdale*, at the Institute of Painters in Oil-Colours; and in the Royal Institute of Painters in Water-Colours he has two brilliantly luminous and admirably-handled studies of atmosphere, *Stanpit Common* and *Near Yarmouth*. To the Walker Gallery, Liverpool, he sent in the autumn *A Cabbage Field*; and *When the Tide is Low* to the Royal Society of Artists, Birmingham.

PROFESSOR HERKOMER, R.A., was represented last year at the Royal Academy by portraits and by the fascinating badge designed by him for the adornment of Presidents of the Royal Water-Colour Society. Since then he has painted a very important

work—*The Guards Cheer*—which illustrates vividly the enthusiasm of the Crimean veterans who were grouped on Jubilee Day at the foot of the Guards' Memorial; and has also completed a great array of portraits, the most notable of which is perhaps that of Herbert Spencer to be presented to the nation by admirers of the veteran philosopher. Professor Herkomer's remarkable study of *General Booth* was shown during the autumn in the exhibition of the Society of Portrait Painters at the Grafton Gallery, and his large portrait of Sir Thomas Lipton at the Walker Gallery, Liverpool.

T. AUSTEN-BROWN, A.R.S.A., is both a fine colourist and a powerful executant, and by no means inclined to limit himself to any



STUDY FOR "THE SCANDALMONGER"

BY C. W. BARTLETT



"THE SCANDALMONGER"
FROM A PAINTING BY
CHARLES W. BARTLETT



STUDY FOR "THE BENEDICTION OF THE SEA" BY T. AUSTEN-BROWN



STUDY FOR "THE BENEDICTION OF THE SEA" BY T. AUSTEN-BROWN



"THE BENEDICTION OF THE SEA"

BY T. AUSTEN-BROWN

one class of subject. The contrast between his large painting of a bishop, at the head of a procession of white robed maidens, blessing the sea from the quay of a small Brittany seaport, and the serious realism of his *Green Farm Ferry* is very marked. Both are full of ability, and the vivid brilliancy of the first picture reveals his skill as a colourist as decisively as the depth and richness of the second show his mastery in the management of low tones. At the Royal Water-Colour Institute his coast subject, *By the Blue Sea*, was notable as a rare instance of technical courage. To the Walker Gallery, Liverpool, he sent three pictures, his *Minnow Fishing* from the Academy, *Calves*, and *St. Genevieve*. He has also some works at the Paris Salon.

H. C. FEHR has produced this year two works which show quite characteristically his



"GREEN FARM FERRY"

BY T. AUSTEN-BROWN

strong feeling for arrangement of lines and masses. The larger of the two, a group of *St. George and the Rescued Maiden*, is his Academy work ; the smaller, a graceful nude called *The Spirit of the Waves*, is not at present intended for exhibition. He has also completed during the past year a remarkable series of four coloured plaster panels for the new County Hall at Wakefield, each twenty-seven feet long, and crowded with figures. The subjects of these panels are *Margaret of Anjou entrusting her Son to the Robbers*; *The Battle of Wakefield*; *The Crowning of Henry VII. on Bosworth Field*; and *The Procession of Henry VII. and Elizabeth of York through the Town of Wakefield*. The gay mediæval

costumes of the figures, and the glittering armour of the mounted men, make the whole effect of the compositions animated and attractive. At the Walker Gallery, Liverpool, Mr. Fehr showed his *Invocation to the Goddess of Love*, a life-size figure of a nude Egyptian woman, which was seen in the last Academy.

FRANK DICKSEE, R.A., is content to show one picture only at the Academy, a Florentine subject to which he has given the title *A Courtship*. A beautiful maiden, with copper-red hair contrasting strongly with her robes of white brocade, sits, holding a pink fan, while at her feet kneels a dark-complexioned lover, who offers her a small statuette of Cupid, winged but bound, symbolical of the condition of the lover himself. The picture is not so much dramatic in motive as intended to provide opportunities for showing the artist's capacity to gain sumptuousness of effect and gorgeous elaboration of details and accessories. Mr. Dicksee's *Dawn* was at the Manchester Corporation Gallery in the autumn.



"THE SPIRIT OF THE WAVES"

BY H. C. FEHR

ALFRED PARSONS, A.R.A., shows at the Academy a large landscape, *The Mooters*, a huge stretch of distance seen from the high ground in the neighbourhood of the Wye Valley. The time of year chosen is in the early autumn when the leaves are still thick on the trees, but the overpowering greenness of summer has given place to warmer tints of yellow and brown. The brilliancy of the sun is veiled by masses of clouds through which rays of light strike here and there on the landscape and give vivacity and variety to the atmospheric effect ; in the foreground of the picture a group of labourers are at work stripping some fallen trees. A smaller picture, *The Keeper's Cottage*, was painted in the same district and in the same season of the year : it depends for its effectiveness upon the contrast between brilliant colour and deep tones in the foreground, and the pearly greys of a dim distance half veiled in mist. A third work, a perspective of a garden path bordered on either side with masses of crimson, white, and yellow flowers showing in all their gorgeous colouring under the strong light of the early summer sun, is remarkable for its vigour of treatment and its patience of elaboration. Two foreign landscapes, *A Savoy Garden*

of the Watteau period, an arrangement of pale pink and grey, which is relieved effectively against a landscape background treated in a scheme of grey, green, and brown.

J. CLAYTON ADAMS has four landscapes which represent different seasons of the year, and have been painted in various parts of the country. Their titles are *Heather*; *Oats*; *Spring*; and *The River Dee*. He showed two pictures at the Institute of Painters in Oil-Colours; two at the Walker Gallery, Liverpool; one at the Royal Society of Artists, Birmingham; and one at the summer exhibition in the Queen's Park Gallery, Manchester.

ERNEST PARTON'S chief picture is called *When Sunshine Meets Shadow*, a large stretch of country with distant hills in shadow, and a foreground brilliantly lighted by the sun. He has also a wooded landscape in early morning light, *The Banks of the Avon*. His New Gallery pictures are *Solitude*, an evening effect painted in Scotland, and an autumn twilight with a moon rising. At the Institute of Painters in Oil-Colours

he showed three pictures; and five in the provinces, three of them at Liverpool and two at Manchester. He has two, *By Quiet Waters* and *Along the Avon*, in the Royal Water-Colour Institute.

GEORGE W. JOY, after some two years' work, has completed his large picture, *Christ and a Little Child*, illustrating the text "Whosoever therefore shall humble himself as this little child, the same is greatest in the kingdom of heaven." It was painted in the country, at Swanage in Dorsetshire, and has been carried through in the face of some serious difficulties in the way of getting a suitable model for the face of Christ. The child was painted from the artist's son. At the Institute of Painters in Oil-Colours Mr. Joy exhibited *Lesbia's Sparrow*; *A Dervish*; and a sketch portrait of his daughter; and a picture called *Patience* at the Walker Gallery, Liverpool.

MOUAT LOUDAN has been for some while busy with a large canvas dealing with the story of Diana and Endymion. He has treated it in a decorative fashion and with considerable strength of colour. The figures are set in a twi-



"TO PASTURES NEW"

BY F. CAYLEY ROBINSON



“THE WHITE CLOUD, DORDRECHT”

BY MOFFAT LINDNER

light landscape warmed with the last rays of the setting sun, beside a river which winds away into the distance. Endymion lies asleep upon the ground, and Diana, half veiled by mist and with the moon telling as a halo behind her head, hangs over him. The effect aimed at is one of mysterious suggestion, of poetry which is fanciful and expressive, and the artist has succeeded in gaining the right kind of atmosphere in his work. His *Butterflies*, which was in the last Academy, appeared in the autumn at the Walker Gallery, Liverpool.

MOFFAT P. LINDNER rarely fails to give an interesting character to his pictures or to gain a certain charm of technique. In the work he has done this year he has aimed at a particular delicacy of colour and a definitely decorative manner of distributing the facts of his pictures. He has been painting lately in Holland, and the landscapes he has brought back from there have a general resemblance both in effect and choice of view. Two of them are on a fairly large scale, big breezy sketches of flat marsh beside a tidal river, over which hang great white clouds. A smaller subject of the same type, *The White Cloud, Dordrecht*, is at

the New English Art Club, and with it a warm evening study, *The Approach to Dordrecht*, and a twilight coast scene, *After Sundown, St. Ives*. In the winter New English show he had a sea-piece, *Sunset after Rough Weather*, with a strongly-painted sky, and, besides, a silvery little water-colour of some boats at anchor on a Dutch river. *The Storm Cloud*, which was at the New Gallery last year, is now hanging in the Salon, after appearing during the autumn in the exhibition of the Royal Society of Artists, Birmingham; and he showed also his vigorous *Sunset on the Stour—Green and Gold*, and *Christchurch Bay—Afterglow*, at the Walker Gallery, Liverpool; and in the Manchester Corporation Gallery *Twilight Calm* and *Christchurch Harbour—Afterglow*. He was a contributor, too, to the Ridley Art Club Exhibition at the Grafton Gallery.

J. L. PICKERING was represented in the autumn, at the gallery of the Institute of Painters in Oil Colours, by an important picture, *The Keep, Holy Island*, and two smaller ones, *Hampton's Farm, Kent*, and *Golf Links, Sherringham*. His more recent paintings, a rich, low-toned study of a rocky hill-side overgrown with



"LOVE'S ORISONS."
FROM A PAINTING
BY GERALD MOIRA



"MEMORIES." BY
ARTHUR HACKER, A.R.A.



"THE HARBOUR BAR"
BY W. L. WYLLIE, A.R.A.



"A SHORE WAVE"

BY BERTRAM PRIESTMAN

contribution to the exhibition of the Society of Portrait Painters at the Grafton Gallery.

W. L. WYLLIE, A.R.A., finds excellent material for interesting pictures this year in the movements of the great steamers which have replaced the more graceful sailing ships that were the delight of the last generation of painters. He has a large canvas showing the battleship *Goliath* at the gates of the dock at Chatham, freshly arrived after launching, an interesting representation of the bustle and stir of a crowded river; and three other pictures: the Union liner *Briton* in the Solent passing Calshot Castle; *The Harbour Bar*, a breezy subject with waves breaking on a sandbank and small craft running before the wind; and *The Valhalla*, a square-rigged yacht on a windy day. Mr. Wyllie showed recently at Messrs. Dowdeswell's Gallery a considerable collection of drawings of his favourite subjects, and a picture, *The Winding Medway*, at the Walker Gallery, Liverpool.

✓ BERTRAM PRIESTMAN is a member of the New English Art Club, and generally sends

there canvases which rank as typically complete examples of art that is serious and free from careless compromise. He works in a spirit of rather solemn sentiment, and his pictures are pitched generally in a somewhat minor key. One of the brightest interpretations of Nature that he has shown for some time past appeared in the winter New English show, a little landscape, *Under the Chestnuts*. He had three other pictures there which were scarcely less successful. In the present show he has two very strongly handled landscapes, *A Hot Day* and *A Yorkshire Canal*, both low in tone and rich in colour; a fascinating little pastoral, *Captured*, a girl in a meadow leading a white calf; and a mysterious dark interior with a shepherd lad doctoring some sheep. He has also several larger pictures at other exhibitions, at the New Gallery and the International Exhibition; and he showed at the Walker Gallery, Liverpool, an important work, *The Mist Bank*, and two smaller ones, *The Close of the Day* and *A Mile from the Sea*.

ROBERT NOBLE, A.R.S.A., has painted recently two pictures of some size, a land-

scape and a figure subject. The landscape is from a subject found by the artist in the immediate neighbourhood of his home at East Linton in Haddingtonshire, an effect of sunshine and shadow passing over meadows by a river. The picture was painted on the spot, out in the open, in accordance with the creed to which Mr. Noble subscribes, that it is only by direct work from nature that real truth and exactness of effect can be obtained. *Sweet Lilac*, the figure subject, is an interior with a girl in an old-fashioned costume arranging masses of the flower from which the title is taken. The whole thing is an exercise in blue and purple, in which the blue dress gives the keynote. In the Institute of Oil Painters Mr. Noble showed two small pictures, *Meadowland* and *A Blink o' Sunshine*, and a larger one, *The Harvest Moon*, a very well handled study in tones of grey.

W. B. WOLLEN, one of our few painters of battle pictures, has just finished an important canvas, *The Last Stand of the 44th*, an incident in the disastrous retreat from Cabul in 1842. The subject is both grim and pathetic—the last struggle of a band of twenty survivors who find themselves without a single cartridge left, famine-stricken, and exhausted by six days' exposure and hard fighting, face to face with a horde of two thousand Afghans. There is no possibility of relief, no chance even of effective resistance, but there is no thought of surrender, and the knot of heroes stand prepared to die. The grimness of the surroundings, and the bleak, snow-clad landscape, give point to the story and add a touch of further horror to the tragedy, the last stage of which was shown in the picture, *The Remnant of an Army*, painted some years ago by Lady Butler, who showed Surgeon Brydon, the

only survivor of that retreat, arriving in the last stage of exhaustion at the gates of Jellalabad. Mr. Wollen's picture is to be permanently hung in the officers' mess of the 44th, now the 1st Essex Regiment. He was represented at the Institute of Painters in Oil-Colours by the *The Inniskilling Dragoons at Tournay, 1794*, and by *Norman Ramsay at Fuentes Onoro* at the Walker Gallery, Liverpool; and he has a drawing, *Idle Moments*, in the Royal Institute of Water Colour Painters, of which society he is a member.

ALEXANDER ROCHE, A.R.S.A., shows the greater part of his year's work at the Royal Scottish Academy. He has there a half-length



“CAPTURED”

BY BERTRAM PRIESTMAN

Art in 1898

figure, *Olivia*, a study in subdued light ; another half length, *Chloe*, of a girl in eighteenth century costume ; a full-length portrait of a child ; and a large landscape, *Among the Trees*, an effect of summer sunlight and colour. To the new International Exhibition he has sent an oil painting,

subject, *Open Pastures*. In the Winter Exhibition of the Royal Society of British Artists he showed one picture, *Morning in the Meadows*, a pretty study in pale blues and yellows ; and he sent his *Open Pastures* to the Society of Artists, Birmingham.



“MEADOW LANDS”

BY BERTRAM PRIESTMAN

Margaret ; and another oil picture, *Peggy*, has gone to the Carnegie Art Gallery, Pittsburg, U.S.A., where it will remain as a permanent addition to the collection which is being brought together in that institution.

FRED MILNER'S work consists entirely of landscape. His largest picture, *Evening, Hemingford-on-Ouse*, is not being exhibited ; nor is another important work, *The Mill Pool*, painted at Houghton-on-the-Ouse. He has at the Royal Society of British Artists two landscapes, *Ploughing in Purbeck*, a windy effect with distant blue hills, and *Houghton Lock Pool*, a study of early morning light ; and he has also recently completed a landscape, *Lowlands*, in the district between Wareham and Dorchester, and a Walberswick

MRS. ADRIAN STOKES makes what is to some extent a new departure in her *Aucassin and Nicolette*, for she almost entirely sets aside the formality of design and arrangement which has distinguished her pictures during recent years, and strives after a considerable degree of realism. There is no little dignity of line in the composition of the group, and there is a real feeling for quiet sentiment in the pose and action of the figures. She has gained her effect without exaggeration or theatrical gesture, and the action of both the knight and the lady is appropriately gentle and yet fully explanatory. The manner in which the background is managed is very well judged, for it is detailed enough for the purposes of the pictorial scheme, and yet reticent and in right relation.



"OPEN PASTURES"

BY FRED MILNER



"THE MILL POOL"

BY FRED MILNER

✓ **A**DRIAN STOKES, with his habitual inclination to constantly vary the manner of his art expression, has finished two pictures which are very different in character. One is a landscape in the Tyrol, which is broad in style and large in treatment; the other is a curious solemn representation of a knight in armour kneeling before a crucifix in a dark pine wood, a composition full of mystery and dignified suggestion. He had two canvases in the Institute of Painters in Oil Colours, *On a Hillside* and *A Summer Morning in Venice*; and his *Untrodden Peaks* and *Mountain Mist* appeared in the Walker Gallery, Liverpool, and the Corporation Gallery, Manchester, respectively.



“AUCASSIN AND NICOLETTE”

BY MRS. ADRIAN STOKES

H. A. PEGRAM, like the majority of our younger sculptors, has given the greater part of his time to decorative work. His chief production this year is one that has been for some while in progress, a great bronze candelabrum, one of a pair that will stand on either side of the High Altar of St. Paul's Cathedral. This bronze is more than fifteen feet high with a triangular base five and a half feet wide, and the six branches for lights spring from a rose supported by three archangels. The subjects illustrated in the details of the candelabrum are taken from the story of the Creation. Mr. Pegram has also finished a silver statuette of the Queen standing on a base emblematical of the sea, with figures of mermen. There is lettering on the sub-base, which is panelled with lapis-lazuli set in the silver, and the plinth is of onyx. This statuette is intended for the mess table of the Bodyguard of Gentleman-at-Arms at St. James's Palace. A third work is a bronze relief portrait of *Millicent, Daughter of Mark Fisher, Esq.*

✓ **W.** H. Y. TITCOMB is an artist who seems to find a keen pleasure in surprising every one that takes an interest in his career. It is not so long ago that he made a success with a picture of a congregation of fishermen in a primitive village conventicle. Last year his chief contributions to the Academy were a couple of vivid impressions of the stir and turmoil of a great engineering works, representations of *The Bessemer Process of Making Steel*, and *The Steam Hammer*; and this spring he shows one of the best studies of the open air that is to be found in the latest exhibition of the Royal Society of British Artists, and sends to the New Gallery a graceful illustration of the classic legend of *Circe and the Pigs*. This



"THE CROSS IN THE FOREST"
BY ADRIAN STOKES



"CIRCE AND THE PIGS"

BY W. H. Y. TITCOMB

implies a width of range that is certainly very unusual, for it must be noted that his technical skill is equal to all the demands made upon it, and that he handles this curious variety of material with

all-round success. In addition to the above he has completed *Jubilee Day at St. Ives*, representing a group of fishermen sauntering along the quay, by the side of which lie their boats decorated with flags; and *A Mariner's Sunday School*, which shows the interior of a whitewashed chapel with an old salt teaching a row of fisher children. Mr. Titcomb also contributed pictures to the Manchester and Birmingham autumn exhibitions.



MEMORIAL TABLET

BY ALFRED DRURY

ALFRED DRURY has been busy during the year with decorative work in bronze and terra-cotta. His chief production is one of four colossal female figures which are to be used as electric light standards in an open space at Leeds. His marble relief, a memorial to the late Mrs. Moyes, is not being exhibited, as it has gone direct from his studio to its destination in Australia. Some portrait busts, however, are available, besides the colossal figure, to represent him in London this season. A bronze study for *The Age of Innocence*, and a replica of his *Griselda* were at the Walker Gallery, Liverpool.

S. MELTON FISHER'S works are mostly portraits, among them being a likeness of Mr. Harrison as the Comte de Candalle, the part he played in "The Marriage of Convenience." He has also painted Mr. Joseph Farquharson, the artist. His only subject picture is one of a girl sitting on a sofa reading a story to a small child. In the Institute of Oil Painters he showed two canvases—an *Etude* and a three-quarter length figure of a young girl; and he



ELECTRIC-LIGHT STANDARD
BY ALFRED DRURY

had also two pictures—*Convalescent* and *A Poem*—at the Walker Gallery, Liverpool; *A Venetian Terrazza* and *A Children's Picnic* at the Manchester Corporation Gallery; and one, *The Clerk-well Flower Makers*, at the Royal Society of Artists, Birmingham.

H. J. DRAPER'S *Lament for Icarus* is, like all the pictures he has produced since his first great success, a thoroughly earnest effort to master intricacies of composition and problems of execution. The dead body of the ambitious youth, who has fallen on a rock in a sunlit bay, has been found by some sea nymphs, who are bewailing his fate. Great use is made in the composition of the grey and purple wings which form a background to the body as it lies on the rock, and their darker tones contrast effectively with the brilliant blue of the sea and the orange light on the cliffs beyond. A smaller picture, *Autumn*, is arranged on a similar tone scheme, with a shadowed foreground and a brightly lighted distance; it has for

subject a semi-nude nymph lying, leaf-crowned, under overhanging branches. At the New Gallery Mr. Draper has a small canvas, *The Victim*, a nude girl tied to a rock, with the sea at her feet. He showed last autumn his *Foam Sprite* and a portrait at the Walker Gallery, Liverpool; *Calyпсо's Isle* at the Manchester Corporation Gallery; and *Qui sait ou s'en vont les roses* at the Royal Society of Artists, Birmingham.

W. LOGSDAIL has five canvases, all of which illustrate Venetian subjects. Three of them—*A Winter's Tale*, a cottage interior with a peasant entertaining with stories two children who have settled themselves before the large open hearth; *A Bit of Torcello* and *The Vegetable Boat* calling at the door of a house overlooking a canal—are at the New Gallery. The others are *A Venetian Courtyard*, with figures grouped about a well, and *Going to the Procession*, a woman leading a child over a bridge from which is seen a vista of the canal with the Doge's Palace and the Bridge of Sighs. Mr. Logsdail showed his *Bronze Horses of St. Mark's* at the Corporation Gallery, Manchester, in the autumn; his *Maria* (from the *Sentimental Journey*) at the Walker Gallery, Liverpool; and his *Return from the Lagoon* at the Royal Society of Artists, Birmingham.

W. H. MARGETSON has painted this year three pictures, all out-of-door subjects, studied and to a great extent completed in the open. The first is called *Castles of Sand*, a decorative scheme of greys, a girl on the sea shore, seated and piling up a heap of sand. The second, *The Enchanted Shore*, represents a girl standing, leaning on a staff, on the beach of a quiet bay. Behind her is a sloping cliff clad with vegetation, and an expanse of down. The third, *His Hobby*, is a costume picture—a village street with figures in the dress of the beginning of this century.



STUDY FOR "AUTUMN"

BY HERBERT J. DRAPER

(By permission of E. S. Jenkyns, Esq.)



STUDY FOR "LAMENT FOR
ICARUS." BY HERBERT J.
DRAPER

H. J. DRAPER'S *Lament for Icarus* is, like all the pictures he has produced since his first great success, a thoroughly earnest effort to master intricacies of composition and problems of execution. The dead body of the audacious youth who has fallen on a rock to a swift sea has been found by some sea-tripper, and the beauty of his fate. Great use is made of the complementary of the grey and purple tones which form a background to the body as it lies on the rock, and their darker tones contrast with the warm blue of the sea and the white foam on the cliffs beyond. A smaller vessel, seemingly a sampan, on a circular reef, distant, with a shadowed foreground and a hazy, spread distance, is seen for

adorns a semi-circle of the coast, surrounded, with a surprising beauty. At the New Gallery Mr. Trauer has a most curious *The Coast*, a man, girl tied to a rock, with the sea at his feet. He showed last autumn his *Wind Storm* and a picture in the Walker Gallery, Liverpool, called *The Sea*, in the Manchester Corporation Gallery, and this winter he had *les roses* at the same gallery at Birmingham.

W. H. MARGERSON'S *Lament for Icarus*, all of which is of a similar nature to the above. There is a picture of a woman lying on a rock, with a small boat and a man in the distance, and a picture of a woman sitting on a rock, with a small boat and a man in the distance. The picture of a woman sitting on a rock is the most interesting. The picture of a woman sitting on a rock is the most interesting. The picture of a woman sitting on a rock is the most interesting. The picture of a woman sitting on a rock is the most interesting. The picture of a woman sitting on a rock is the most interesting.

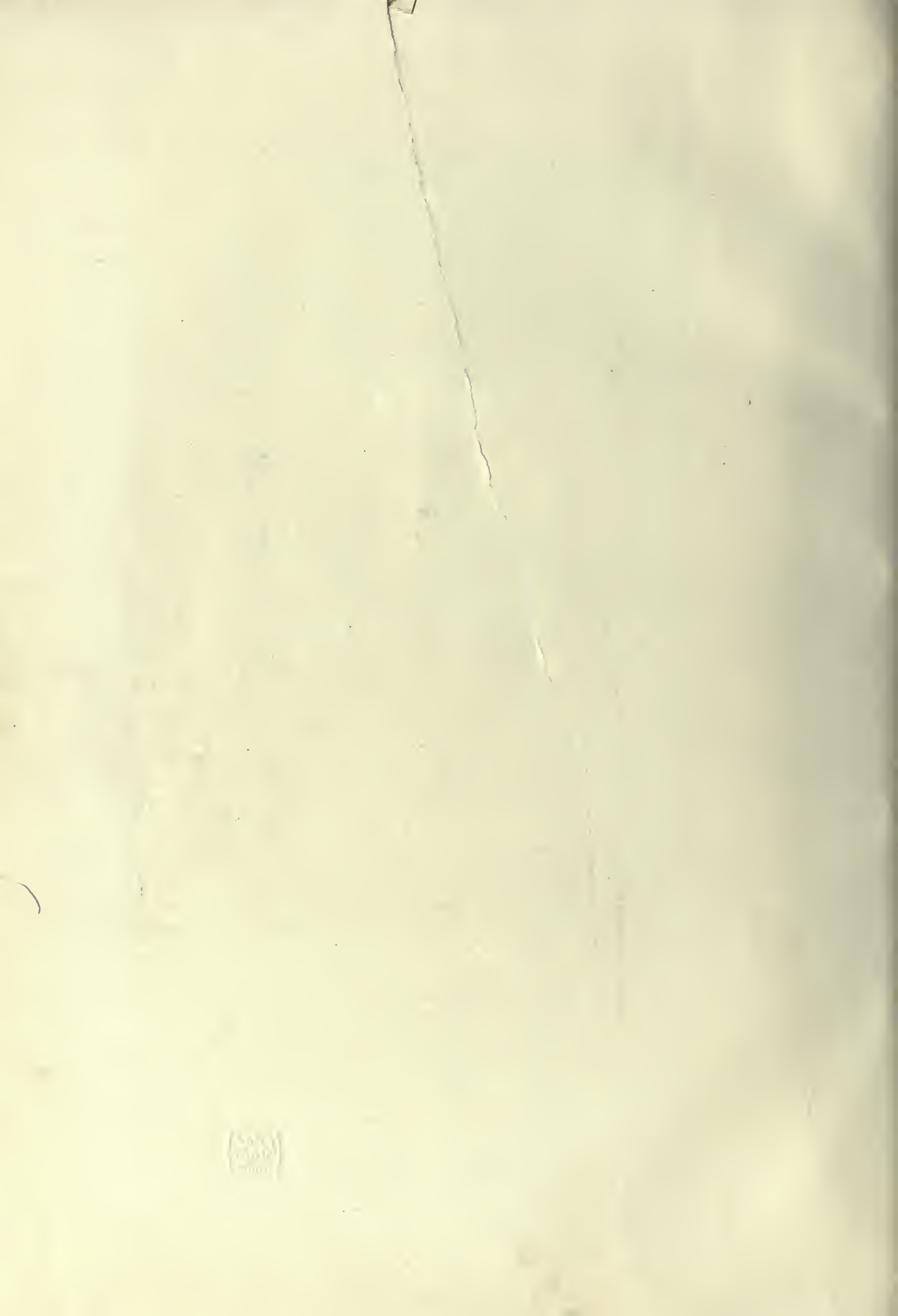


STUDY FOR "LAMENT FOR ICARUS," BY HERBERT J. DRAPER
 (By permission of H. S. Cochrane, Esq.)

W. H. MARGERSON'S *Lament for Icarus* is a study for the painting, and is a study for the painting. The picture is a study for the painting. The picture is a study for the painting. The picture is a study for the painting. The picture is a study for the painting.

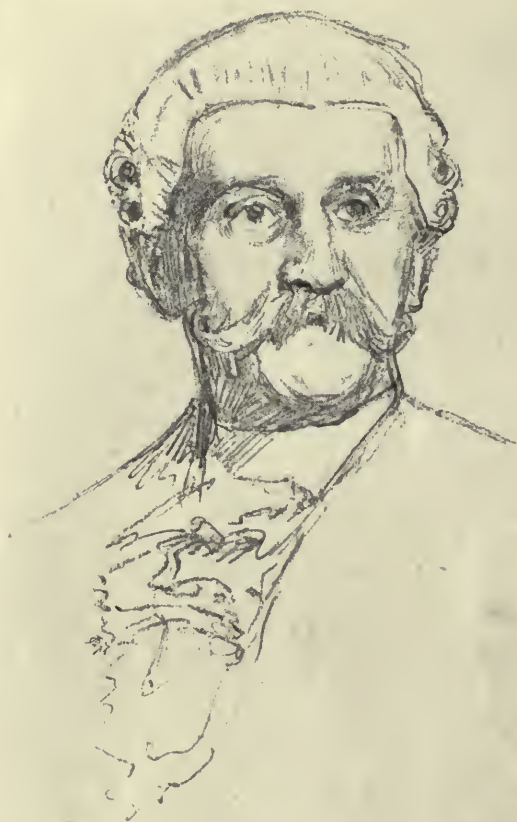


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"LAMENT FOR ICARUS"
FROM A PAINTING BY
HERBERT J. DRAPER



STUDY FOR "ON THE THRESHOLD OF THE CITY"
BY SOLOMON J. SOLOMON, A.R.A.

✓ SOLOMON J. SOLOMON, A.R.A., has abandoned his favourite motives from classic history to paint a very modern historical fact. He has taken as his subject the scene outside the Law Courts on Jubilee Day before the arrival of the Royal procession, and has shown the Lord Mayor and his attendants waiting to receive the Queen and to escort her through the City. The colour effect of the group is amazingly strong, and the glitter and brilliancy of the gathering of gaily-dressed officials has been very well rendered. The Lord Mayor, wrapped in a red cloak which half covers his gorgeous costume, sits on a great black horse in the middle of the picture, with the Macebearers at his side and the rest of his official body-guard about him. Beyond is seen a glimpse of the crowded street, decorated with festoons of flowers and hung with flags, and lighted here and there by gleams of sunlight. The animation of the scene is admirably suggested, and the picture is thoroughly successful as a record of a great occasion. Mr. Solomon has completed a very happy portrait of the late Lord Mayor in his official costume, an agreeable representation of a distinguished man; and he has besides an excellent likeness of Mrs.

Solomon, and some other portraits. Early in the summer of 1897 he finished the panel which he was commissioned by Sir Samuel Montague to paint for the Royal Exchange, and this has since been put into position. It illustrates the historical incident, *Charles I. demanding the Five Members at Guildhall*.

W. DENDY SADLER'S two pictures painted since last May are *The Young and the Old* and *A Little Mortgage*. The first is a scene in an old country house, a family group at dinner. The squire and his daughter are entertaining his brother and nephew. The meal is nearly finished, and the attention of the party is centred on the girl, who is decanting a bottle of old port, watched critically by the older men. The nephew, how-



STUDY FOR "ON THE THRESHOLD OF THE CITY"
BY SOLOMON J. SOLOMON, A.R.A.



"ON THE THRESHOLD OF THE
CITY, JUNE 22, 1897." BY
SOLOMON J. SOLOMON, A.R.A.

Art in 1898

ever, is evidently more concerned with the girl than the wine, and looks at her with a lover's eyes. Beyond the figures is a large square bay window looking out on a lawn shaded by a huge mulberry-tree glorious in autumn tints. The second picture depicts an interview between an old lawyer and a young sporting spendthrift who has come to raise money on some of his title deeds. The old man sits among heaped-up papers at his desk, over which the youth is leaning evidently trying to persuade him to grant the necessary loan.

✓ **M**RS. STANHOPE FORBES has many claims to be considered one of the most able of our feminine painters of pictures. She has real originality, an admirable command over technical details, and a certain quaintness of fancy which is as attractive as it is unusual. Both her pictures this year are remarkable. The *Imogen* is a tenderly conceived and delicately treated illustration of the story, which relates how the maiden was found by her brothers in a cave, and was by them thought

to be dead. They are shown, under this misapprehension, scattering flowers over her as she lies unconscious. *Hop-o'-my-Thumb* guiding his brothers through the wood is the subject of the second canvas, which is as notable for the design and painting of the landscape background as it is for the grace and daintiness of the childish figures. The power of the whole work is unquestionable, and its meaning is delightfully explained. Mrs. Forbes showed her *Dream Princess* at the Walker Gallery, Liverpool.

JAMES SANT, R.A., shows at the Academy a half-length portrait of *Colonel Mount Batten*, in the uniform of his regiment; a pretty study of a young child, *The Son of J. Crawhall Chapman, Esq.*; a head of *Julie, daughter of Spencer H. Gollan, Esq.*; and a profile portrait of *Elsie, daughter of the Baron Deichmann*. Mr. Sant has also painted several landscape studies which he is not exhibiting. He sent two portraits to the Walker Gallery, Liverpool, and *A Song of Liberty* to the Royal Society of Artists, Birmingham.



“IMOGEN”

BY MRS. STANHOPE FORBES



"HOP O' MY THUMB." BY
MRS. STANHOPE FORBES



STUDY FOR "A POOL AMONG THE HILLS"

BY ERNEST A. WATERLOW, A.R.A., P.R.W.S.

relation and combination. The picture is among the most remarkable of the present season, and worthily upholds the best traditions of our landscape school. His *Lonely Church* is less commanding only because it records a less forcible subject. It is quieter and not so strong in its motive, but it is quite as able in handling and manner. There is in it much charm of contrast and variety, in the opposition of the warm colour in the foreground to the gentle creamy whites of the pale sky, against which the grey mass of the ruined church in the middle distance is relieved; and there is throughout every evidence of the artist's discretion in the selection of what is essential for the proper completion of his design. He has two smaller works, a pretty glade in the Forest of Fontainebleau, and a sunny valley with a winding stream, painted

J E. A. WATERLOW, A.R.A., has not often surpassed the picture which is the chief of those he has available this year. His *Moorland Road* is one of the strongest and most able canvases he has ever painted, and is admirable both in colour and in realisation of the effect of sunlight. The great expanse of flat distance, overhung by a sky that is drawn and composed with infinite skill, is expressed with consummate charm; and the colour, brilliant yet well restrained and free from exaggeration, is thoroughly right in



STUDY FOR "THE LONELY CHURCH"

BY ERNEST A. WATERLOW, A.R.A., P.R.W.S.



"A POOL AMONG THE HILLS." BY
E. A. WATERLOW, A.R.A., P.R.W.S.



"THE LONELY CHURCH." FROM
A PAINTING BY ERNEST A.
WATERLOW, A.R.A., P.R.W.S.



STUDY FOR "A MOORLAND ROAD"
FROM A PAINTING BY ERNEST A.
WATERLOW, A.R.A., P.R.W.S.



"A MOORLAND ROAD." BY ERNEST
A. WATERLOW, A.R.A., P.R.W.S.



"POLICE VERSO"
BY F. M. SKIPWORTH

in the same district. His chief drawing for the Royal Water-Colour Society, the first he has contributed since his election as President, is a delicate study of sunlight, a landscape drawn with particular elegance and composed with grace and charm of line. In the "Landscape Exhibition" at the Dudley Gallery he showed a very complete group of works: a large twilight beach subject with fishermen, *Launching the Salmon Boat*, and fifteen other landscapes in various parts of England and France. To the winter exhibition of the Royal Water-Colour Society he sent four drawings: *Sopley Church, Hampshire*; *The Road to the Ferry*; *The Village Green*; and *Market Day, Crail, N.B.*; and to the Walker Gallery, Liverpool, *Summer Flowers*, a bright landscape which was one of the four that he had at the last Academy.

F. MARKHAM SKIPWORTH makes something of an unexpected departure in his large composition, *Pollice Verso*, a scene in a Roman arena. The artist has established so great a reputation as a painter of pretty women, and as a student of what is quiet and daintily attractive in art, that this study of vehement emotion and violent action comes somewhat as a surprise. He has so far adhered to his tradition that he shows in his picture only a group of feminine spectators, and concerns himself especially with their charms of feature and little vanities of costume; but he has gone further in his working out of his subject, and has painted a commentary on the manners and customs of Rome under the Empire, when it was the habit of the women especially to give the signal for the death of the defeated gladiator. He has differentiated skilfully the dispositions of his characters, and has even suggested the resistance of one gentler maiden to the bloodthirstiness of her companions. His New Gallery picture is a

study of a pretty profile, a girl in classic draperies, entitled *Rubria*. At Liverpool, he exhibited his Academy picture, *For the Faith*, a Christian waiting at the arena gate which is to admit her to martyrdom; and a larger canvas, *Salome*, standing with the head of John the Baptist beside her, and a negro executioner waiting in the background; and at the Royal Society of Artists, Birmingham, his portrait of *A. L. Baldry, Esq.*, from the New Gallery. In the Exhibition of the Society of Portrait Painters he had five works, a *Portrait Study*, a head of *Miss Maude F.*, a three-quarter length of *Kenneth Havers, Esq.*, a half-length of a pretty girl, *Sally*, and another portrait study.

T. MILLIE DOW'S chief work is a triptych of *Eve*, symbolical of the Fall. *Eve* occupies the centre, and on either side are a sorrowing good angel and an exultant bad one, personifying



"RUBRIA"

BY F. M. SKIPWORTH

the struggle between good and bad influences which ended in her surrender to temptation. The conventional serpent is not used, as the explanation of the pictorial motive is complete without it. This triptych is at present at the Glasgow Institute exhibition. A *Portrait* was in the exhibition of the Society of Portrait Painters.

G. D. LESLIE, R.A., shows at the Academy two paintings only—*The Ash Grove*, a girl sitting by a stream, on the farther side of which grow tall ash-trees; and *Arlington Row*, a picturesque village in Gloucestershire, with quaint cottages, roofed with slabs of stone, standing beside a mill stream. Of late years Mr. Leslie

has abstained from sending to Burlington House pictures of any great size or displaying any exacting motive

ARTHUR TOMSON'S best demonstration of his capacity was recently made at the Dutch Gallery, where he showed a considerable collection of his most effective and characteristic works. In them all the qualities of design and colour feeling which make his landscapes more than ordinarily attractive were pleasantly perceptible, and in some he reached a really admirable level of artistic expression. He showed four landscapes in the winter exhibition of the New English Art Club, and has in the spring show of the same society three, a pastel and two oils, which are pitched in a higher key of colour and tone than has been for some time past at all customary with him. An interesting canvas represented him at the Corporation Gallery, Manchester, in the autumn.



MRS. LOUISE JOPLING'S work includes both oil paintings and pastel drawings. In the former medium she has a picture *Elaine*, the maiden in clinging robes standing on a terrace under overarching trees; *At the Gaiety*, two girls in a box at the theatre laughing at what they are supposed to be watching on the stage; *The Spirit of the Wood*, a lightly draped figure set against a landscape background; *Tito Melema*, a study of a man's head; and a portrait of *Mrs. Carr Gomm*. In pastel she has a portrait of *W. Forster, Esq.* Her portrait of *Miss Ettie Williams* was at the Society of Portrait Painters; and *The Anxious Mother* and *Blue and White* at the Walker Gallery, Liverpool. At the Glasgow Institute she is showing one picture, *Flora*.

JOHN FINNIE'S New Gallery picture is an evening effect, the setting sun lighting up the cliffs of *Runswick Bay*; in the foreground is a road. He has also a fanciful landscape, *The Lotos Eaters*, a still pool among rocks over which trickles a small waterfall. The whole scene is bathed with yellow light. At the Corporation Gallery, Manchester, he showed his important landscape, *A Rain Cloud*; at the Royal Society of Artists, Birmingham, *A Tragic*



"HARVESTING ON THE DOWNS"
BY ARTHUR TOMSON

Art in 1898

Sunset; and at the Walker Gallery, Liverpool, his *Runswick Bay*, another large picture, *Common Property*, and three smaller ones, *Solitude*, *A Dreary Moor*, and *Clear and Cool*. He had seven etchings in the exhibition of the Royal Society of Painter Etchers.

✓ J. R. WEGUELIN has broken through his usual custom of sending an important oil painting to the Academy as well as some dainty water-colours to the gallery of the Royal Water-Colour Society. He has nothing of the same type as his fascinating canvas, *The Piper and the Nymphs*, which was at Burlington House a year ago; and though his variation on the same theme, some mermaids attracted from the sea by the piping of a faun who is sitting on the beach, is to be found in the "Old Society" show, it is scarcely large enough to make up for the absence of an oil picture. It is quite delightful in colour and is handled with all possible skill, but it is only just enough to whet the appetite for more. At the Walker Gallery, Liverpool, he exhibited an oil painting, *Cupid Bound by Nymphs*, and a water-colour drawing, and his Academy picture went to the Royal Society of Artists, Birmingham.

C. E. JOHNSON has attacked this year a subject which has always been a favourite one

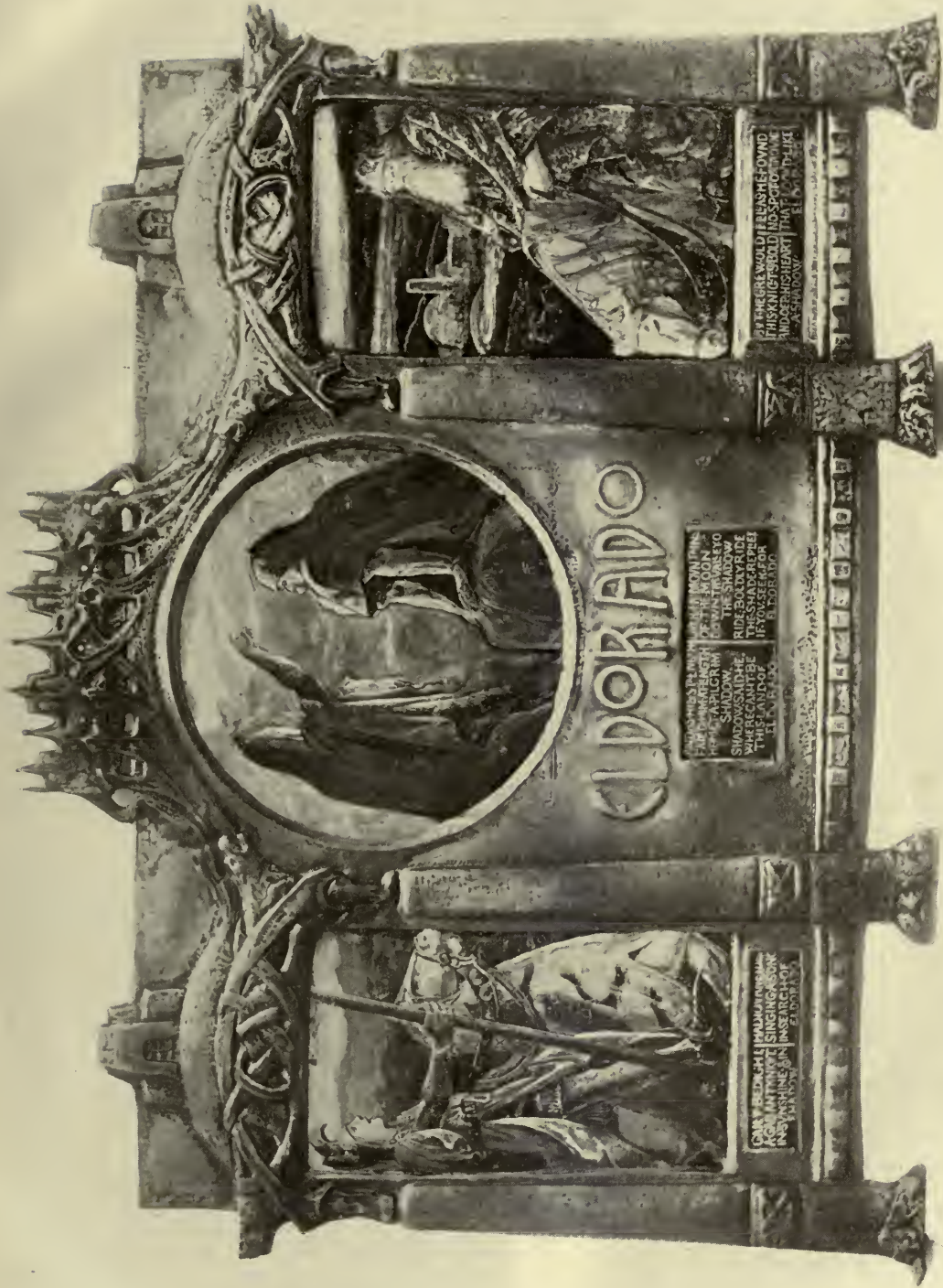
with landscape painters, *The Thames from Richmond Hill*. His sturdy method of brushwork and keen feeling for atmospheric subtleties fit him well for the task of rendering this great expanse of distance, with its graces of line and delicate effects of light and shade. In his other picture, *Through the Forest*, he has returned to the class of material which he has often handled with admirable power. He had a painting of this type in the Institute of Painters in Oil-Colours, *The Forest—Evening*, and another, *An Autumn Afternoon*; his large *Isleworth Church* was at the Walker Gallery, Liverpool; and his *Valley of Gloom* at the Corporation Gallery, Manchester. His drawings in the Royal Institute of Water-Colour Painters are *Across the Common*, and *Loch Lulla, Perthshire*.

ALEXANDER FISHER, in the enamel triptych which is his most notable production this year, has given a life-allegory of the type dear to mediæval artists. He shows the quest of a young knight, who sets out light-heartedly to find the mystic land of Eldorado. At first he has no doubt, and goes on without hesitation towards the golden sunset where he thinks is the place of his dreams. Another panel shows him an old man on a wearied horse, loaded with wealth and bowed down by his struggles, but still as far as ever from the goal to which he aspires; and in the third panel he is seen



"PAN, THE BEGUILER"

BY J. R. WEGUELIN



TRIPTYCH IN STEEL AND
ENAMEL. BY ALEXANDER FISHER

inquiring of a pilgrim shade, typifying his own soul, where Eldorado is to be found, and the shade mocks him with visions that are never to be realised. The whole work is not only full of imagination in its details of treatment and carrying out, but is gorgeous in its colour variety and rich harmony. The steel frame of the triptych is equally allegorical and symbolic. The columns rest on sleeping lions, typifying endurance and strength, and the beasts at the top personify the passions and desires of ambition.

F. W. POMEROY made a success in the last Academy with his marble statuette, the *Nymph of Loch Awe*, which was bought by the trustees of the Chantrey Fund. Although the greater part of his time since has been taken up with decorative work, he has been able to finish a large statue of *Perseus* for the Academy, where it has been placed in a very prominent position, and a small statuette of a nude female figure, and a medallion portrait for the New Gallery, all of which are excellent examples of his sound method. His *Pensée*, a bronze statuette, was at the Walker Gallery, Liverpool, and is now in the exhibition of the Glasgow Institute.

HENRY RYLAND has limited his year's work almost entirely to water-colours and black and whites. The most important of these is *St. Cecilia*, a three-quarter length figure in profile, with a rose wreath and a halo round her head, playing an organ. Another of somewhat the same type is *A Lily of God*, a half-length of a girl, with auburn hair, wearing draperies of yellow and white, and holding a white lily, set against a background of hills and trees. This drawing is at the New Gallery. *The Sea Wall* represents two girls in white classic draperies, with caps of yellow and peach colour, sitting on a sea wall. Dark blue sea and distant cliffs serve as a background. *Supplication* is a three-quarter length female figure of a brown-haired girl in grey-blue and white draperies, an arrangement of blue and grey-green; and *Doris* is a smaller panel, a head in profile. In addition to these Mr. Ryland has produced a number of drawings in sepia and black and white for reproduction; has illustrated Mrs. Browning's *Sonnets from the Portuguese*; has designed a reredos, and drawn two posters. Among his recently exhibited works are *La Penserosa* and *Damaris* at the Walker Gallery, Liverpool; *Sea Roses* and *Doris* at the Royal Institute of Water-Colour Painters; and *Pearls* at the Glasgow Institute.

PERCY CRAFT has finished two small pictures which are very dissimilar in character. *A Tiff* is a fishing-village subject: two lovers near the sea, the girl mending a net, and turning her back to the man who lingers near by and tries to attract her attention. *Walls have Ears* is an interior with three men in Elizabethan costume looking at a paper, while a monk is spying behind the tapestry. Mr. Craft showed *A Good Haul* at the Royal Society of Artists, Birmingham; *The First in Sight* at the Corporation Gallery, Manchester; and a large picture, *Tucking a School of Pilchards on the Cornish Coast*, and a small one, *Preparing for the Season*, at the Walker Gallery, Liverpool.



"PERSEUS"

BY F. W. POMEROY

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