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THE FIRST PART OF A NEW VOLUME

THE · STUDIO

An Illustrated Magazine of Fine & Applied Art

OCT. 15
1917

VOL. 72
NO. 295

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44 Leicester Square
LONDON · W.C
Monthly
1s/- net

THE STUDIO

EDITED BY CHARLES HOLME

Contents, Oct. 15, 1917

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WATER-COLOUR SKETCH FOR A PORTRAIT OF
FRANK BRANGWYN BY JOSEPH SIMPSON, R.B.A.

THE STUDIO

RECENT DECORATIVE WORK OF FRANK BRANGWYN, A.R.A. BY ARTHUR FINCH.

I. MURAL PAINTINGS IN THE PANAMA-PACIFIC EXPOSITION.

BY that section of the British public—alas, all too few!—who have learned to enjoy the simplicity and breadth of design evidenced in the decorative compositions of Frank Brangwyn, it should be a cause for regret that his greatest effort was commissioned for the United States of America.

What England lost, however, the world, in this instance, gained. The choice of this artist for the decoration of the ambulatory in the Court of the Ages, officially designated "The Court of Abundance," the most beautiful and harmonious architectural work in the Panama-Pacific International Exposition, was, indeed, a happy one, and points to the fine discernment of Mr. Jules Guérin, the Director of Colour, with whom rested the selection of the band of mural painters to decorate the Exposition Courts.

The fortunate choice of the Exposition authorites, so far as the decoration of the arcades of the Court of Ages was concerned, was eclipsed by the affinity between the architect, Mr. Louis Mullgardt, and the artist. To understand the symbolism underlying Brangwyn's eight masterpieces, and harmony of colour in relation to the Exposition itself, I can do no better than relate the main ideas which the gifted architect sought to express. A combination of many architectural styles, it typifies, as it were, the world's progressive march from its nebulous state, out of which came the elementary forces of nature, symbolized in water by a basin, two columns on either side of the Tower represent Earth and Air, and Fire is depicted in the braziers and cauldrons. The upward advances, through the ages, are seen in decorative *motifs* on the columns to represent the movement of the animal kingdom from its preceding plant life. Then the Stone Age is indicated by means of pre-historic types in nature mounting the arcade, within which are Brangwyn's murals set against an orange ground. Man next plants his feet on the altar tower, though he is seen engaged in fierce combat to withstand the onslaughts of the Powers of Darkness. The blazing torches above symbolize the Dawn of Understanding, and in the finials are set chanticleers, to herald the Dawn of Christianity. Man soars upward to his goal, represented by the central figure in the highest part of the tower, embodying, however ironical it may seem to Europeans, "Peace on Earth, goodwill toward Men." It is accompanied by Learning and Industry, with Thought close by; and, near at hand, in the form of masks are Intelligence and Ignorance.

For an artist of little imaginative power to have attempted a scheme of mural paintings on the enormous scale required would have ended in failure. Success necessitated that the mural painter, whilst expressing his individuality both in colour and subject, should conform to the limitations imposed by the medium, so that the designs would fit in with the architectural scheme. Frank Brangwyn possessed to the full these essentials.

The artist's robust mind sought a more difficult, yet more vital, theme than the mere rendering of work, which made possible the Panama Canal. His large, creative, restless brain directing the artist's brush and his colour vision stopped at nothing less than the representation of the dynamic forces of nature in the four elements—Air, Earth, Fire, and Water, each symbolized in two panels. In the sublimity of the conception, and the powerful execution, his work finds a worthy place in the architectural masterpiece of Mullgardt.

To grasp the magnitude of the undertaking, it is sufficient to say that the pastel drawings, from which the two colour illustrations are reproduced, measured, approximately, 4 feet in length, whilst the completed canvases each measured 25 feet by 12 feet.

Viewed as the complete expression of a great and moving idea, the designs are striking in their simplicity of subject; yet the symbolism

embodied in each painting is wonderfully complex, the outpourings on canvas of a powerful imagination harnessed to a direct and unsophisticated nature. Modern in feeling, the designs are linked up with the best works of the Renaissance schools of Florence and Umbria by reason of their intrinsic power of execution, arrangement, and spacing of individual figures. As in his little-known Royal Exchange panel, he has allowed nothing to interfere with the essentials of composition, unity of design, and proper distribution of colour masses. Taking Nietzsche's "live dangerously," he has applied the philosophic dictum to his art. These panels soar beyond the mere technical. He has mastered design and colour; these paintings, more than any example of his art during the past epoch, represent his artistic heritage. Some individual figures may need a more finished execution; but each, without exception, is vigorously drawn, pregnant with life and human feeling, if of the workaday world. Perhaps the best examples are seen in the rendering of the fishermen drawing a net from an adjoining lake, in *Water I*; this group symbolizes herculean strength and intensity of human effort, yet they take their natural place in the *ensemble* of the composition.

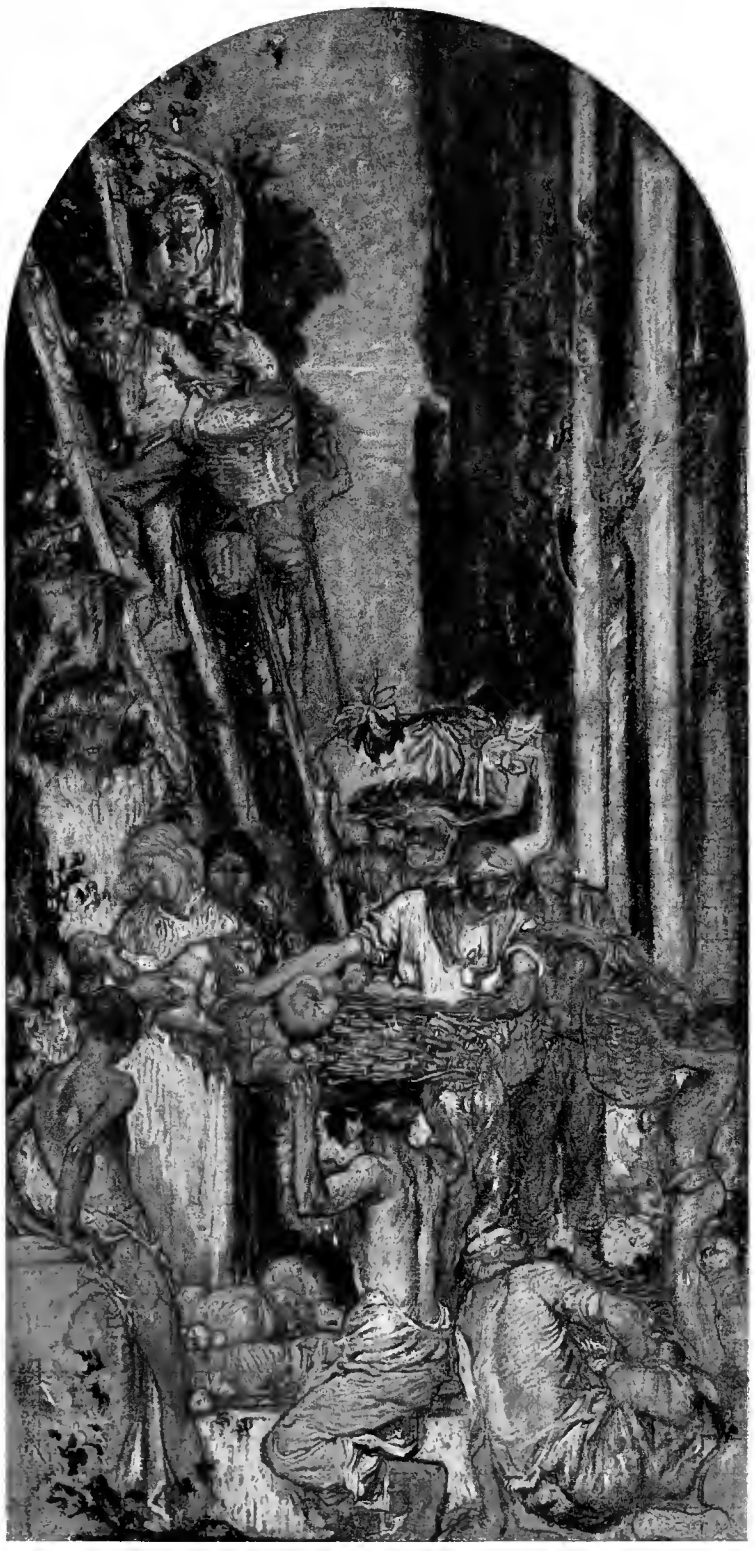
Coming to the symbolism of these mural paintings, whilst some of them may, after close scrutiny, lend themselves to an easy explanation, there are others which will prove veritable enigmas, just as did Watts's imaginative compositions to the average Victorian. Of the first order are the *Earth* panels. The first of these shows the trelliswork of a vineyard, overhung with purple grapes against the indigo background of sky, being picked by the primitive grape-treaders, thrown into a large stone vat that is set against the soft shadows rendered by the arbour, and then pounded into juice, which is being drunk by the well-arranged foreground group. In the second composition is the intent group of fruit-pickers, a masterpiece of design, illustrated here in colour, though the reduced size makes impossible the adequate rendering of many of the individual beauties of colour. The brush tintings on the dress of the mother, a happy characterization, are Japanesque in their delicate hues of purple, brown, pink, and white spottings. As in other panels, the warm colours are relieved by the hues of the orange-tree backgrounds in neutral tones of green, etc., splashed with yellow. In the pickers on the ladders a fine essay in perspective is attempted.

Following the natural arrangement of the panels are the *Fire* murals. In *Primitive Fire* the right note is struck by the passive, wondering faces of the peasants, whose outstretched hands are held to the thin grey-white column of smoke, fanned by the blowers into flame, rising up to the illimitable beyond. It is a magnificent colour-scheme of leaves in autumn tintings. A fine decorative ensemble dignifies *Industrial Fire*. Notice the pottery lying about the foreground, with the well-delineated, contrasted, duller tonal scheme of tall fir- and pine-trees.

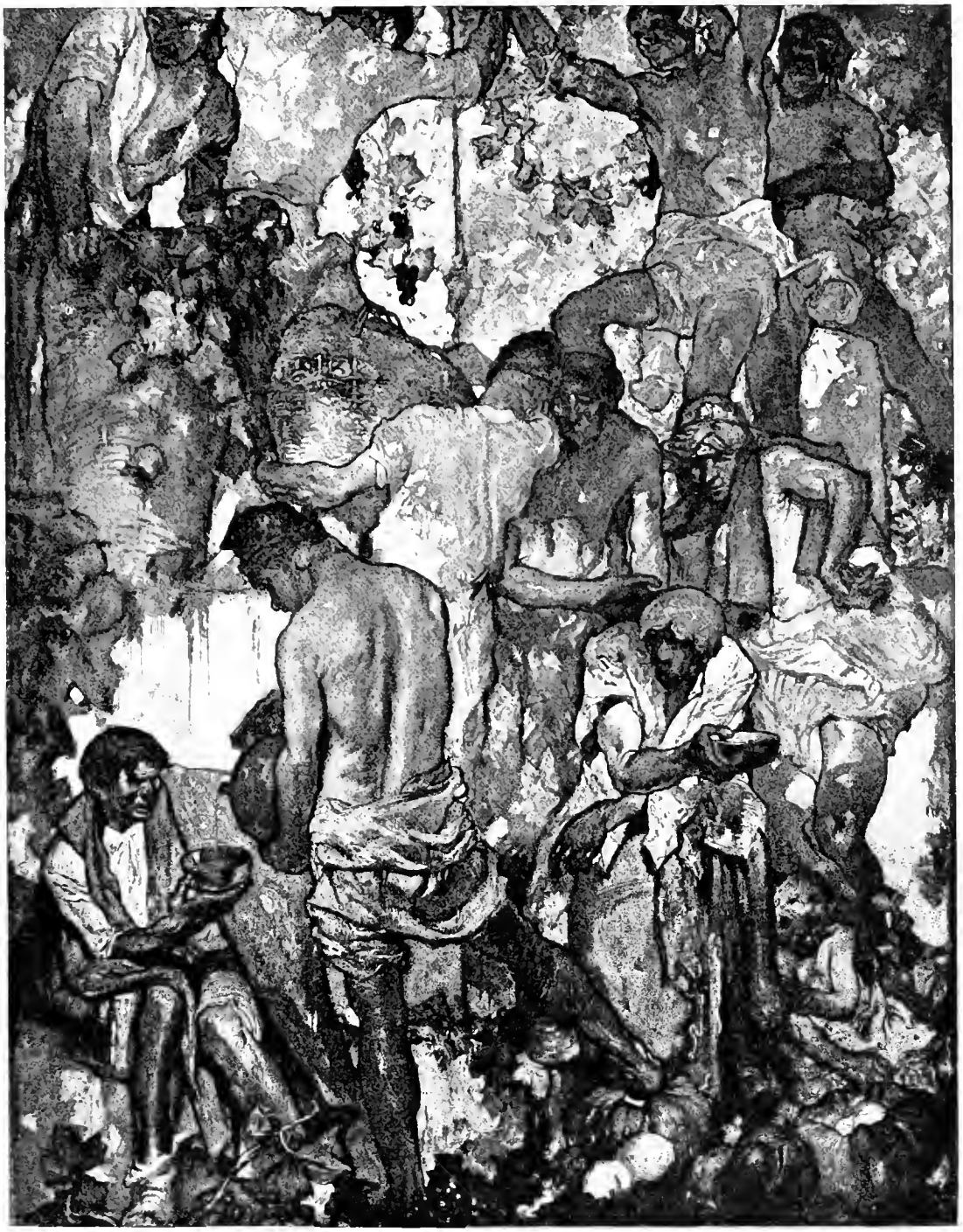
There is no difficulty in comprehending the first of the *Air* panels. Here is seen the beautiful form of a massive golden-toned windmill set against a cobalt-blue sky, impassive to the oncoming storm which is heralded by the wind that sweeps along heedlessly the foreground group, whose forms are contrasted by the brightness of the golden corn. How complete is this composition! Brangwyn includes the rainbow in the distance, cleverly posed against the shaft of the mill, and a group of children, making use of the wind to fly their kite. In *Air II* an ethereal note is rendered. The hardwood trees are of a rich autumn tone, through which are observed birds on the wing, whose white coats harmonize with the trunks, beyond which is the finely distanced sky. The symbolism is concealed in the light moving group of bowmen with the listening hunter screened by the tree, straining his ear to detect the moving of the unsuspecting prey. A refined treatment is observable in the panel of *The Fountain*, the second of the last element, Water. Men, women, and children move towards the fountain, with their various rich-coloured vessels, the source of which is indicated by the inclusion of a pair of flamingos. The slender forms of the trees and the delicacy of the branches complete a magnificent theme.

The colour-scheme is mainly treated in autumn tones, contrasts being obtained by the employment of browns and greys against the bright colour masses of the still-life groups and blues of skies, varied purples and reds of leaves, and the speckled coloured dresses of the women and the scarves of the men.

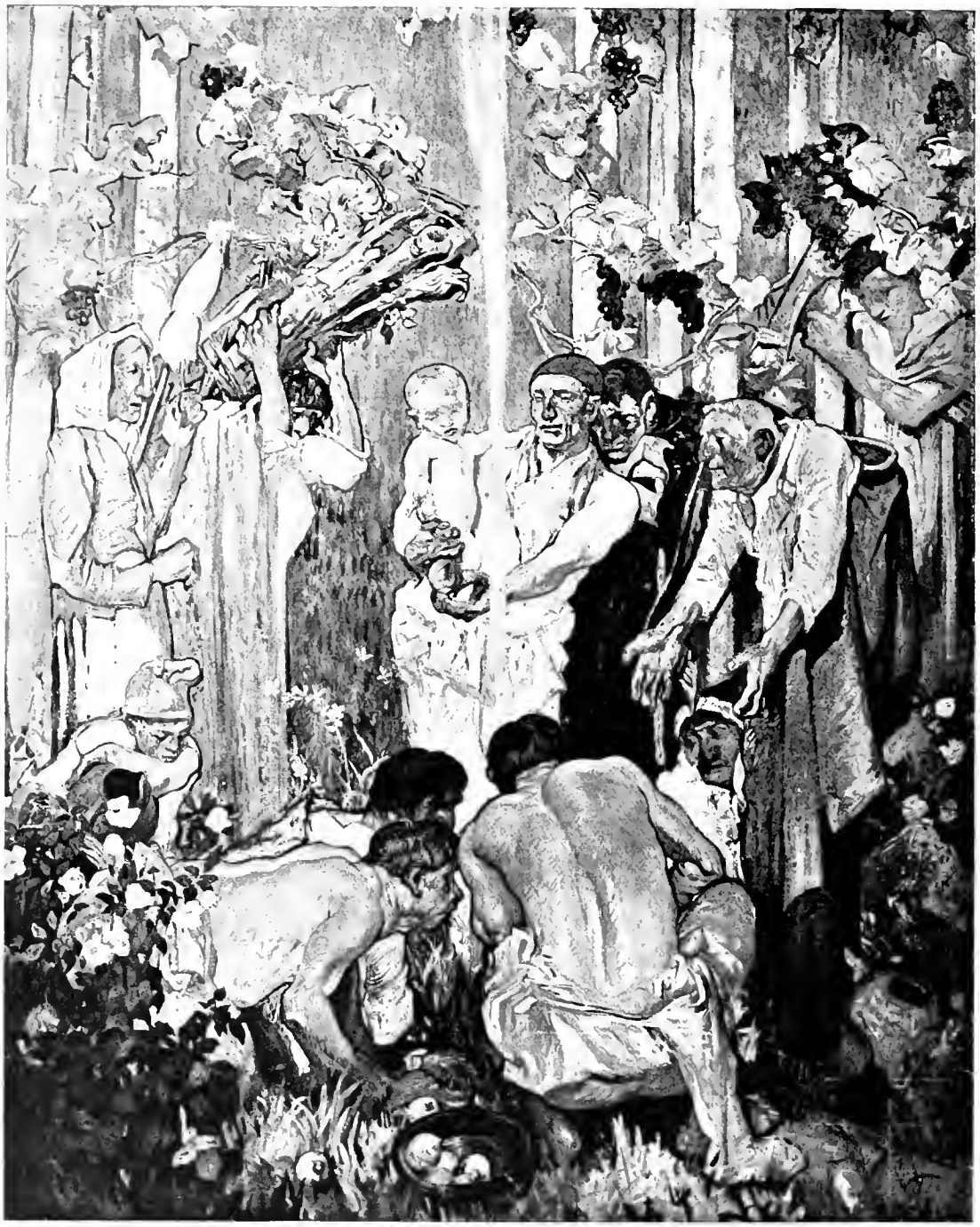
Brangwyn's dexterity of design is seen in the medium of mosaic, which will form the subject of a subsequent article.



"THE FOUR ELEMENTS: EARTH, II—THE FRUIT PICKERS" PRELIMINARY PASTEL SKETCH FOR MURAL PAINTING IN THE COURT OF ABUNDANCE, PANAMA-PACIFIC EXPOSITION, BY FRANK BRANGWYN, A.R.A.

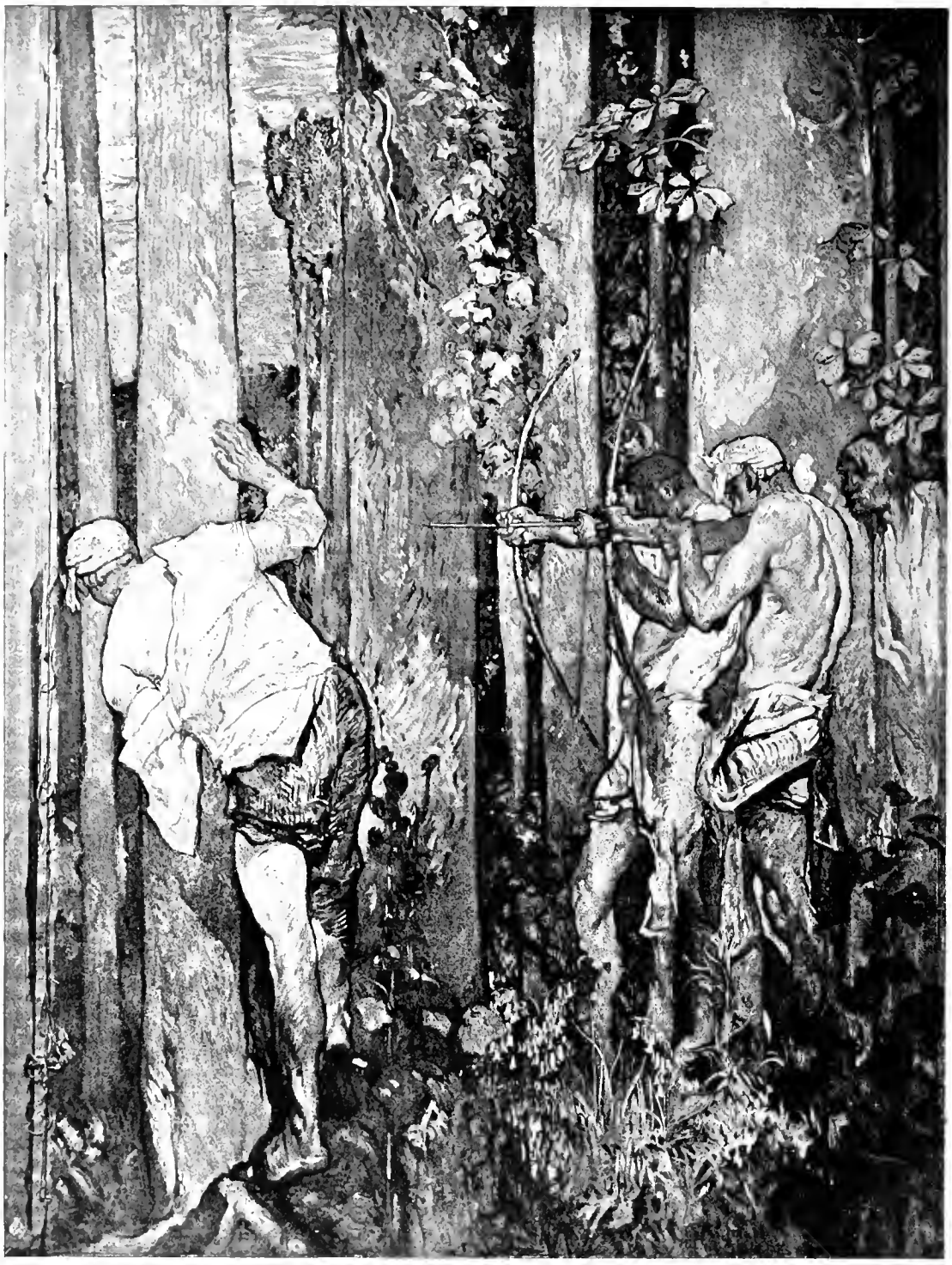


"THE FOUR ELEMENTS: EARTH I—GATHERING GRAPES." MURAL PAINTING BY FRANK BRANGWYN, A.R.A.

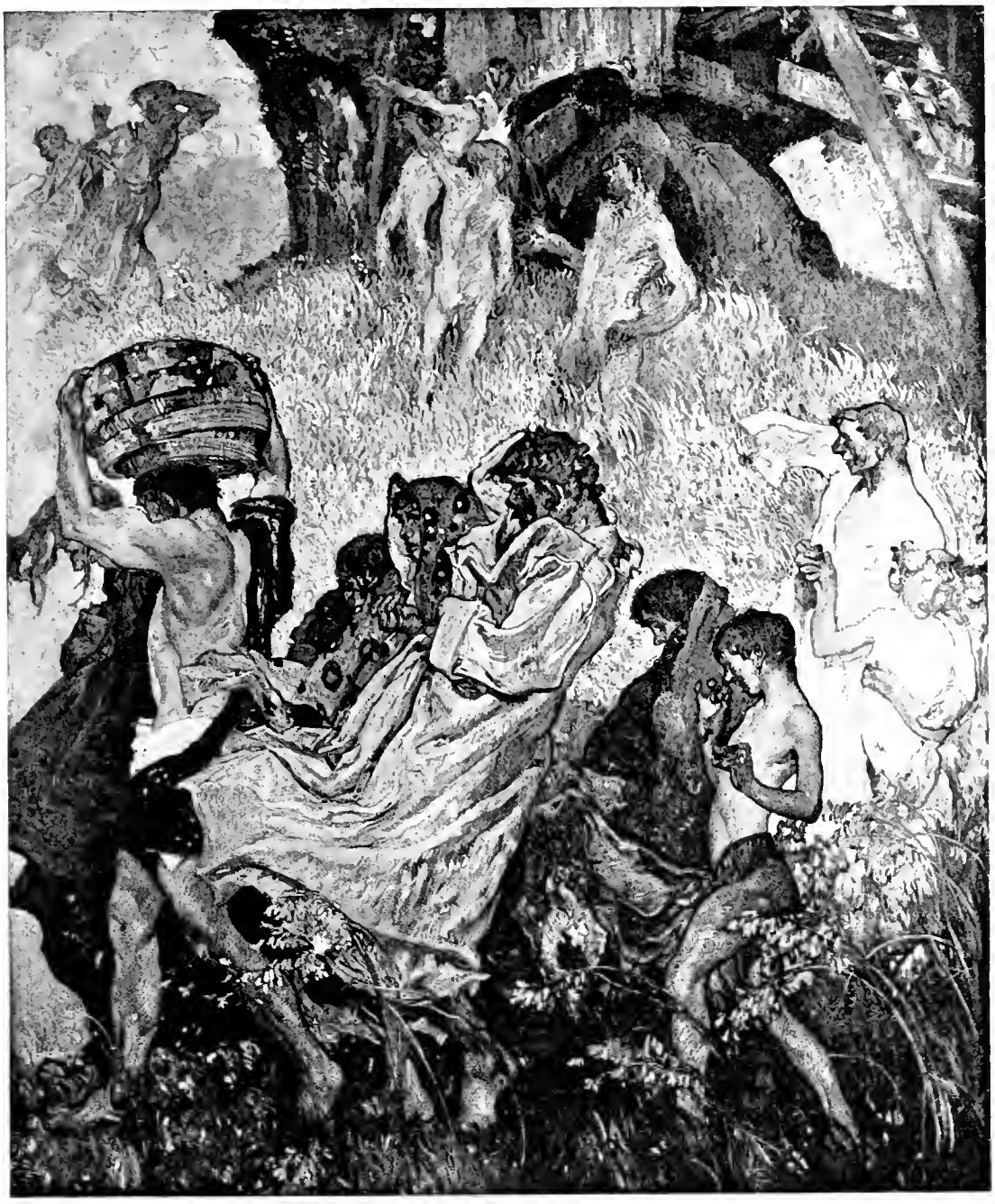


"THE FOUR ELEMENTS: FIRE I—PRIMITIVE FIRE." MURAL PAINTING BY FRANK BRANGWYN, A.R.A.

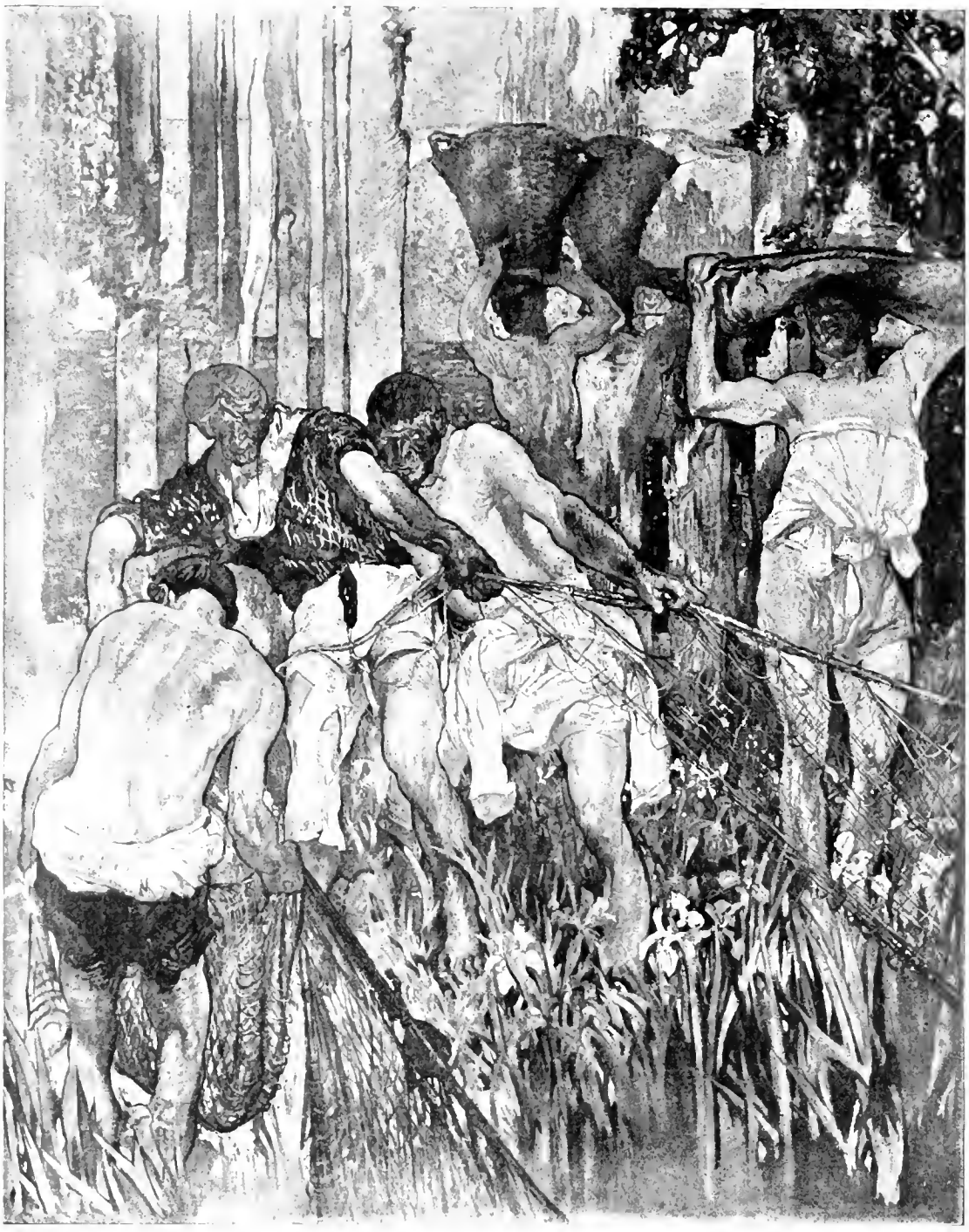
"THE FOUR ELEMENTS: FIRE II—INDUSTRIAL FIRE." MURAL PAINTING BY FRANK BRANGWYN, A.R.A.



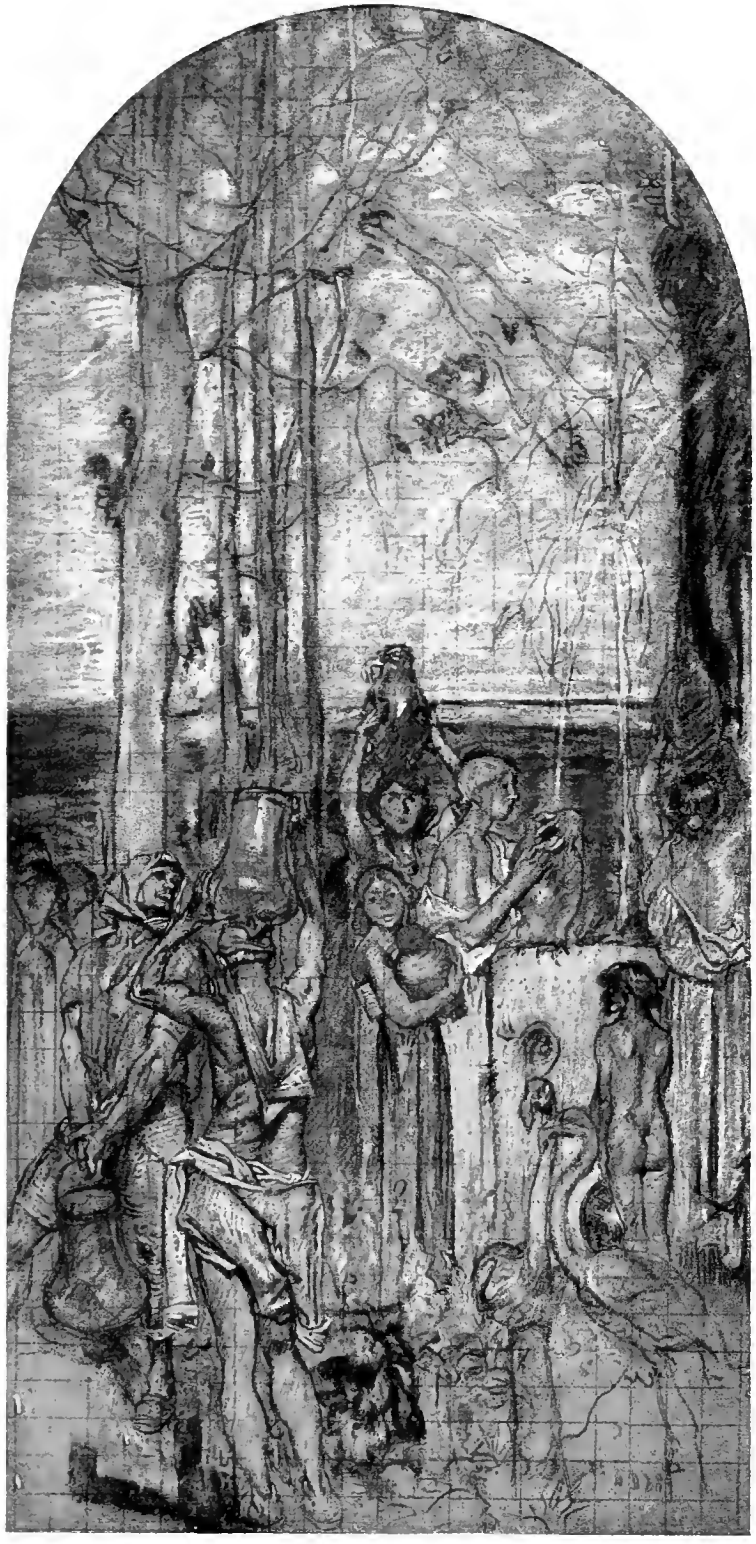
"THE FOUR ELEMENTS: AIR I — THE HUNTERS." MURAL PAINTING BY FRANK BRANGWYN, A.R.A.



"THE FOUR ELEMENTS: AIR II—THE WINDMILL." MURAL PAINTING BY FRANK BRANGWYN, A.R.A.



"THE FOUR ELEMENTS: WATER I—
THE NET." MURAL PAINTING BY
FRANK BRANGWYN, A.R.A.



"THE FOUR ELEMENTS: WATER. II—THE FOUNTAIN." PRELIMINARY PASTEL SKETCH FOR MURAL PAINTING IN THE COURT OF ABUNDANCE, PANAMA-PACIFIC EXPOSITION, BY FRANK BRANGWYN, A.R.A.

IRISH ARTS AND CRAFTS. BY P. OSWALD REEVES

THE Arts and Crafts Society of Ireland are holding this year their fifth Exhibition of Irish Arts and Crafts. The exhibition, which, having been open in Dublin during July and August, has now been transferred to Belfast, whence it will go to Cork for view during November, brings to notice again the good work that is being done by this Society, together with another most interesting collection of exhibits by the Applied Art Workers of Ireland. It has been formed by means of the Society's wide organization, which is extended throughout Ireland, the Executive Committee in Dublin being assisted by Sub-Committees in the north and in the south. These Committees, together with the officers of the Society, all of whom are honorary, are to be congratulated on having secured a collection of excellent work, representative of the whole of Ireland.

One cannot but be impressed by the remarkable development of the arts that this exhibition reveals in a land that is too apt to be thought one of unrest alone. Here we have, indeed, evidence of a steady striving towards peace and beauty, serious and sincere, on the part of a widely spread number of the men and women of Ireland.

The exhibition has points of especial interest when viewed generally, and in relation to the Arts and Crafts movement as one is familiar with it in England, its native home. In connexion with the movement, Ireland has been perhaps less fortunate than England in many respects, and when the conditions under which the revival of handicraft has taken place in England are compared with those that have prevailed in Ireland, it may be realized how well favoured England has been. The remarkable personality of William Morris, his genius and the force of his example and teaching, are too well remembered to require enlarging upon here. It is sufficient to note that together they constituted a "call," one that raised, was destined to raise, a wide response, and brought into co-operation with him many whose names and genius stand high—Burne-Jones, Madox Brown, Walter Crane, and how many others might be added to the list? Nor can it be forgotten that this movement arose in the most favourable surroundings—in a world-centre of genius and riches. It were strange had not the revival here attained a high level of achievement.

CARTOON FOR STAINED GLASS: "OUR LADY," FOR THE HONAN HOSTEL, CHAPEL, CORK. BY HARRY CLARKE

The strong influences which inspired the revival in England, however, never directly reached across the Irish Sea. Neither was Ireland favoured with equivalent genius of her own. Nevertheless, this has not been altogether without its compensations. Twenty-three years ago, when the power of William Morris was at its height, and craftsmanship in Ireland at about its lowest ebb, one Irishman rose to the occasion. It was then, in the year 1894, that the Arts and Crafts Society of Ireland was founded by their present president, the Earl of Mayo. The founding of the Society was marked by the rousing of great interest in Ireland, and the holding of the first of the Society's exhibitions, which included a loan collection of the best Arts and Crafts work from England and elsewhere, which acquainted the

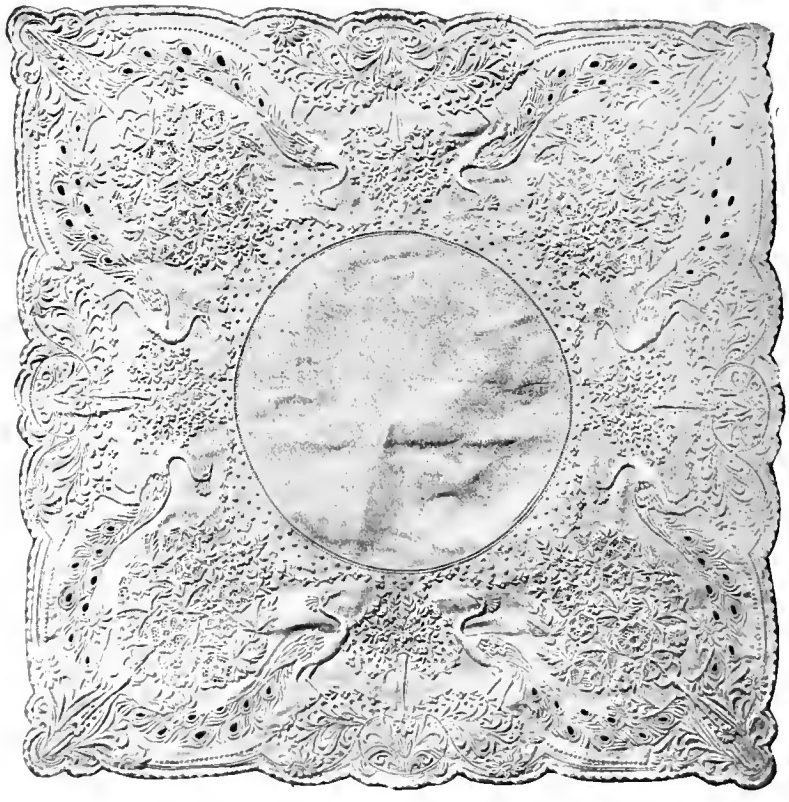
CHASUBLE OF WHITE POPLIN, EMBROIDERED
DESIGNED BY JOHN LEES
EXECUTED BY EGAN AND SONS

people of Ireland with the qualities of true craftsmanship and, what is still more important, aroused a sense of what they themselves might achieve.

No attempt can be made to trace here in detail the varied efforts of the Society for the guidance and development of Irish applied arts since that time.

This, the Society's fifth exhibition, however, demonstrates what has been so far achieved, and this achievement has been due to the continuous untiring personal effort of the president, who for these many years has sustained and guided the work of the Society, taking the large share of the most arduous and difficult tasks, and securing that the cause should not suffer avoidably through lack of funds. It is satisfactory to know that the Earl of Mayo considers that he has now gathered about him in the Society a body which enables him to feel the future is secured, and the Society's achievements having received generous recognition from the Department of Technical Instruction for Ireland, some further useful co-operation may yet be developed. This exhibition has been organized with the Department's aid, and held in conjunction with one of the Department's own, which shows the work of the craftsmen of the future in their training at the Art Schools under the Department.

Thus, in a few lines, has the revival of Arts and Crafts been brought about in a relatively poor country and by the effort chiefly of one man, who is not himself a craftsman. The revival has responded therefore to influences differing far from those that shaped the English Arts and Crafts. The "call" in Ireland has not been one for *followers*, and has not come from creative masters. Herein lies the secret of certain differences of character in the arts that



WHITE EMBROIDERY. DESIGNED BY SAMUEL R. BOLTON
WORKED BY MARY WOODS

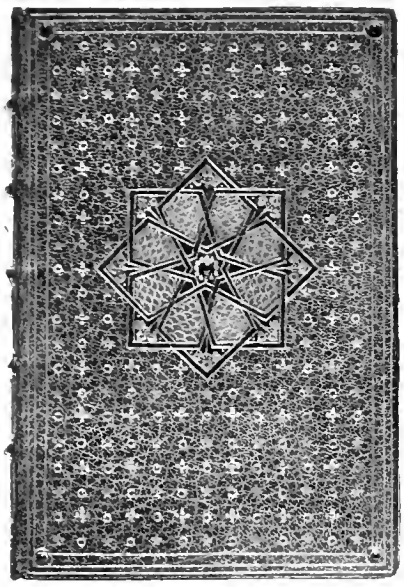
SILVER PENDANT AND CHAIN, WITH JEWELS AND ENAMEL. BY INEZ M. HOLLOWAY

have developed in the two countries. Irishmen have been aroused to observe the principles of true craftsmanship as revealed in the best examples, and stimulated *to find their own expression.* On the latter point the following paragraph from the "Foreword" to the catalogue of the present exhibition affords a view of the attitude adopted:

PENDANT OF GOLD WITH PLIQUE-À-JOUR ENAMEL: "THE WATER-LILY." BY MRS. MEAVE O'BYRNE-DOGGETT

"Few countries require the inspiration of a native development more than Ireland. Few peoples would respond to it with more fruitful results. Our people have the rich tradition of an age whose powers were great enough to produce such works as the Cross of Cong, the Ardagh chalice, and the Tara brooch. A people capable of such triumphs in design and in execution must have within them the power to revive their ancient glories—the germ of a new life of artistic achievement—or, better still, to direct their inspiration into quite new but equally vigorous modes of expression. Those who have faith in the craftsmen of Ireland believe that they will regain in another age and under different conditions the mastery of methods and materials which made their forerunners famous. No art which inspires the ideals and activities of eager craftsmen can live on the past alone. It must draw its inspiration from the movements of the present, although it may be grateful to the past so far as the traditions of other ages are helpful to the present. In passing, it may be noticed that the vigour of the æsthetic movement in France to-day derives its strength from its whole-hearted expression of the life of modern France and her people. It is therefore essential that no slavish reversion to ancient forms, however beautiful, or to traditions, however well established, should hamper — should do more than tend to help—the Irish craftsman of to-day. Art is the expression of the passion for beauty of the men who are devoted to the creation of noble things, and of all those who by sympathy are helping them in this splendid task. This task cannot be achieved without love of all that makes its home, the sea-girt isle, the mystery and the beauty and the sadness of an island cut off by 'the unplumbed, salt, estranging sea,' kept green and fresh by her sea mists, made sad and strange by her clouds and rain. And

CARTOON FOR STAINED GLASS: "THE PRODIGAL SON." BY WILHELMINA M. GEDDIS



GREY MOROCCO BINDING, WITH JEWELS, INLAY, AND GOLD TOOLING
BY ELEANOR KELLY

so also it must be the mode of expressing the hopes and fears and joys of her people. If it cannot be perfected without paying due homage to all that our forefathers have done in the service of beauty, still less can it exist on the recollection of past achievements, however splendid. It must draw its life from the ideals of the moment, or rather must be the expression of the strongest tendency in the current of feeling of the race. It is a consoling thought that Art cannot long be stagnant in any country, however poor, in which there is life and strength and progress. For strength and progress of any kind cannot fail for any length of time to inspire a love of and a demand for the things of beauty. Art depends on the vitality, the mental alertness of a people, and in all its long history it will not be found that great art of some kind or other ever was wanting to any people who were conscious of their own spiritual or national mission, or ever flourished in a people on the road to decay."

It was inevitable that under guidance of this kind, having regard to the peculiarly great Celtic traditions and to those strong national characteristics that have been recognized in the Irish literary revival, the Arts and Crafts movement in Ireland was destined to bring forth work with a character of its own. There are many qualities in the English work that occur to the mind at once on the mention of "Arts and Crafts"—some of high excellence, others less worthy but more generally prevalent. Some of the latter are to be accounted for probably by the social views of the leader of the movement. Art, in English Arts and Crafts, is often prone to play: to quit the deep mystery that wraps life about with awe and wonder, for the childlike assumptions necessary to games: to assume the function of mere cheerfulness, of affording relaxation, rather than that of revelation. So it is that much of the English work seems allied to the nursery. This quality is not found in the Irish work. Art there is not sought among pretences to the ways of childhood. Yet in its suitability for association with children, could anything be more delightful than the Cot Cover (No. 170) embroidered in silks on fine blue linen by May Courtney from a design by Lily Yeats, of Dundrum, Co. Dublin? The delicacy of the design and drawing, the beauty of the colour and materials chosen, and the simplicity of the needlework, all unite in their

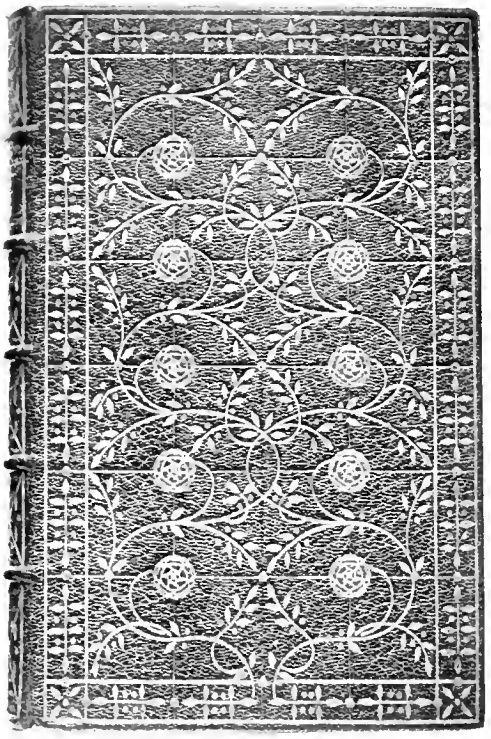
BLOTTER COVER, EMBROIDERED ON BLACK LINEN DESIGNED BY M. COTTENHAM YEATS, WORKED BY KATY DILLON

STAINED-GLASS ROUNDEL (OF ONE PIECE OF GLASS WITHOUT LEADS). BY HARRY CLARKE

sweet refreshing restfulness, and sustain too the exquisite mood of the words that border the flowery field—"Take time to thrive, my rose of hope; Sweet joy I call thee; A little rest and then the world is full of work to do; Sweet joy befall thee." To see this Cot Cover is to feel what those lines contain. One is led to realize the beauty of childhood and what in sincerity should respond to it within us: to experience that beauty which pervades the "Songs of Innocence" of a great Irishman.

It cannot be said that the work in this exhibition rises as a whole to any exalted level. There is a tendency, for instance, inevitable perhaps at this stage of the process of development, to a sentimental regard for the ancient Celtic work, and to attempts at its resurrection. This is to be deprecated, and indeed is contrary to the aims of the Society and frankly discouraged, not merely because such work offensively degrades what may be in itself splendid, and can embody no vitality of to-day, but also because thieving of this kind, whether it be open or stealthy, from the living or the dead, is the sign of a mental attitude with which Art will not associate. These things will happen, however, in the train of a movement conscious of past achievements, and this must be passed by to seek rather the head of the movement, to see whither it is tending, and the nature of its products as it goes. The quality of the work as a whole, however, is good and one feels that something distinctive is in process of evolution and that the future holds work of increasing interest and merit. Respect for sound workmanship is obvious throughout the exhibition, and the mastery of technicalities

GREEN SILK WATCH-CASE, EMBROIDERED BY GEORGIANA E. ATKINSON



RED MOROCCO BINDING WITH INLAY AND GOLD TOOLING. BY MRS. V. B. HONE

revealed in various exhibits is remarkable The white embroidered handkerchief (No. 164) worked by Mary Woods from a design by Samuel R. Bolton, of Co. Antrim, for example, though somewhat heavy as a handkerchief and more suitable to some other use, commands admiration by reason of the extraordinary skill of the needlework. Similarly the enamels generally, and the cabinet-work of James Hicks, of Dublin, reveal high attainment in craftsmanship.

Turning to consider the work that shows in more or less degree the distinctive character that is developing in Ireland, there are several exhibits to which attention might be drawn. Among the many good pieces of embroidery there is a Watch-Case (No. 160) of green silk, embroidered in silks, by Georgiana E. Atkinson, of Portadown, which is a remarkably successful combination of art and craft. Anything more choice than this it would be difficult to find. The delicate feeling of the needlework and the colour-scheme, the sense of preciousness and of repose, distinguish this work and make one feel "how fair it is."

The bookbinding of Eleanor Kelly, of Dublin, of which there are three examples, is marked by a reserve in the enrichments and the tasteful use of inlaid coloured leather and jewels. There is a charm in her work also by reason of the manner in which every part, to the least significant, is cared for and brought into the scheme of treatment adopted.

The revival of enamelling and of craftsmanship in metals is represented by many examples, which together form a feature of the exhibition. As these for the most part are the work of the present writer and his former pupils, he prefers to leave the critical notice of them to other minds, but may be permitted perhaps to say that the Dublin enamels have secured a certain reputation, not only in these countries but also in different parts of Europe and America, where they have been generally regarded as having distinctively Celtic yet modern character.

There is one artist represented in the exhibition, however, who has gone further in achievement than any of his fellows, and whose work illustrates more clearly than any of the foregoing how a genuine Celtic character marks the best Irish Applied Art. Harry Clarke, of Dublin, exhibits drawings for reproduction, stained glass, and cartoons for stained-glass windows.

EMBOSSED LEATHER SATCHEL FOR GOSPELS BY ALICE JACOB

PENDANT IN SILVER AND ENAMEL
BY MARGARET O'KEEFE

His drawing for reproduction in black and white and colour is already very well known. It is in his stained glass, however, that the full scope of his undoubted genius is to be seen, and his best efforts, so far, now enrich the chapel attached to the Honan Hostel in connexion with the University College, Cork, in the building and furnishing of which the varied work of the best Irish craftsmen of to-day has been brought together under the direction of Sir John O'Connell. Writing about the stained glass, Mr. Thomas Bodkin has well said :

" The windows which Mr. Harry Clarke has designed and executed for the Collegiate Chapel of the Honan Hostel at Cork are a very notable achievement. Nothing like them has been produced before in Ireland. The sustained magnificence of colour, the beautiful and most intricate drawing, the lavish and mysterious symbolism, combine to produce an effect of splendour which is overpowering. . . . The wide-eyed Bridget with her lamp and spray of oak, and the timid red calf that cowers beside her, and the saints and angels, all so individual, that throng the background and the borders, leave me groping for adequate words with which to describe the wonder." And he adds, " The Honan Hostel will become a place of pilgrimage, for lovers of great art at least."

A craftsman, however, is equally impressed by other and just as admirable qualities. These windows reveal a conception of stained glass that stands quite alone. The remarkable power of expressing the subject is not greater than that shown in solving all the problems of design and application to a window, nor greater than the extraordinary command of all the technical resources of the art. There has never been before such mastery of technique, nor such application of it to the ends of exceeding beauty, significance, and wondrousness. No one has ever before shown the great beauty that can be obtained by the leads alone, nor the mysterious beauty and " liveness " that each piece of glass receives at the hands of this artist, nor the jewelled gorgeousness of " pattern " that may be given to a window that teems with subject-interest and meaning. These windows accept their " architectural place " to a fine degree, with an ease and certainty that would suggest that rendering of subject held no temptations to pictorial excess. They are *windows* essentially, but in no small sense, and their qualities are not to be found on looking into the glass. The light as it passes through them is marvellously transformed, not alone by the colour, etc., but by ingenuity of individual craftsmanship, and it is this transformed, glorified, and vitalized light

ENAMEL PLAQUE: "THE RESPONSE OF THE ROSE"
BY P. OSWALD REEVES

BOOK ILLUSTRATION BY WILHELMINA M. GEDDIS

in all its varied and "live" qualities, that holds the surpassing beauty and significance. And withal, the art of Harry Clarke has strong individual character, is marked by a fine sense of form and powers of draughtsmanship, and, too, is Celtic to a degree.

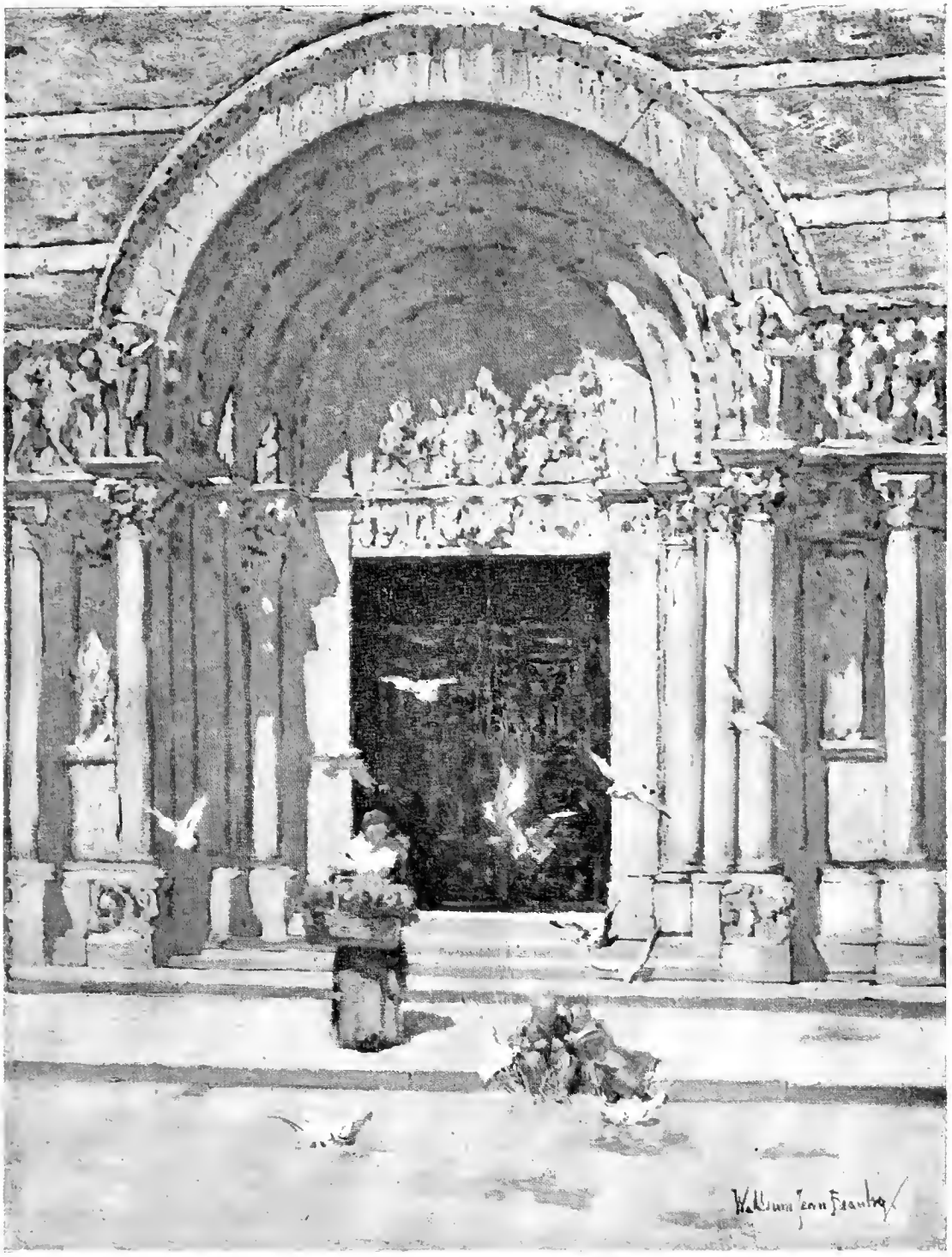
There are many other exhibits that are well worthy of special mention—the illumination of Joseph Tierney, of Dublin; the drawings and stained-glass cartoons of Wilhelmina Geddis, of Belfast; the stained glass by Austin Molloy, Ethel Rhind, and Michael Healy, all of Dublin; the Belfast Civic Banner designed by R. A. Dawson, and executed by a group of his students in the Municipal School of Art in that city; examples of leather-work and jewellery, among the latter especially the gold and plique-à-jour enamel pendant by Meave O'Byrne-Doggett; weaving by the Dun Emer Guild, etc. The work to which special reference has been made, however, has been chosen not merely as work of merit, but as showing also the distinctive character in the arts that is being evolved by the craftworkers of Ireland.

WILLIAM JEAN BEAULEY: AN APPRECIATION. BY W. H. DE B. NELSON.

TO "arrive" and to "get there" are not synonymous terms when applied to an artist. There are many men who arrive quiescently without any semblance of a struggle. The public, by the mouth of the auctioneer more often than of the critic, has ascertained their value with the result that collectors and museum directors suddenly find it becoming if not essential to possess the work of these particular men. Very different is the advance of the man who, in the expressive vernacular of the United States, "gets there." It is by sheer indomitable striving that such success is obtained, and by the possession of noteworthy qualities.

A bright eye, alert bearing, decisive speech, square jaw mostly set, and a powerful chest, are a few of the compelling characteristics that at once stamp William Jean Beauley as a man who would battle his way to success any day, rather than placidly leave his reputation to look after itself with all the passivity of a lottery ticket. That he has struggled and will always do so is because to men of his nature it is only the struggle that counts.

To learn something about his art one must know something about the artist, and to go to the veriest beginnings we may at once state that he was born some forty years ago in Joliet, Illinois. So far Joliet enjoys a somewhat shady reputation as possessing one of America's largest penitentiaries, but it is hoped that in coming years it may also be known as the birthplace of William Jean Beauley, in which respect it will bear a certain analogy with that famous French seaport which is known for its incomparable *bouillabaisse* and as being the birthplace of Monte Christo—but there the analogy between Marseilles and Joliet ceases. To remove all ground for suspicion, however, we recall that at the time of the World's Fair in Chicago, three artists—a painter, a sculptor, and an architect—claimed Joliet as their home town. These three repaired to Paris and were speedily engulfed in the Latin Quarter. Beauley, aged nineteen, was an architect and had the great good fortune when at the World's Fair to meet M. Maurice Yvon, architect of the French Government. Between these two was a rapid



"SUNLIGHT ON ST. BARTHOLOMEW'S" FROM THE PAINTING BY WILLIAM JEAN BEAULEY.

rapprochement which resulted in Yvon inviting the young architect to enter his atelier in Paris.

Beauley will always look back tenderly upon those two years spent abroad under the fostering wing of Maurice Yvon, who guided his studies and arranged his itineraries throughout France, Switzerland, Germany, Austria, Italy, and Greece. His enthusiasm and intelligence struck an answering chord in the master who had much to do in moulding Beauley's career during these most impressionable years.

The first sketching trip embraced the valley of the Loire, the so-called Château District, and on the eve of the murder of President Carnot he returned to Paris with a profusion of sketches and impressions in every known medium. These were duly submitted to the master and may be said to have heralded his career as a painter, though he was not destined for a long while yet to desert architecture. The work was all accomplished in a loose, free style, with a sympathetic feeling for softness of edge and an elimination of detail that is not all too conspicuous in an architect's office. For this reason Yvon counselled his pupil to go in for painting, but Beauley's life thus far had been too much affiliated with the different departments of building construction. He had drunk too deeply of the Pierian well in matters concerned with mortar, lathing and plastering, steam-heating, masonry, cabinet-making, and kindred problems, and it was well that he followed his profession further, for no sooner had he returned to his native town than he was commissioned to build a residence for the mayor, and to reconstruct the city waterworks, after which all kinds of commissions flowed in upon him. Then followed departure to a larger sphere of activity. We next find him expanding in Chicago, where he constructed many town and country houses, churches, clubs, and business blocks.

Some fifteen years ago, on account of his valuable knowledge, an important firm—Hart, Schaffner, and Marx—secured his services for the

"A HOLIDAY" BY WILLIAM J. BEAULEY

purpose of evolving advertising on a highly artistic plane. Beauley proved himself more than equal to the occasion. He felt that no detail could be overlooked as unimportant, and even devised the stationery, the wrapping for packages, the very wagons and the harness on the horses. To-day this firm ranks as the highest-class advertisers in America.

It has been Beauley's ambition for years past to bring back beauty into common objects of daily life. He has never feared to point a menacing finger at municipal ugliness whenever encountered, and has worked on many committees with a view to ameliorating evil conditions and educating the public taste. He cannot comprehend why no sculptor has ever undertaken the task of creating a thermometer! His interests have run from brass bedsteads to piano frames and billiard tables, from stoves to radiators, always with a view to introducing refinement and taste in design. Only the artist and the expert can make life beautiful, and it is to be hoped that the public will some day learn to differentiate between the blatant horrors of commercialism and the intrinsic pleasures of real art.

Beauley is the author of "A Peculiar Type of American Art," which for good common sense and caustic satire is a standard work, a classic indeed that won the unstinted appreciation of the late Augustus St. Gaudens, beside a host of living architects, painters, and sculptors. It is a scathing condemnation of the practice of entrusting ignorant committees with the commissioning of memorial sculpture in consequence of which "granite concerns," ever since the Civil War, have flooded the country with infantrymen at parade rest. On all sides we observe the same soldier, same overcoat neatly folded over the back, same rifle, same position. A board of country supervisors or aldermen advertises for designs, and patriotic dealers in granite and bronze come bursting along with large bunches of designs. Why consult architects or sculptors? There are ready-made pictures of monuments all duly labelled and

"A NIGHT IN AVIGNON" BY WILLIAM J. BEAULEY

"THE CITY GATE." FROM THE PAINTING BY WILLIAM JEAN BEAULEY.

numbered, at prices ranging from $1800 to $50,000. Such art is akin to the toy cast-iron rabbit in the supervisor's geranium bed, or the spotted metal watch-dog on the alderman's front lawn. A peep into this diverting tirade has saved many a township from artistic disaster.

Before leaving this amusing and informing book, let us hear what the author has to say of Joliet's drinking fountain. A local dealer in hardware and harvesters came to the rescue of the city fathers with an illustrated catalogue issued by an iron and bronze concern containing numerous designs, from two chubby metal infants under a dripping umbrella to a weeping woman kneeling beside a cross, touchingly inscribed, "Lest we forget." The city fathers finally decided upon a fierce man on horseback thrusting his lance into the open jaws of a bounding jaguar. The composition reacted æsthetically upon the committee, who possibly remembered a similar design used in advertising a celebrated brand of bitters. In the passage of a year certain discolorations showed upon the bronze to the dismay of the aldermen. It actually showed green in places and still deeper green. The decision was rapidly made "to paint the bronze up." Now each year sees Joliet's art treasure "done up" in aluminium paint like that on the alderman's radiators.

Some five years ago Beauley may be said to have commenced his career as a painter, without, however, relinquishing his previously mentioned occupation. It is a noteworthy fact that each year has found him represented at the National Academy of Design in New York, which is, after all, the supreme test. The following pictures, *Sunlight on St. Bartholomew's*; *A Bit from the Bridlepath*; *Gray Easter, Madison Square*; *Wild West at the Garden*; *A Venetian Note in New York*; *The City Gate*; *The Shadow*; *A Night in Avignon*—have all found favour with jury and public, and he has had the satisfaction of seeing his work in the Vanderbilt Gallery, where one meets with the pick of the accepted canvases.

For studio Beauley employs taxis and tugs, scouring Manhattan on land and water for subjects of interest deeper than the mere picturesque angle. In New York he looks for that pervading character and distinctiveness which seems to demarcate between this and all other civilizations. His pictures represent the life and action of New York City, and no other. In his *Pink Edition* we see a corner of the historic "Herald" Building with a newsboy pushing his way through the traffic. It is a telling *instantanée*, a snapshot of oils of just the essentials. A canvas of more importance is a large two-spotter depicting some Mexicans and Indians with regulation sombreros and ponchos lounging in the shadows of the Madison Garden Arcade, while in full sunlight opposite one recognizes the Prevention of Cruelty to Animals Building. He has unconsciously followed a favourite habit amongst artists of bringing opposites into apposition when an artistic result can be assured. Mexicans and Indians happened to be performing at the Gardens, and Beauley, true to instinct, seized the opportunity, during a pause in the performance, of blending exotic with familiar objects. His figures always belong to the surroundings and never lack spontaneity and character.

The City Gate is another imposing canvas full of the inner history of the locality, where carts of bright merchandise make charming colour-spots as they wind their tedious way like an anapæstic line beneath the imaginary portcullis. Here the massive but simple architecture is well and solidly executed, while the view of the elevated railway beyond the gate is pleasantly suggested; here, too, the light and shadows are excellently balanced and cleverly repeated *in petto* in the distance. The life of the East end, pedlars' carts, squalor, bustle of the water-front, subway excavations, all bring grist to an ever busy mill. The old and the new of the city are seen in a group of old colonial buildings, with an ancient cab and horse drawn up in front, behind which the new Woolworth building towers ahigh; the new here as always menacing the old with final extinction.

Beauley's chief claim to recognition is his ability to filch the spirit of what he sees, and with a pleasant palette to convey a direct and vigorous impression upon the mind of the beholder. His intimate knowledge of building gives a reality to what he portrays that is unusual. He paints rapidly, but of the dozens of sketches ranged round his walls only a few are ultimately selected from which a canvas will be painted, where subject and treatment will be in good accord. It is only of very recent years that a few artists have begun to see beauty in and about New York, and to record it. Of that small band is William Jean Beauley.

STUDIO TALK.

(From our Own Correspondents.)

LONDON.—Matthew Maris, the survivor of the celebrated trio of brothers whose work was reviewed in a Special Number of this magazine published ten years ago, passed away in London on August 22, at the age of seventy-eight, and the pathetic circumstances connected with his secluded life in the great metropolis, whither he came from Paris shortly after the war of 1870–71, figured prominently in the obituary notices which appeared in the daily and weekly press. On August 27, in the presence of a small group of friends and sympathizers, his remains were laid to rest in the quiet little old-world cemetery adjoining the Parish Church of Hampstead, among those present being the Consul-General for the Netherlands (Mr. E. S. J. Maas), Mrs. Van Wisselingh, Mr. J. C. Van der Veer, Dr. P. Geyl, Mr. and Mme. Lessore, Mrs. J. M. and Miss M. Swan, Mr. and Mrs. Tony Artz, Mr. Velten, and Mr. Harry Wallis and Mr. R. Firmin, of the French Gallery (the latter representing Mr. Croal Thomson, who was unable to attend). By special request no flowers were sent, with the exception of one handsome wreath that lay on the coffin, but at the conclusion of the ceremony many single blooms were thrown into the open grave by those present. The service, which was according to the Church of England rite, was of the simplest character, but none the less impressive, and at its close there were many who still lingered around the grave, talking in subdued tones, as though loath to sever their last link with a great personality who, with all his peculiarities of temperament, possessed in no small degree the inestimable gift of inspiring those who were privileged to have access to him with feelings of affection, admiration, and respect. Of his genius as an artist the Special Number above mentioned contains a fairly complete record, for practically all his principal pictures were reproduced therein. One beautiful work, however, which does not appear among them, we hope to include in a forthcoming issue.

The decorative use of gesso and pearl shell, exemplified in work by Mr. Pickford Marriott which we have illustrated at various times, is again shown in the Roll of Honour board illustrated on this page. The board was designed by him for recording the names of the townsmen of Walmer who have taken up arms in the great struggle, and it has been placed in the Town Hall of the little Kentish coast town as a permanent memorial of their patriotism. The board itself, which measures over six feet in height and five feet in width, is made of teak, and the lettering, ornament, and figure of St. George—introduced into the design to typify the triumph of Right over Wrong—are in

ROLL OF HONOUR BOARD ERECTED IN WALMER TOWN HALL. DESIGNED AND EXECUTED BY PICKFORD MARRIOTT, A.R.C.A. (LOND.)

PROCESSIONAL CROSS IN GILT BRONZE. DESIGNED BY EDWARD SPENCER, MADE BY ERIC ROSS AND FRANK JOBE (ARTIFICERS' GUILD)

gesso gilt or coloured, pearl shell being used effectively for the nimbus with its gilded motto on raised gesso, and for the body of the dragon. The armour of St. George and the dragon's head, legs, and wings are gilded, the sword and rocky ground silvered, while the dark red lining of the white mantle and the red cross on the white shield form effective colour-relief in the general design.

The General Committee appointed in 1915 to carry into effect the decision of the War Cabinet to establish a National War Museum has submitted an outline scheme for the consideration of the Government. It is intended that the proposed museum shall commemorate "all the activities called forth by the war at home, in the Dominions, and in India, at all the fronts and on the sea," and it is proposed that one of its main features shall be a "Hall of Honour" containing portraits and statues of those whose pre-eminent achievements are worthy of special honour, while another important feature suggested is a memorial gallery in which future generations may see inscribed in bronze the names of all the thousands who have given their lives in the gigantic struggle. The scheme which the Committee has in view is a comprehensive and ambitious one, and its realization must of course wait till the restoration of peace. There are indeed abundant reasons why an undertaking of this magnitude, if it is to be truly representative of the nation, should not be entered upon without ample opportunities for discussion. The site suggested by the Committee, on the south side of the Thames, near Westminster Bridge, is certainly open to criticism, and we should have thought that some better location could have been found on the northern side of the river. And then again, seeing that the co-operation of artists is to be invoked, it would not be right

BRONZE GRAVE CROSS. DESIGNED BY EDWARD SPENCER MADE BY C. MONEY (ARTIFICERS' GUILD)

ALTAR CROSS IN SILVER SET WITH AMETHYSTS FOR PARISH CHURCH OF KEIGHLEY, YORKS. DESIGNED AND EXECUTED BY ALEX. F. SMITH

that the claims of the younger generation of architects, sculptors, painters, and designers, practically all of whom are now under arms, should be ignored.

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To France we owe in large measure the revival of lithography after the discredit into which the art had fallen as the result of the unlimited uses to which it had been put for commercial purposes; and among French lithographers a distinguished place belongs to Albert Belleroche. In point of fact, however, although French parentage and long residence in France led to his recognition as a French artist, Albert Belleroche is of British birth—Swansea being his native place—and has in recent years become a British citizen by choice. Across the Channel he was first known as a painter in oils—a picture of his is in the Luxembourg—and it was as a second love that he became an exponent of the method of production devised by Aloys Senefelder. His work on the stone has been chiefly in black and white, his most characteristic efforts being drawings of feminine heads, and an interesting point about his work is that it is drawn direct on the stone and not transferred. Whilst as a painter he received the customary training, as a lithographer he is entirely self-taught.

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To the many examples of artistic metal-work produced in the workshops of the Artificers' Guild which we have heretofore illustrated, we now add, on p. 31, two carried out in bronze, the grave cross being of particular interest, as bronze is not so often employed for monuments of this kind as its qualities deserve. With these illustrations we give here two examples of metal-work recently designed and executed by provincial craftsmen. The altar cross, by Mr. A. F. Smith, of Keighley, Yorkshire, is of silver,

SOUVENIR PRESENTED TO LORD PARMOOR AT OPENING OF A PUBLIC LIBRARY IN LIVERPOOL. DESIGNED AND EXECUTED BY J. HODEL

FROM A LITHOGRAPH BY ALBERT BELLEROCHE

FROM A LITHOGRAPH BY
ALBERT BELLEROCHE

studded with nine amethysts, and is an excellent piece of work. The other example, a souvenir presented by the City of Liverpool to Lord Parmoor on the occasion of the opening of the Commercial Reference Library of the Liverpool Public Libraries, is also of silver, and takes the shape of a key, with a reading-glass in its bow; it was made in Liverpool by Mr. J. Hodel, Master of Metal Crafts at the City School of Art. There is a nice balance in the design, the classic details being well suited for the purpose, and here again, the craftsmanship is of the highest order.

MILAN.—The Sixth Exhibition of the Società degli Acquerellisti Lombardi, which was opened in Milan in Via Manzoni 12 at the end of May by the Prefect, achieved this year an exceptional success both in the quality of the exhibits and the number of sales effected. The work of the president, Comm. Paolo Sala, was exceptionally interesting and varied. His *Fine d'un bel Giorno* (The End of a Fine Day) shows a group of ladies and cavaliers in the Italian costume of the *Quattrocento*, with a background suggesting the hills and villas around Florence—in fact the whole scene, rendered with admirable technical freedom, might illustrate some *novella* of Boccaccio. In his *Temporale* he has selected an Italian plain, with above it an expanse of cloud-swept sky which he has treated with the successful audacity which we find in some of the cloud-studies of Constable; but even more indicative of Sala's remarkable technical skill is his *Ritorno al Piano* (The Return to the Plain)—a group of cattle advancing along a dusty Italian road shaded by great trees. Here the sense of distance, of atmosphere, almost of the heat of summer, combined with the free, loose, masterly drawing, recalls the work of Sala's friend and predecessor at Milan, Filippo Carcano.

In figure subjects Mario Bettinelli was this year most successful with a female nude, whose somewhat conventional title, *Al Bagno*, scarcely does justice to the poetry of feeling he has conveyed in this figure, which suggests the Spirit of the Mist rising from some southern lake. A somewhat similar feeling and treatment appeared in the *Penombre* of Paolo Agazzi, where a draped female figure looks out over a distant landscape.

Other exhibitors in this as in other years were Leonardo Bazzaro, Emilio Borsa, Renzo Weiss, Luigi Rossi, and Ermengildo Agazzi, who showed two powerful studies of Venice, as well as

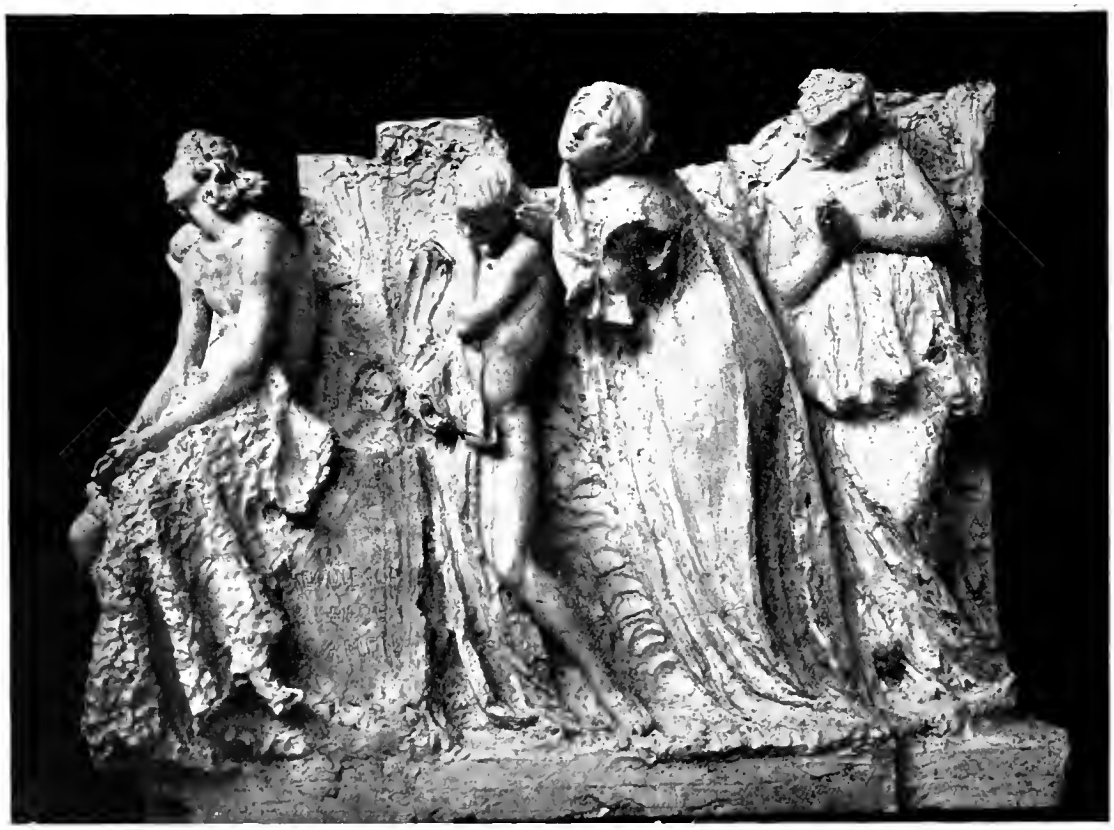
"THE END OF A FINE DAY" (*Società degli Acquerellisti Lombardi*) WATER-COLOUR BY PAOLO SALA

(*Società degli Acquerellisti Lombardi*)

"THE RETURN TO THE PLAIN"
WATER-COLOUR BY PAOLO SALA

Amisani, Andreoli, Fumiati, Fabbri, and Ferraguti Visconti. Among the artists from without were Onorato Carlandi, the well-known water-colour painter of Rome; from Tuscany, Plinio Nomellini and a Russian painter, Peter Besrodny, whose *Antiquarian's Shop* and other works showed originality of treatment. S. B.

Ernesto Bazzaro is a sculptor whose work deserves to be better known than it is. With his elder brother Leonardo, an ardent painter whose pictures are much appreciated, he studied at the Brera Academy of Fine Arts here in Milan, but, his academic studies at an end, he quickly began to find his own way, emancipated from the commonplace notions he had imbibed as a student. As a young man he fell under the influence of that genial painter Tranquillo Cremona, of whom I have already written in this magazine, and whose art captivated the young painters and sculptors of his day, among them particularly Ernesto Bazzaro. His influence on the Milanese sculptor is devoutly manifested in the Cavallotti monument on the Piazza Rosa in Milan, in a fine nude figure, *Leonida*, almost Michael-Angelesque in its conception, and in other works. Nevertheless, under the shadow of this influence his own individuality asserted itself, and with his manipulative skill, his plastic sense, and devotion to form, he was destined to become a true sculptor and not merely the double of a painter. Holding aloof from professional associations, and devoting his life wholly to his art, he is the happiest man in the world with a block of marble before him, for with chisel in hand he knows how to extract from it the life that lies hidden within its mass. A sculptor in the largest sense of the word, he is an artist who can give agreeable form to sentimental themes—as witness his *Widow*, one of his important single-figure compositions—and scenes of passionate emotion such as the high relief for the Cemetery at Bergamo here illustrated. Official Italy, which has given rather too much encouragement to mediocrities, has taken no heed of Ernesto Bazzaro, a mistake which certainly calls for rectification. A. M.



RELIEF FOR THE FAÇADE OF BERGAMO CEMETERY BY ERNESTO BAZZARO

KOBURI IDO CHAWAN (TEA-BOWL)
(*Sold for* 2219 *yen at Viscount Akimoto's sale*)

TOKYO.—A very important art sale took place recently at the Tokyo Art Club on the bank of the Sumida River. A collection of rare treasures of the old family of Viscount Akimoto, a former feudal lord, was put up for sale and realized 1,460,000 yen (about £146,000). The collection contained 260 items, consisting mainly of paintings by old Japanese and Chinese artists in the form of *kakemono* (hanging pictures), *makimono* (rolls), *byobu* (folding screens), and *gajo* (albums). It also contained some handwritings by famous persons, as well as a number of *chaki* (articles such as caddy, bowl, kettle, used in connexion with *cha-no-yu*, "an institution founded upon the adoration of the beautiful amidst the sordid facts of every-day existence"). Further, a collection of lacquer-wares formed no small part of the sale. Whatever the ware, each article, teeming with the tradition of the old feudal family to which it belonged, was of the best that could be procured. The sale drew connoisseurs from all parts of the empire and enthused our art world with a fervour hitherto unknown.

The highest price was brought by an album containing eight small paintings by Keishoki. The paintings, alive with strong brushwork in black with very slight colouring, depicted the "Eight Scenes of Shosho," along the bank of Lake Dotei in China: a distant snowy peak at sunset, the descending of a flight of wild geese, a rainy night, the tolling of a temple bell at dusk, an afterglow, a sunset glow, a returning sail, and an autumnal moon. In these characteristic scenes, of which the second, third, and sixth, are here reproduced, the subtle beauty of sublime nature is presented with remarkable power for such small paintings. The album with the

"KOKEI SANSHO"

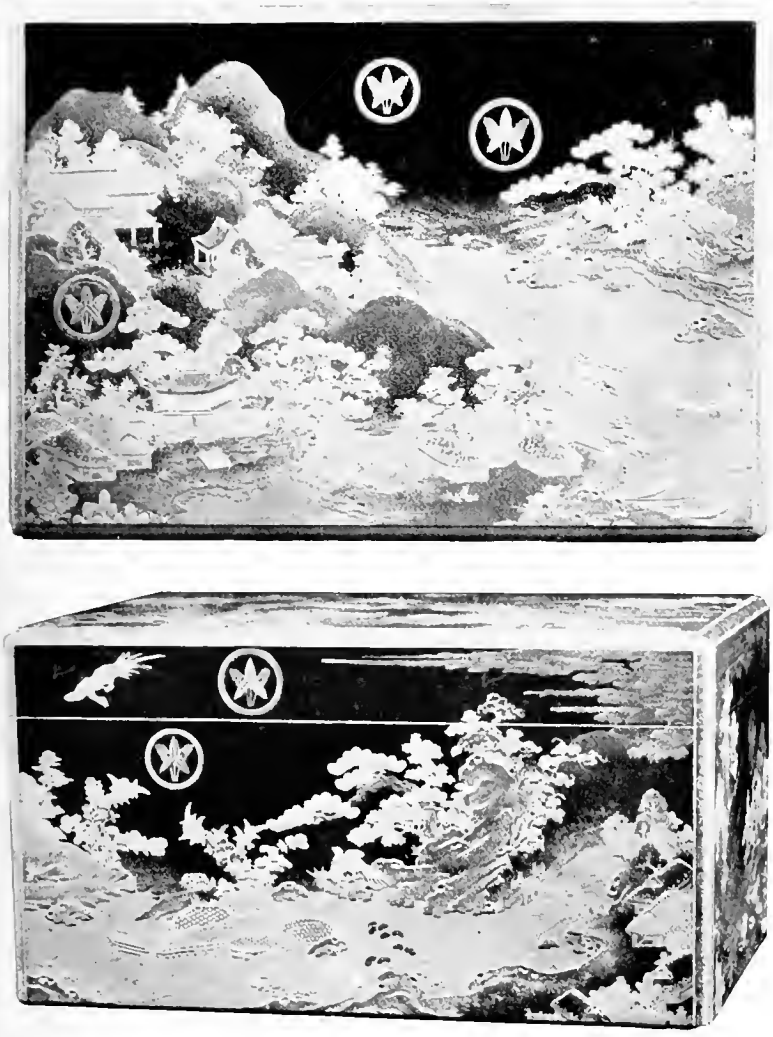
A PAIR OF KAKEMONO BY MASANOBU
(*Sold for* 82,000 *yen at Viscount Akimoto's sale*)

RED LACQUER CABINET
(*Sold for* 3608 *yen in Viscount Akimoto's sale*)

eight paintings was sold for 140,000 yen, a result which created considerable talk in Japan. The next highest sum was paid for a *makimono* (roll) named *Eiga Monogatari* (a story of prosperous life) by Nobuzane, with illustrations and handwritten text alternating. This roll was sold for 116,000 yen. A small piece of paper with the handwriting of Sadaiye, known as "Ogura Shikishi," having thirty-one characters in four lines of calligraphy, was sold for 17,000 yen. Considering the fact that in feudal times human lives were sacrificed when one of these sheets was lost from the godown of a feudal lord, the amount now paid is by no means too big. Nevertheless, it is an exorbitant price, which only one of the Japanese millionaires created by the present European war could afford to pay.

Most of the paintings offered in the sale were badly soiled and obliterated by time. Nevertheless, they revealed the great personalities of the ancient masters. Among the best works by Japanese masters was the *Waterfall* by Motonobu, which fetched 86,000 yen. It is one of Motonobu's masterpieces. The weight and strength of the falling water, the turbulence at the basin in contrast with the hard and jagged rocks that stubbornly resist the impact of the water, are excellently rendered. Another good work was Masanobu's *Kokei Sansho* (the three laughing sages of Kokei) in a pair of *kakemono*. This is one of the most favourite subjects for our artists, but generally it is treated in the form of landscape-painting, in which the figures are subordinated to nature.

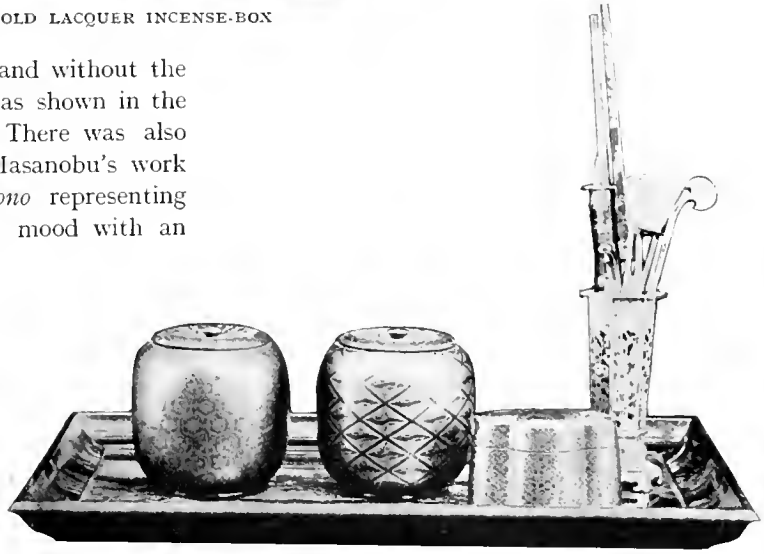
THREE OF THE "EIGHT SCENES OF SHOSHO" BY KEISHOKI
(*Complete set sold for* 140,000 *yen at Viscount Akimoto's sale*)



LID AND FRONT OF GOLD LACQUER INCENSE-BOX

But in this case the figures stand without the customary scenic background, as shown in the accompanying reproduction. There was also offered another example of Masanobu's work —a pair of landscape *kakemono* representing nature rather in its dramatic mood with an exquisite touch and finish. In the stately quality of the painting, in noble serenity of landscape, this work has few rivals. The pair fetched 67,000 yen.

A drawing of great dignity was *A Hermit*, by Mumonzeki, a famous priest who founded in the latter half of the thirteenth century the Nanzenji, a well-known temple in Kyoto. This work was sold for 16,000 yen. The collection contained an excellent example of Shubun's work—a small landscape *kakemono* in the *shin* style, masterfully presenting a great expanse of nature. This was sold for 12,200 yen. The sale contained several Sesshyus, among which a landscape and *Monkey and Bamboo* stood prominent. In the former he has shown one of his characteristic angular peaks with rocks and pine-trees, revealing his strong brushwork, while in the latter his lighter brush-strokes were more in evidence. The former fetched 37,000 yen, and the latter 14,000 yen. There were also several examples by Kano Eitoku, of which a landscape, with rhythmic lines of the hills, and a pair of *kakemono*, *Kyoyu* and *Sofu*, attracted



ACCESSORIES OF GOLD LACQUER INCENSE-BOX SHOWN ABOVE
(*The complete set was sold for* 72,000 *yen at Viscount Akimoto's sale*)

considerable attention. The former was sold for 7100 yen, while the latter went for 17,300 yen. Of several examples by Tsunenobu, a set of three *kakemono*—Narihira admiring a waterfall, cherry blossoms of Yoshino, and crimson maple-trees of Tatsuta—was one of the best. It fetched 17,300 yen. The same artist's *Yoshitsune* (an equestrian warrior) was sold for 17,500 yen. The best example of Tannyu's work was the *Three Sages*, which was sold for the modest sum of 1700 yen. The rhythmic lines of the garments and the different tell-tale expressions on the faces of the sages, who are represented in the act of tasting vinegar, show the unusual talent of the great master.

"A WATERFALL" BY MOTONOBU

(*Sold for* 86,000 *yen at Viscount Akimoto's sale*)

There were some excellent paintings by the Chinese old masters. Besides the album by Keishoki mentioned above, there was by the same artist a *san-puku-tsui* (three *kakemono* in a set)—a Kwannon (goddess of mercy) for the centre, a rugged landscape for the right, and a moonlight landscape for the left. This set was sold for 22,000 yen. There was Ryokai's *Kanzan Jittoku*, a *kakemono* which realized 35,000 yen. An important landscape by Kakei was sold for 27,000 yen, and another by Enjihei for 30,000 yen. Koyoun's *Crane on Rock* was among the best of the paintings, though it was sold for the paltry sum of 448 yen. In this painting nature seems to have been tuned to the splendour of a glorious morning.

Enormous prices were paid for *chaki* (utensils for *cha-no-yu*) at Viscount Akimoto's sale. A *cha-ire* (a small pottery caddy), named "Tazura cha-ire," and having a brilliant brown glaze, was sold for 28,300 yen. Another *cha-ire* of dark brown glaze was sold for 17,000 yen. Hundreds of yen were paid for tea-bowls and incense-holders. There were some excellent pieces in lacquer. A set of lacquer-ware for incense fetched no less than 72,000 yen. A *ryoshi suzuri-bako* (a box for papers and another for ink-stone) in gold lacquer, showing the cherry blossoms of Yoshino, was sold for 58,000 yen. A set of *suzuri-bako* (boxes for ink-stone), beautifully decorated with autumnal flowers in gold lacquer, brought 25,000 yen. There were also some excellent examples in *tsuishu* (carved red lacquer) which brought considerable sums. There was a cabinet in *tsuishu* with an excellent carving of a Chinese landscape. A set of musical instruments in gold lacquer, with a box to keep them in, decorated with Paulownia leaves and flowers in gold lacquer, fetched 38,800 yen.

There was a lively competition between the art dealers of Kwanto (which means East in which Tokyo is the centre) on the one side and those of Kwansai (which means West in which Kyoto and Osaka form a centre) on the other. This competition among dealers is largely responsible

for the enormous appreciation in value. The great enthusiasm for art created by Count Date's sale, which took place about a year ago, was brought to a still higher pitch by this sale of Viscount Akimoto's treasures. Another very important sale is to take place in the near future. A collection of art objects in the possession of Mr. Akaboshi, of Tokyo, is to be put up for auction, and it is expected that it will be a very much bigger affair than Viscount Akimoto's sale—in fact, according to a reliable estimate it will realize nearly three times as much as this. Taking advantage of the opportunities now offered, many old houses in Japan are selling out their family treasures. It is the prevalent opinion in Japan that art enthusiasm is now at its highest point in this country.

HARADA-JIRO.

REVIEWS.

Parables and Tales. By THOMAS GORDON HAKE. With a preface by his son, THOMAS HAKE. Illustrated by ARTHUR HUGHES. (London: Elkin Mathews.) 5*s.* net.—Forty-five years have passed since this collection of verse made its appearance with a cover design by Dante Gabriel Rossetti, and the present edition appears to be part of that which was then printed, but a plain cover replaces that bearing Rossetti's design and the letterpress is supplemented by an introductory note from the author's son concerning his father's literary activities. In this he quotes at length Rossetti's review of the verse forming this collection, and it is of interest not only because it is one of the only two poetic criticisms he wrote, but also because it reveals him as a discriminating judge of poetic utterance. The qualities which Rossetti admired in these poems—their homeliness, and especially the warm human sympathy pervading them—are those which entitle them to be rescued from oblivion; but apart from the poems themselves, the belated issue of this remnant of the original edition is to be welcomed because it contains the eight drawings made for it by Arthur Hughes, and we doubt not that there are many who will share the admiration which Rossetti felt for them. Hughes, with whose death, just under two years ago, disappeared the last of the Pre-Raphaelite group, reached his highest point as a painter in *April Love* (Tate Gallery), but he deserves equally to be remembered for his black-and-white work, about which comparatively little is known.

Silver: Its History and Romance. By BENJAMIN WHITE. With an Introduction by Sir CHARLES ADDIS. (London: Hodder and Stoughton.) 21*s.* net.—As is the case with many things with which we come in contact every day, most of us have only a dim idea of the part which silver has played in the history of mankind. It is the aim of Mr. White's book to impart the knowledge we lack and to tell us something about its manifold uses in the past and present, and though its employment as a medium of exchange among people in all stages of civilization claims his chief attention, scarcely any aspect of the subject has been neglected in this comprehensive survey, including the metallurgy and assaying of the metal, and, of course, its widespread use for articles of luxury and ornament. If from the point of view of romance silver cannot compete with gold, its history has furnished the author with abundance of incidents which serve to enliven his pages and excite the interest of the general reader, for whom the book is primarily intended and for whom also the illustrations have been made as varied as the letterpress.

Quelques Images de la Vie d'un Artiste. Contées et gravées par EDGARD TIJTGAT. (Londres, 1916–1917.)—Affection for a departed friend and fellow-artist has inspired M. Tijtgat to the production of what must certainly be classed as a bibliographical curiosity, for in these days it is rare to find a book with so peculiarly autographic a character as this, which he has composed and printed from type cut by his own hand and illustrated with a series of woodcuts in colour similarly produced. The author is a Belgian artist who, like many of his countrymen, sought refuge in England when his native land was invaded, and in these "Images" he renders homage to the memory of Rik Wouters, who died a few months ago in internment in Holland, whither he escaped after fighting at Liége and Antwerp. From a typographical point of view his friend's memoir, with its crude type and naïve woodcuts, both reminiscent of book-production in its early phases, may raise a smile in those accustomed to the precise methods of modern printing, but the motive which has prompted this tribute to an esteemed confrère is so frankly sincere that technical criticism is disarmed.

THE LAY FIGURE: ON CEMENTING AN ALLIANCE.

"I FEEL that the moment is appropriate for a brief sermon on our duty to our neighbours," said the Man with the Red Tie. "We have been thinking a good deal about ourselves lately, and now for a change we might as well give a little thought to other people."

"A very proper sentiment!" laughed the Business Man. "But I am not sure that there is any need just now for a sermon on such a text, if by our neighbours you mean the countries with which we are in alliance in the present troubles. I think we are doing our duty to them pretty thoroughly."

"Oh, yes, in material matters we are no doubt doing all that could reasonably be expected of us," agreed the Man with the Red Tie; "but in matters of sentiment I believe we have not gone quite far enough as yet—and matters of sentiment, you must remember, affect in very considerable measure the relations between countries."

"What particular phase of sentiment have you in mind?" asked the Business Man. "We seem to have covered the ground as well as any one could wish."

"Have we? I am not so sure," returned the Man with the Red Tie. "In the encouragement of art we have not been as active as we should be, and in considering the problems of our own art world we have not kept sufficiently in mind the difficulties which have to be faced by the art workers of the other nations with which we are in sympathy."

"You are right!" broke in the Critic. "We could do a good deal more than we have attempted yet to help art abroad, and we have not remembered as we should that the art of our Allies has the most serious claims upon our consideration."

"But we have had many shows of foreign work here since the war started," argued the Business Man. "Is not that enough to prove our sympathy?"

"No, it is not enough, because these shows have been only casual and occasional," declared the Man with the Red Tie. "We want a serious and systematic recognition of the efforts of our friends to keep their art alive, and we want to second those efforts to the utmost of our ability. The consciousness of our own difficulties ought to make us doubly appreciative of the struggles to which the artists in other countries are committed, and we ought to see that our duty to our neighbour obliges us to give some help in these struggles."

"Yes, look at France," said the Critic. "What opportunities have the artists there now of making their influence felt? Can we not give them the chances here which are for the moment denied to them at home and prove to the world that French art is still full of vitality and brilliant initiative?"

"And Italy, too, and the other nations with which we are associated in the war, why should we not show our sympathy with them all in the most effective way possible?" went on the Man with the Red Tie. "It seems to be so obviously something that should be required of us."

"I do not see it. Let each nation look after its own art," objected the Business Man. "Why bring the foreign artists over here to compete with our own?"

"Because art is not a matter of frontiers or boundaries," replied the Critic; "and because community of artistic sentiment is one of the strongest bonds by which nations can be linked together. I believe it has a power immensely valuable to cement the alliances between civilized peoples, and I believe we have a chance now to establish a permanent good feeling which will be greatly helpful to us all in the future. It would be lamentable to let the opportunity slip."

"How do you propose to set about the encouragement of art abroad?" asked the Business Man.

"By making the display of it here a regular and officially recognized thing," suggested the Man with the Red Tie. "By showing the most catholic appreciation of the efforts of our friends, and of expressing our sense of the importance of these efforts in a practical and, if you like, commercial manner. We are able to do it if we choose."

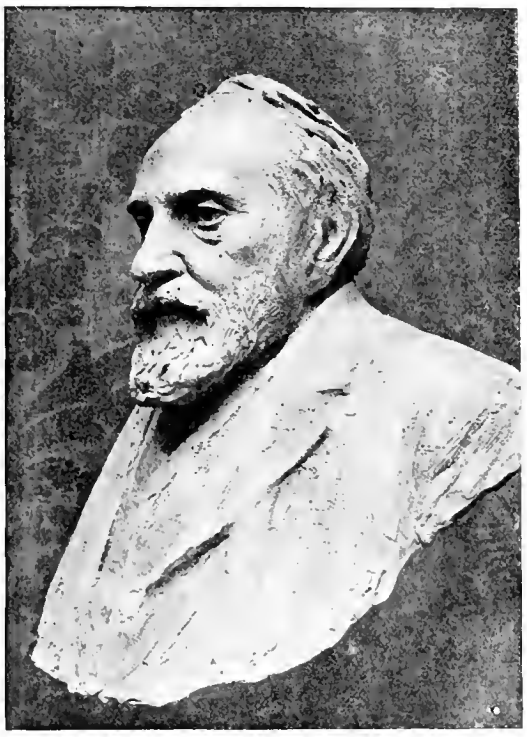
"Of course we can do it," cried the Critic; "and of course we ought to do it. But it is just one of those obvious things that every one agrees about and that comes to nothing for want of proper organization. That is the point we have to keep in mind."

THE LAY FIGURE.

MATTHEW MARIS

IT holds true that in artistic affairs the ordinary laws of supply and demand do not always operate, for is it not a fact that the largest producers of good pictures are also the most valued as well as the best known—Turner, Corot, Rembrandt, Raeburn? Yet there are some notable examples of artists being both very rare yet very widely known.

In a general way, it requires a large number of good pictures to have been painted by an artist for him to be received into the ranks of those accepted as famous by the ordinary public; while at the same time being admitted to be so by the special connoisseur. There are a small number of painters whose names and general artistic characteristics are known to nearly every practising artist, as well as to the majority of well-read lovers of pictures, and of these, Matthew Maris, who died on August 22 last, is one of the most remarkable.



BUST OF MATTHEW MARIS. BY FREDERICK LESSORE

The art of Matthew Maris is diffused with that air of subtle mystery which, while being somewhat incomprehensible to the multitude, renders his work exceedingly precious and entrancing to those whose feelings are in accord with the artist's method of expression. But if it is given to few, at the first experience, to understand and precisely estimate the artistic value of his pictures, there is no doubt that the majority of lovers of art can arrive at a large amount of appreciation of these pieces; although this may be attained only after some careful study of their special qualities and charm.

Born at The Hague on August 17, 1839, Matthew Maris had completed his seventy-eighth year, and he died in London, where he had lived for more than half his lifetime, although he never at any period entered into the life and movement of the metropolis.

The time is too near to tell the full story of the artist's later years, but it is a grievous wrong to say that he endured poverty or suffered any approach to penury. True it is that for nearly a decade he showed great reluctance to permit any work to leave his little painting-room; but also true is it that he was well cared for all these years by devoted friends; and his material needs, very few and simple, were entirely satisfied by a sympathetic housekeeper, who understood his wayward temperament. The brief story of Matthew Maris's life was set forth in "THE STUDIO" SPECIAL NUMBER OF 1907: "THE BROTHERS MARIS," and to this there is little or nothing to add. His mortal remains were laid to rest in Old Hampstead Cemetery on August 27; and I know for certain that the grave will not lack loving hands to give it proper attention both now and in the future.

His last hours were soothed by the ministration of most careful attendants, and he passed away in the early hours of the morning without suffering, while the previous day he had been unusually full of movement.

Matthew Maris had no studio in the ordinary sense, and he deliberately preferred and remained resolutely faithful to a tiny flat in Westbourne Square, Bayswater. One room was a combined bedroom and sitting-room, where he received the few visitors who sought him out, and the other he called his painting-room, and into this only one or two intimates were admitted. Here were placed the canvases, not quite a dozen in number, on which he had

begun his latter-day dreams. One or two are easy to understand, but the larger number are so far from completion that even the compositions remain obscure.

In the Special Number of THE STUDIO already mentioned, a large number of examples were reproduced which included specimens of Matthew Maris's art of the later years as well as of his earlier pictures. For this reason the works now reproduced are confined to several pieces which are very little known, and all are in the artist's earlier manner. In his latest years Maris called many of these pictures pot-boilers and refused to acknowledge any good qualities in them, but this need not prevent us from examining them with the greatest interest; and, notwithstanding the contrariness of the artist's judgment, they may safely be accepted as some of the most artistic and masterly pictures of the latter half of the nineteenth century both in sentiment and execution.

Blown on the canvas, as it were, and with the breath of angels, Matthew Maris's compositions require, more than the ordinary picture, an intimate knowledge which only comes after long consideration and study. This is the case even with the completely finished paintings here reproduced. In these times of uncommon experiences, when all conventionalities are thrown aside, it is permissible to recommend the reader either to knit a stocking or to smoke a pipe over each of these remarkable productions, and at the end of the process some progress will have been made towards understanding and warmly appreciating them.

While Matthew's elder brother, James, the most virile landscapist of our time, stated cheerfully to visitors to his studio that his pictures ought not to be looked at for eight or ten years after they left his easel (for it would take at least that time for the colours to mature and harmonize as the master wanted), the works of Matthew himself have required even longer

"THE YOUNG COOK" OIL PAINTING BY MATTHEW MARIS

(By permission of Messrs. Wallis & Son, the French Gallery)

"THE GIRL AT THE WELL" FROM
THE PAINTING BY MATTHEW MARIS

"THE GIRL WITH THE GOATS" BY MATTHEW MARIS

to ripen All the pictures we reproduce are, however, now fully matured. *He is coming* was painted in 1874, over forty years ago; *The Girl at the Well* a little earlier, in 1872; *The Young Cook* in 1871, and *The Girl with the Goats* somewhat later, in 1875.

He is coming has hitherto only been known by Mr. William Hole's splendid etchings, and it is by a special privilege that it is now reproduced in colour. In this small picture—the original canvas measures only 17 by 13 inches—the young Princess—seated at the spinning-wheel, and in her hand the distaff—hears the rustle of the Prince's presence. Her heart leaps within her as the handsome prince of her dreams gaily approaches with his cross-bow, and her thoughts, while still "where maidenhood and childhood meet," reveal in her face the realization of all her happiness

Such is the Maiden of the Past. The Girl of the Present as well as the Future is more surely realized in *The Young Cook*, a subject the artist painted at least twice, one of the versions being in the Mesdag collection at The Hague, and the other, the one we reproduce, in a celebrated Scottish collection. This small canvas, a rich harmony in brown, is one of the most subtly beautiful of the master's works.

The large painting which has always been called by the inadequate and prosaic title of *The Girl with the Goats*, although it has not been published before, is fairly well known because it has been in several exhibitions in different parts of the country. It has recently changed hands, but remains in the West of Scotland, where so much that is finest in painting finds a permanent home. The little Princess, again with a distaff, might very well be the heroine of a beautiful legend wherein she has changed her admirers into goats, who, even in their altered state, remain her devoted attendants. It has also been suggested that this composition is a realization of Maeterlinck's idea of Youth enveloped and directed by a mysterious Destiny. The artist himself would never say what his ideas were in this painting, so that every one is free to make a choice in accordance with the impression the picture makes.

D. Croal Thomson.

*** An Exhibition of the Works of Matthew Maris is being held at the French Gallery, Pall Mall, during November and December. Over fifty pictures and drawings are shown, most of which have not been exhibited before, including several unfinished works from the artist's studio.

"LA PLAGE." FROM THE PAINTING
BY HILAIRE DEGAS

MODERN FRENCH PICTURES AT THE NATIONAL GALLERY. BY T. MARTIN WOOD

THE French Impressionist school will take rank, I believe, with the greatest schools of the world. It succeeded so perfectly in what it set out to do that painting is already seeking a new direction, and what it achieved was in a field of experience which preceding ages had considered to lie almost beyond the province of artistic expression. Some day this school will be admitted to rank with the supreme schools of the Italian Renaissance—the more readily so from the very fact that it sought its triumphs in an entirely different field. Impressionism expresses an age the most short-lived the world has known, ending with the war that will change for decades, if not for ever, the atmosphere of everyday life. At no time, probably, did men live so vividly as in that swift age—if life is to be measured in degree of consciousness. There never was art so responsive as Impressionism; it registered every faint experience. At its best it is without a single accent of exaggeration. Life, it would seem to say, in its quietest aspect is so important that an art of pure response is sufficient. In representing life it would add nothing to it. All that is evanescent, everything that will pass, not to return in the same shape, must be arrested and the image of it perpetuated. Of this art that of Manet, Monet, and Degas is the most characteristic, the most sure of lasting fame. It does not aspire to express romantic ideas or soft emotions, but it is so receptive to sensation that the world in its most everyday complexion affords it an inexhaustible theme. Any emotion which would make it difficult for the artist to sustain the attitude of pure receptivity was to be avoided. The painter's attitude was to be that of a mystic, and it was certainly that of one moved to ecstasy by the splendour of the appearance of the material world. We should expect, then, in the art that expresses such a frame of mind, a rare spontaneity and exquisitely nervous execution. In the painting of no other school do we find execution of such sensibility. It is most remarkable of all in Manet, whose touch refines expression as sensitively as any painist's.

No man seems to have loved the material world in every particle more than Degas. He is enthusiastic in his art about even the dust of a floor made visible in limelight. Unlike Manet's, Degas' touch does not transmute.

"UN JOUR D'ÉTÉ" BY BERTHE MORISOT

Instead of removing things one stage from reality, it seems to intensify reality. Degas' interpretation of objects suggests much more than a merely visual impression. Things as well as people and places have souls, and Degas reveals them.

The Degas in this collection, which was bought by Sir Hugh Lane at the Rouart sale for £3200, is an early one, and the composition seems somewhat pieced together; it is not infused with a single passionate intention like later work by the master. The Monet is highly characteristic, and I believe it was one of the first pictures that the collector acquired with Dublin in view. The Berthe Morisot, *Un Jour d'Été*, is a true specimen of the lady's spirited dainty style, formed under the influence of Manet, and sometimes as sensitive as his own. The Renoir is important. It lacks the assurance of handling that we associate with some of his pictures, but it yields to few in the feverish eagerness with which nature is approached. Renoir's art becomes unlike the work of any other painter, past or present, from sheer anxiety not to take a prepossessed view of appearances. The beauty of his art will seldom, perhaps, be found in the qualities of which he was most conscious. Impressionist art was never, at least in the ordinary sense of the term, "conscious art"—that description can be applied with more fairness to what is academic—it was almost unconscious of itself in its attitude of humility to nature. It was "conscious" only in the sense of representing a state of mind tuned to receive every faint impression.

With Corot we have something different from this attitude of sensitive receptivity. Corot improvises, and in spirit his art does not so widely differ from that of preceding schools. Sir Hugh Lane was always attracted to a picture that showed a well-known master's work in an unusual aspect, and he was therefore attracted to the uncharacteristic but exquisite picture *Avignon: the Pope's Villa* (see page 60).

"THE LAW COURTS" BY J. L. FORAIN

"THE PRESENT"
BY ALFRED STEVENS

Those who immensely admire Daumier's art, which is now so much in fashion, will no doubt esteem his painting, *Don Quixote and Sancho Panza*, more than his oil-sketch of *Daubigny*. I cannot write as one who can see in the forced theatrical vehemence of Daumier the greatest achievement of the modern world. Yet this painting of Don Quixote is one of the most representative of his important canvases, and it vindicates the scope of the collection that we should find it beside the Manets and the Renoir.

Of the later Impressionists none is more interesting than Vuillard, and Vuillard's *The Mantelpiece* must be counted among masterpieces of still-life.

Forain remains in his painting *The Law Courts*, a graphic artist rather than a painter. There is a purely literary flavour in his art; the moralities are surprised there, as in Hogarth's work. But in this evocation of moral atmosphere Forain's art is far removed from that of the Impressionists. To them life does not merely mean human life and its surroundings. Their pantheism does not only discover a spirit in nature; it also regards as nature every phase of life in the recesses of the town. It will not regard one aspect of life as more noble, more worthy of representation, than another—not from blindness to ideal beauty but from an attitude of reverence to every manifestation of life.

The virtue of Impressionism was its exquisite sensibility; the mirror that it held to nature was the most sensitive that has ever yet received an image on its surface. But the greatest Impressionist art was not merely receptive, it knew what it wished to retain. It could not bear the thought that beauty involved in transient conditions would pass away with them as if it had never been. It strove to detain the elements that went to make the passing show enchanting, desiring that, as its tenement crumbled to dust, the spirit of the hour should enter into immortal life in art.

In forming his collection of continental pictures Sir Hugh Lane did not confine himself to French pictures. He took pains to secure a typical example of the work of the Belgian interior painter Stevens; while, with Mr. J. S. Sargent, he greatly admired the art of Mancini, and acquired several works by that painter. In representing French art he cast back as far as Ingres, with the head of the *Duc d'Orléans*—a study for the full-length at Versailles.

As I am adding the last words to this article the news comes to hand of the death of M. Degas, at the age of eighty-three.

"PRINTEMPS, LOUVECIENNES" BY CAMILLE PISSARRO

"LA PLAGE, TOURGEVILLE" BY EUGÈNE BOUDIN

"VETHEUIL, SUNSHINE ON SNOW" BY CLAUDE MONET

"LE DUC D'ORLÉANS" BY J. A. D. INGRES

"CHARLES DAUBIGNY" BY HONORÉ DAUMIER

"LA DOUANE"
BY A. MANCINI

"AVIGNON: THE POPE'S VILLA" BY J. B. C. COROT

(*See preceding article*)

EARLY PERSIAN CERAMICS

"Once more within the Potter's house alone
I stood, surrounded by the Shapes of Clay.
Shapes of all sorts and sizes, great and small,
That stood along the floor and by the Wall:
And some loquacious vessels were: And some
Listen'd perhaps, but never talk'd at all.
Said one among them—'Surely not in vain,
My substance of the Common Earth was ta'en,
And to this Figure moulded, to be broke,
Or trampled back to shapeless Earth.'"

IT is a singular coincidence that at a moment when public appreciation has revived a taste for the mystic poems of Omar actual specimens from the potter's hand, akin to those that occupied so prominent a place in his song, should for the first time be presented to us—shards that, buried in the desert sands, have by chance failed to return to "shapeless earth" and have after many generations been unearthed almost in their pristine condition, whilst in many cases the soil under which they have been buried has added an inimitable lustre to them.

Is it too fanciful a possibility to surmise that, maybe, among these drinking-cups, contemporaneous as they undoubtedly are with the poet, may have been the actual one which, when he touched it with his lip, "with fugitive articulation answered him"? Be that as it may, the present generation is for the first time so fortunate as to see not only the actual types of which the great poet-philosopher of Persia wrote, but also autocrats of the potter's wheel—vases that once were filled with roses and flagons that held generous wines. These bowls, vases, and pitchers, products of a far different civilization from ours, in their graceful form, enchanting colour and glaze, in their naïve yet grandiose conception, make a strong appeal to our æsthetic sense.

The wares illustrated here belong to the prosperous and interesting period which commenced with the occupation of Persia by the armies of the first Caliphs and ended with the last Mongolian invasion in the fourteenth century, and they belong to a collection of

I. EARLY PERSIAN BOWL, SASSANIAN PERIOD (DIAMETER 7 INCHES)

MOSQUE LAMP FROM
SULTANABAD (HEIGHT 8½ IN.).

2. VASE FROM SULTANABAD (HEIGHT 6½ INCHES)

which part was exhibited recently in London at the Fine Art Society's Galleries, where a further part is about to be shown.

The strong hand of a government which under the newly established Mohammedanism held sway over Persia, and put an end to the petty quarrels of the last Sassanian princes, stimulated the resources of the land, and gave the Arts and Crafts a free field for development.

The Arabs did not bring wealth to Persia (the contrary may be safely said) for we have on record that in consideration of a very heavy annual tribute agreed to be paid by the capital city of Rey * (Rhages) the Abassid Caliphs consented to grant self-government under their control.

* The ancient city whose ruins yielded by excavation most of the ceramics in these collections.

The iron rule of Islam, however, with its tremendous strength, which swept over the country and compelled the conquered to adopt the religion of their hated conquerors, was bound to assert itself in an artistic activity, thus giving rise in the case of Persia to an art of peculiar significance.

It may therefore be stated without exaggeration that it was given to this people, endowed with artistic instincts, and having the traditions of great Asiatic art of remote antiquity behind it, to produce at an early period of Islam some of the most exquisite specimens of art the world has ever seen and to set the standard of colour and design to the arts of mediæval Europe.

The excavations that yielded the ceramics with which we are here concerned are of particular importance, not merely because they brought to light a wealth of great artistic significance, but, what is perhaps of greater importance, because we have thereby the first opportunity to become acquainted with the civilization of the people at a period of which there are but

3. VASE FROM SULTANABAD (HEIGHT 12 INCHES)

4 BOWL FROM SULTANABAD (DIAMETER 7 INCHES)

scanty records. In the frail art of the potter most phases of the artistic genius of Persia found expression. That is, however, a subject which would require many pages to deal with adequately; we must here rest content with explaining the few pieces which have been selected for illustration.

No. 1 is a bowl belonging to a class of which few specimens have been unearthed. It is of thick brick paste with ivory glaze, incised with lines and without colour, displaying animal representations in a crude and almost grotesque fashion, but it is a good example of the declining art of the last Sassanians (*circ.* A.D. 600).

In No. 2, which was found at Sultanabad, and belongs to the series known by that name, assigned to the early thirteenth century, we see the same tradition of animal representations—lion, leopard, stag, etc. But the figures are etched or pencilled with greater precision under the glaze and are lifelike. The paste is of earth and fashioned in relief, and painted in green, blue, and a peculiar velvety black, the glaze being vitrious and transparent. This latter in

6. CUP FROM RHAGES (DIAMETER 6¾ INCHES)

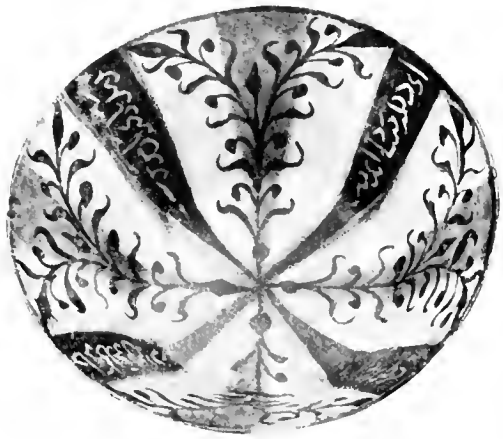
5. BOWL FROM SULTANABAD (DIAMETER 8¾ INCHES)

all probability was borrowed from the Arabs, who in their turn had learned from the Phœnicians, who excelled in the art of glass-making; it was utilized by the Persian craftsmen to advantage, enhancing the lustre of their wares.

The vase of graceful Grecian shape (No. 3) and the shallow bowl (No. 4) also belong to the set of early pieces discovered at Sultanabad. They are quieter in tone, black and brown predominating, the reliefs are fashioned with greater care, the glaze is less glassy and more evenly distributed. The use of birds in decoration of Sultanabad ware must have been a favourite scheme which, although adopted in later productions of Persian designs and on some Corean potteries, is very seldom

seen in earlier or contemporaneous productions of the Rhages atelier. The neat band of calligraphic inscription encircling the upper body manifests the exceptional skill with which the artist-decorator was able to use the beautiful verses of kingly benediction.

To a different type belongs the bowl No. 5. This shows the influence of the Rhages atelier, which can be distinctly detected in its refined shape and flaring lips, and also in the division of the inner decoration and the mock inscription which encircles the rim—a scheme of decoration commonly seen in pieces found at Rhages.



9. CUP FROM RHAGES (DIAMETER 6 INCHES)

7 AND 8. EXTERIOR AND INTERIOR OF BOWL FROM RHAGES (DIAMETER 8½ INCHES)

Of the two pieces reproduced in colour one is representative of the Sultanabad class assigned to the late thirteenth or early fourteenth century, in which the unequalled turquoise predominates and seems to be peculiar to Sultanabad ware. The graceful bowl is undoubtedly also from the Rhages atelier, as shown by the frail material, the shape and refinement of the etched decorations. It is of earlier origin than the last described and the turquoise colour is used to better advantage.

In No. 6 we have a specimen of distinct Rhages type—a cup of ovoid shape, with creamy white glaze decorated in polychromatic enamel displaying two personages, a man and a woman, seated beneath a vine, each holding a wine-goblet and attired in costumes appertaining to the nobility—miniature portraits, without doubt the work of a master hand. A band of Kufic caligraphy in white reserve on decorated lapis blue ground encircles the inner rim.

To another class of Rhages work belongs No. 7—a beautiful bowl on a small foot, with flaring sides, ivory-white smooth glaze over a delicate paste with underglaze decoration in black, blue, and brown, displaying on the interior a blue circular medallion surrounded by six

10. PLAQUE FROM HAMADAN (DIAMETER 8 INCHES)

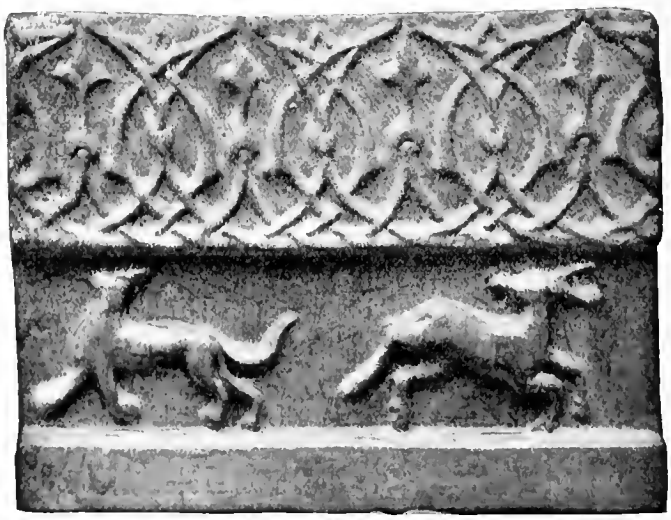
smaller ones from which flow an elaborate scheme of Arabic scrolls dividing the surface of the sides into a number of medallions which are filled with diapered pendants and rosettes in black. The exterior has a bold scrolled leaf pattern coated over the surface with iridescent patina with patches of opalescence running throughout the surface.

No. 9 is one of those subtle specimens of Rhages in which the purple, blue, and brown are intermingled with a somewhat complex scheme of decoration of caligraphy and spraying foliage with an astonishing simplicity characteristic of artists of the Rhages atelier. In a tumulus at Hamadan (Akbatana) were discovered Nos. 10 and 11, a plaque and frieze, which, although they represent specimens entirely distinct technically, differ in both cases considerably from the products of the Sultanabad and Rhages ateliers. In No. 10 the technique is complex and laboured; the paste has been first carefully fashioned, then painted over in an uncommon turquoise green upon which polychromatic designs have been pencilled so as to accentuate the subject of decoration so fashioned. The glaze was then poured over and the piece subjected to a high temperature, after which it was coloured with enamel touches here and there, and again heated at a lower degree. Lastly the scheme of decoration was enriched in places with touches of gold.

The frieze No. 11, on the other hand, is only moulded and a vitrious even glaze poured over it. This piece, however, is of importance, for in the interlaced scroll of pure Saracenic type we see the origin of Gothic pattern, so freely used in the design of mediæval Europe.

It should be remarked that several years have elapsed since the excavations which have brought to light these examples of the early ceramic art of Persia were commenced, and that numerous specimens besides those belonging to the collection from which these have been selected have been publicly exhibited in European art centres before the present year, as for instance in Paris, where a collection was shown seven or eight years ago. Illustrations in black and white can of course give no adequate idea of the subtle beauties of such wares, but a study of the specimens now reproduced will demonstrate that the artists of the Rhages atelier derived their inspiration from a loftier plane of imagination than the others.

In conclusion we should point out an outstanding feature seen throughout the decoration of these wares, namely, the utter disregard of the Persian artist-decorator of any attempt to imitate or copy nature. Persian artists of the period we are dealing with evidently derived their inspiration from nature, but only to obtain ideas which they presented in their own unsophisticated way. The result is that we have an art which has come down to us to merit our appreciation, and should serve much practical purpose in affording suggestions for our contemporary artists.



11 FRIEZE FROM HAMADAN, AKBATANA (LENGTH 11 INCHES)

INTERIOR OF BOWL FROM RHAGES (DIAMETER 8½ INCHES).

1. "THE BIRTH OF SIR TRISTRAM"
DESIGNED BY ARTHUR HUGHES

2. "SIR TRISTRAM SLAYS SIR MARHAUS"
DESIGNED BY D. G. ROSSETTI

STAINED-GLASS WINDOWS EXECUTED IN 1862 BY WILLIAM MORRIS'S FIRM FOR MR. WALTER DUNLOP OF BRADFORD, AND RECENTLY ACQUIRED BY THE CORPORATION OF BRADFORD FOR THEIR PERMANENT COLLECTION

PRE-RAPHAELITE WINDOWS AT BRADFORD.

BRADFORD has recently secured for its municipal art museum in the Cartwright Hall a set of stained-glass windows designed by some of the Pre-Raphaelite painters, and executed by William Morris's famous firm in its earliest days of enthusiasm. That the Pre-Raphaelite movement from its very beginning owed much encouragement to the art-lovers of the industrial West Riding is well known. Unhappily, not one of the several notable collections then brought together in the Airedale towns of Leeds and Bradford has survived intact, to be for Victorian art at its best the sort of memorial which exists to J. M. W. Turner's honour in the next valley—at Farnley Hall, Wharfedale. The authorities of the Cartwright Hall are the more to be congratulated, therefore, on having secured several souvenirs—of which these windows are the most important—of the Pre-Raphaelite episode and Bradford's association with it.

The windows were commissioned in 1862 by the late Mr. Walter Dunlop, a Bradford merchant. The name of that patron is known in the Pre-Raphaelite letters and diaries only by an impatient reference by Rossetti to "that demon Dunlop" when a reply to a letter of the painter's—probably an application for what the Bradford workman calls a "sub," on account of a picture which Dunlop had commissioned—was somewhat delayed. The reference is, however, unjust to his memory. He was one of those men of culture of whom, from the days of Charlotte Brontë's "Yorke" family to our own times, there have always locally been a few to leaven the lump of the money-getters. Highly educated, travelled, generous in disposition, and a collector of fine taste, Walter Dunlop was a considerable figure in a Bradford which for a while, and under Ruskin's influence, rather "fancied itself" as the successor to Florence and Ghent as the wool metropolis of the world.

In 1861 Rossetti spent a month painting and drawing portraits in the house of Mr. Dunlop's next-door neighbour and business associate, Mr. J. Aldam Heaton, and it was probably through that association that next year, when Mr. Dunlop built himself a new music-room, he commissioned William Morris to furnish it with thirteen window-panels. "The firm" was hardly then on its feet, and this was the first commission for windows for a private residence,

3 "SIR TRISTRAM DEMANDS LA BELLE ISOUDE"
DESIGNED BY VAL PRINSEP

4. "SIR TRISTRAM DRINKS A LOVE-PHILTRE WITH ISOUDE"
DESIGNED BY D. G. ROSSETTI

EXECUTED BY WILLIAM MORRIS'S FIRM IN 1862 AND RECENTLY ACQUIRED BY THE CORPORATION OF BRADFORD

or with a non-ecclesiastical subject, to come their way. It was a task after Morris's own heart. Inevitably he turned for subjects to the "Mort d'Arthur," and for designers to the friends who had under the same inspiration carried out the ill-fated decoration of the Oxford Union. The Oxford frescoes had dealt mainly with the life of King Arthur; for this series of windows the love of Tristram and Iseult was selected, and there exists a copy of a narrative put into Mr. Dunlop's hands in which Morris—one cannot mistake the style of the story-teller, though he had yet to discover his own genius in that direction—sorts out the tangled strands of Malory's story, and weaves it into an intelligible whole, annotating the margin with brief suggestions of the pictorial possibilities.

The first of the series of designs was furnished by Arthur Hughes—a picture so delicately beautiful that one may well regret that this was the only work which Arthur Hughes ever executed for the Morris firm. Edward Burne-Jones—Morris's principal designer—drew four of the drawings, and two are by Rossetti. The latter must have been among the first work which Rossetti executed after the death of his wife, and they were doubtless wrought out in the evenings in the drawing-room studio of his new home in Cheyne Walk, amid the brilliant talk of that fascinating circle—Swinburne, Meredith, the poet-artist's own clever sister, and sometimes Tennyson and Carlyle. Minor artistic tasks like these were saved for such occasions. One of the designs—of characteristically uncouth vigour—was by Madox Brown, one by Val Prinsep, who had been among the original decorators of the Oxford Union, but did not do much work for the firm. Four were by Morris himself, two being incidents in the story, and two rather stiff figure-subjects with somewhat of the church-window convention.

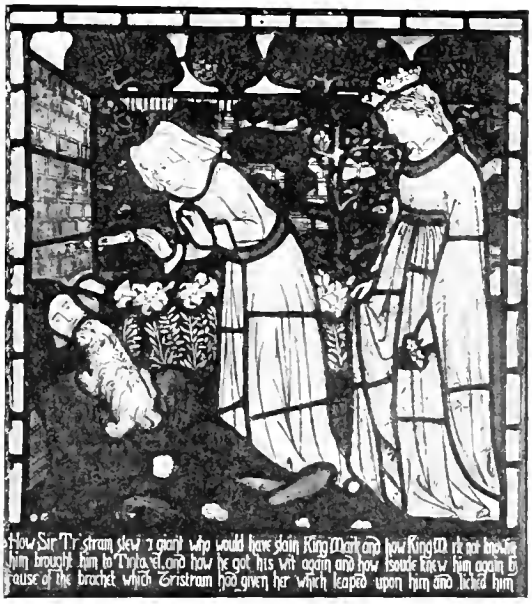
The colour in all the windows is excellent—not only in comparison with the strident work of the day, but excellent even in the light of the better technical traditions which Morris did so much to establish, or to re-establish. Very deep ruby-reds and intense olive-greens make the pictures difficult to render satisfactorily by photography, but these difficulties have been well overcome in the accompanying reproductions, which are from negatives by Mr. W. E. Preston, the deputy-curator of the Cartwright Hall galleries.

It has been suggested that the Tristram and Iseult windows were originally executed for Birket Foster's beautiful house at Witley, and that the Bradford set is a replica. This is

5. "SIR TRISTRAM WEDS ISOUDE"
DESIGNED BY E BURNE-JONES

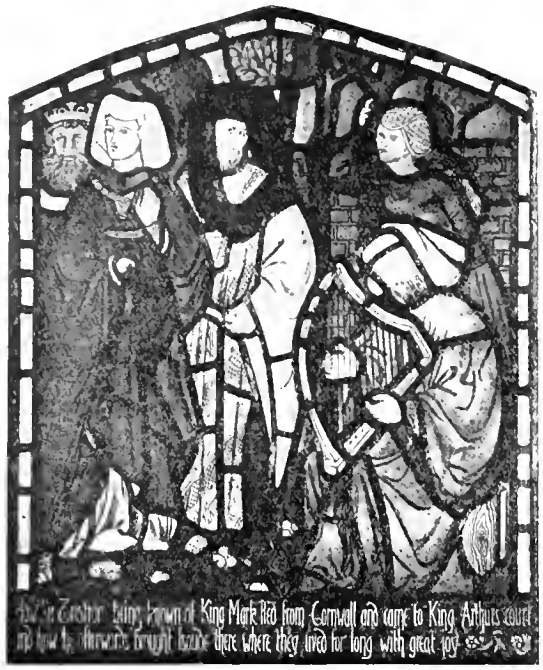
6. "SIR TRISTRAM IN THE WOODS"
DESIGNED BY E BURNE-JONES

7. "LA BELLE ISOUDE SAVED FROM SUICIDE
BY KING MARK"
DESIGNED BY E. BURNE-JONES



8. "REUNION OF TRISTRAM AND ISOUDE
AT TINTAGEL"
DESIGNED BY WILLIAM MORRIS

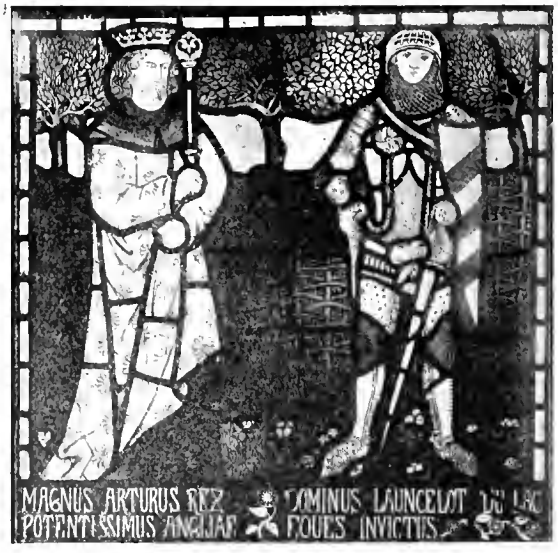
STAINED-GLASS WINDOWS
EXECUTED BY WILLIAM
MORRIS'S FIRM IN 1862



9. "TRISTRAM AND ISOUDE AT KING ARTHUR'S COURT"
DESIGNED BY WILLIAM MORRIS

10. "TRISTRAM SLAIN BY KING MARK"
DESIGNED BY F. MADOX-BROWN

12. "GUENEVERE AND ISOUDE"
DESIGNED BY WILLIAM MORRIS



13. KING ARTHUR AND SIR LANCELOT"
DESIGNED BY WILLIAM MORRIS

STAINED-GLASS WINDOWS
EXECUTED BY WILLIAM
MORRIS'S FIRM IN 1862

II. "THE TOMB OF TRISTRAM AND ISOUDE IN CORNWALL"
DESIGNED BY E. BURNE-JONES

EXECUTED BY WILLIAM MORRIS'S FIRM IN 1862 AND RECENTLY ACQUIRED BY THE CORPORATION OF BRADFORD

certainly an error. The marginal notes of the story sent by Morris to Mr. Dunlop clearly imply that the designs had not assumed definite form. Moreover, Professor Mackail has been good enough to verify from the books of the Morris firm the fact that the Dunlop commission was given in 1862, and it was not till the following year that Birket Foster commenced to build a house for himself, and probably early in the next year that Morris, going down to see the partially completed building, overwhelmed the landscape painter with the programme of decorations which in his enthusiasm he planned for it. Two of the original drawings for the Bradford windows are at the Birmingham Art Gallery.

With this series, but not of it, is a set of panels for a porch in Mr. Dunlop's house, but the style of this work is very different, and its artistic origin was unknown. THE STUDIO, however, in February last reproduced a number of exhibits at the Arts and Crafts exhibition at the Royal Academy. Among these were drawings by Morris himself of "designs for musicians," and some of these, it is now clear, were the original studies for the glass of the porch. The work is probably later in date than the Tristram windows. HERBERT E. WROOT.

STUDIO-TALK.

(From Our Own Correspondents.)

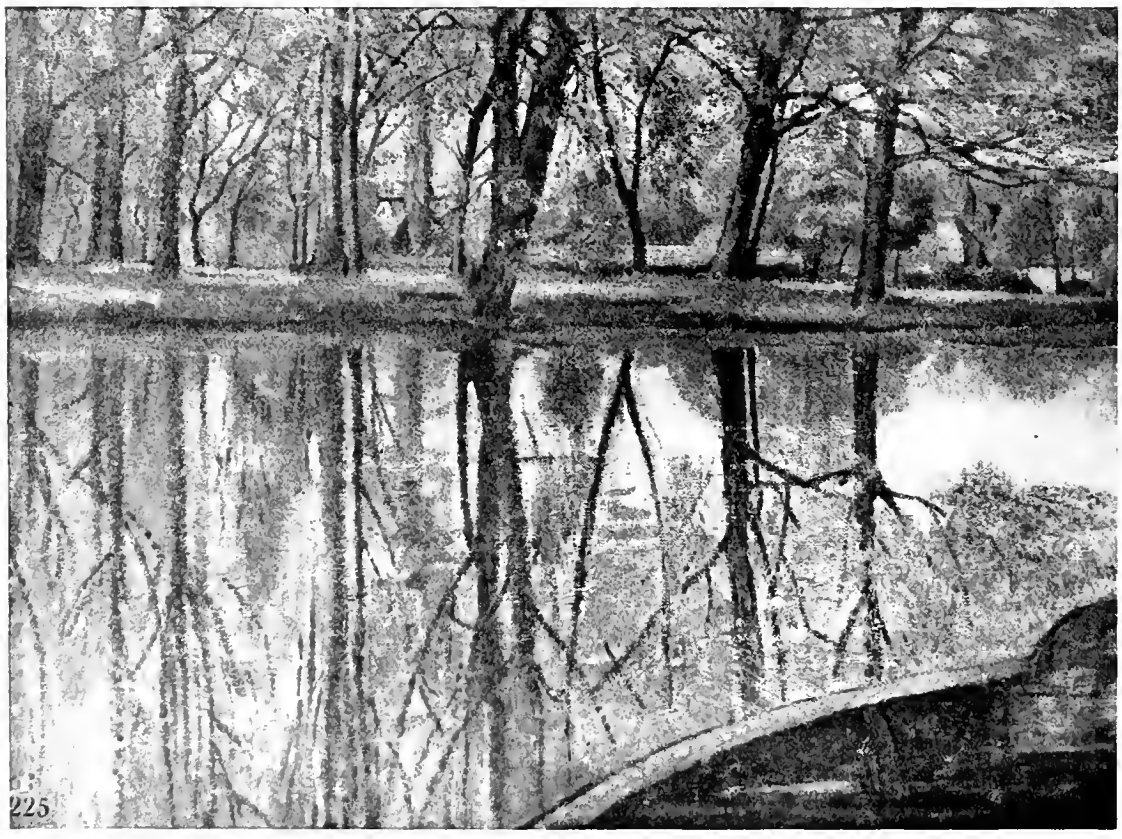
LONDON.—The death of Mr. Charles Napier Hemy, R.A., which took place at Falmouth, where he had resided for over thirty years, on the last day of September, has deprived the Royal Academy of a painter whose pictures of the sea have for many years been among the chief popular features of the summer exhibitions at Burlington House, where he made his first appearance over fifty years ago and his last in the exhibition of this year. Mr. Hemy was born at Newcastle-upon-Tyne in 1841, and received his first training in art at the local art school before he reached his teens. From the first he appears to have been drawn to the sea, and though in the earlier years of his career genre subjects occupied his attention for a while, especially when he went to study at Antwerp under Baron Leys, the early fascination revived and increased, and river and sea thereafter claimed his entire devotion. The vigour which characterized the pictures of his mature years was well maintained in his later achievements, and his contributions to the Academy exhibitions of the past few years were indeed remarkable for a man who had passed the "allotted span." The deceased artist was elected an Associate of the Royal Academy in 1898 and a full member three years later. He was also a member of the Royal Society of Painters in Water-Colours, having been elected to the society in 1897. He is represented in the Tate Gallery by two works purchased by the Chantrey Trustees—*Pilchards*, exhibited at the Royal Academy in 1897, and *London River*, from the exhibition of 1904.

It has long been recognized by medical men that the environment of a patient is a very important factor in the process of recovery from illness, and the value of sunshine especially has been definitely established in hospital practice by the speedier convalescence of inmates occupying wards or rooms on the sunny side. It has occurred to Mr. Kemp Prossor, whose experiments in interior decoration are well known to readers of this magazine, that the immediate surroundings of an invalid ought to receive consideration from the same point of

view, and he has recently carried out an experiment on these lines in the McCaul Hospital for Wounded Soldiers in the West End of London, where one of the rooms, destined for officers suffering from "shell-shock," was placed at his disposal for decoration. The walls of the room have been distempered in a pale yellow tint with a frieze of a greyish blue tint above, a picture-rail of an apple-green separating one from the other. This colour is also used for part of the woodwork, while the rest, with the bedsteads and other furniture, is painted in a tone approximating to that of the walls, and one set of curtains is of the same shade and another of purple. The artist's idea has apparently been to produce a scheme that is neutral or negative—that is, does not thrust itself on the consciousness of the occupant; its effect is certainly restful, and while the predominant tones are cool, they impart no sense of frigidity. The experiment points the way to others, and it will be interesting to watch future developments in the same direction, and to have the verdict of the medical profession on them.

Miss Vera Poole's decoratively treated landscape *The River*, which we illustrate below, was on view at the New English Art Club's summer exhibition of the present year, and the water-colour, *A Renaissance Doorway, Venice*, by the late Mr. Reginald Barratt, R.W.S., which we reproduce in colour on the opposite page, admirably represented that talented artist at the last spring exhibition of the Royal Society of Painters in Water-Colours. Mr. Barratt, whose death took place last February, had before adopting painting as a profession studied architecture under Mr. Norman Shaw, and it was in the treatment of architectural themes that he excelled as a painter. He travelled much and has left behind him many reminiscences of his visits to the East and to the Continent of Europe, which bear witness to his gifts.

The autumn exhibition season in London opened early in October with the twenty-seventh annual exhibition of the Royal Society of Portrait Painters at the Grafton Galleries.



"THE RIVER" OIL PAINTING BY VERA E. POOLE

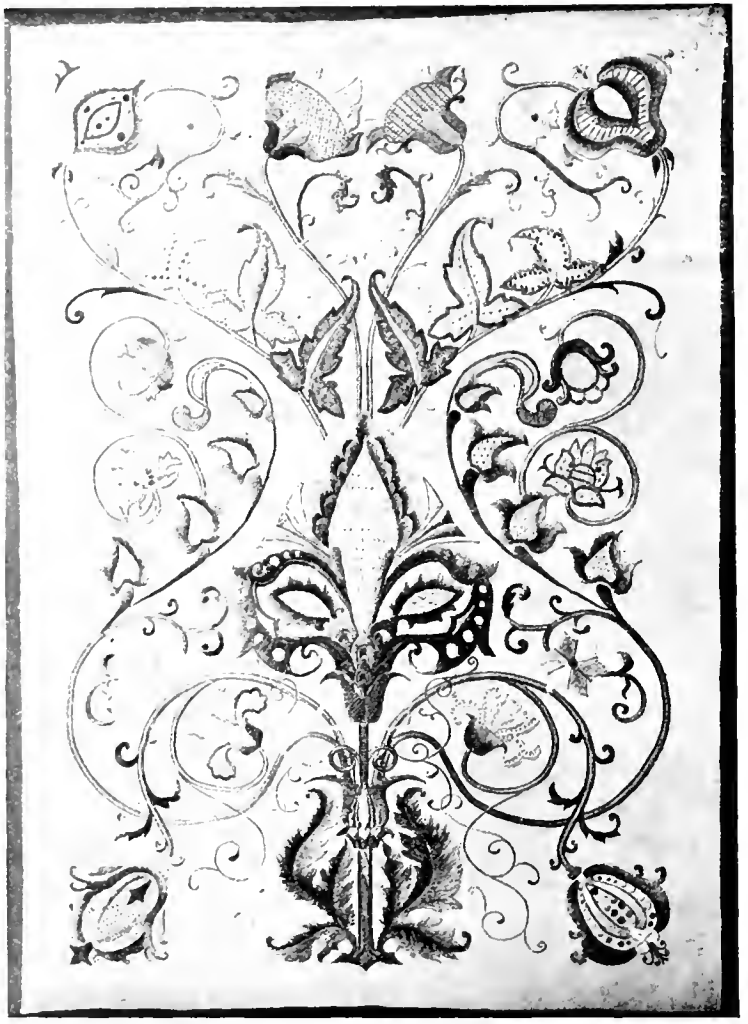
"A RENAISSANCE DOORWAY, VENICE." WATER-COLOUR BY REGINALD BARRATT, R.W.S.

The exhibition comprised a small collection of portraits by the President, Mr. J. J. Shannon, R.A., which though not all apparently of recent date, nor we think in all cases fully characteristic of his work at its best, helped materially to give tone to what was on the whole a rather mediocre display. Portraits of officers in "khaki" were more numerous than at any exhibition we remember, but while implying a flourishing state of affairs from the point of view of the artists, this plethora of paintings, all very much alike in general aspect, imparted an air of monotony to the exhibition. This monotony was pleasantly relieved by Mr. John Collier's radiant study of *Miss Frances Torrens in "Chu Chin Chow,"* and a few other "costume" studies and portraits, such as Mr. Fiddes Watt's *Sir Robert Inches, late Lord Provost of Edinburgh*, Mr. Skipworth's *Costume Study*, and Mr. Maurice Greiffenhagen's *Sir John Sutton* seated in his judicial robes of scarlet and ermine —a work remarkable for its uncompromising characterization, albeit disappointing in the huddled-up arrangement of the robes. Among the other members whose work was prominent on this occasion were Mr. John Lavery, A.R.A., Mr. Hugh Rivière, Mr. Glazebrook, Mr. Frank Salisbury, Mr. Frederic Whiting (whose exhibits included a *Self-Portrait* in khaki), Mr. Howard Somerville, Mr. Oswald Birley, Mr. St. Helier Lander, Mr. R. G. Eves, and Mr. James Quinn. In the exhibition of the Royal Society of Miniature Painters, held simultaneously in the same galleries, the chief items of interest were the groups of portrait miniatures shown by Miss Hepburn-Edmunds and Mrs. Emslie, a cleverly handled genre subject by Mr. Spencelayh entitled *Greenwich Time*, illuminations by Miss May Partridge and Miss Kimber, and a triptych in stained wood and gesso by Miss Hilda Joyce Pocock.

At the Leicester Galleries Messrs. Brown and Phillips inaugurated their winter season by an interesting exhibition of water-colours and drawings by a group of artists now serving with His Majesty's Forces—Sergeants John Wheatley, W. P. Robins, Montague Smyth, Maresco Pearce, Gerald Ackerman, Lieut. A. E. Cooper, Second Lieut. Edgar L. Pattison, Lieut. W. Lee Hankey, and Lance-Cpl. Norman Wilkinson (of Four Oaks). With the exception of the first and two last, who contributed figure subjects, these soldier-artists were here represented mostly by landscapes reminiscent of those placid days of peace which the long continuance of war seems almost to have effaced from memory. With these drawings was shown some recent sculpture by Private Jacob Epstein, comprising five heads in bronze supplementing the remarkable series shown by the artist at these galleries a few months ago—notable among these more recent examples being the studies of *Miss Doris Keane* and *Josef Holbrooke*.

NOTTINGHAM.—The memorial tablet illustrated on this page was designed by a distinguished Belgian architect, M. Valentin Vaerwyck, now domiciled in this city, and it is said to be the first Belgian war memorial that has been erected in England. It has been placed in the Guildhall of the City, where it was unveiled on July 21, the day consecrated to Belgian Independence. The back slab of this memorial and the Belgian arms are of black marble, with gilt added to the figure of the lion. The main slab is yellow lamartine marble, while red marble with gilding is used for the Nottingham arms. Thus the colour-scheme of the memorial corresponds to the black, yellow, and red forming the Belgian national colours·

MEMORIAL TABLET. DESIGNED BY VALENTIN VAERWYCK
EXECUTED BY T. LONG AND SONS



EMBROIDERED SILK PANEL FOR SCREEN
DESIGNED AND EXECUTED BY MURIEL JOYCE SMITH

EMBROIDERED SILK PANEL FOR SCREEN
DESIGNED AND EXECUTED BY MURIEL JOYCE SMITH

EMBROIDERED PANEL FOR SCREEN. DESIGNED AND WORKED BY WINIFRED HEAN (DUNDEE SCHOOL OF ART)

At the unveiling of the tablet an illuminated address on parchment, also the work of M. Vaerwyck, was presented to the Corporation.

WORCESTER.—On the opposite page we give two examples of needlework by Miss Joyce Smith of this city, who has devoted herself with much success to craft work, and especially to the craft of the needle, her pursuit of which has been fruitful in results interesting alike in design and in the varieties of stitch employed in executing them.

DUNDEE.—The two embroidered panels here illustrated were both executed in the past session by day students of the School of Art connected with the Dundee Technical College, and were among the work submitted by them to the Committee of Assessors for the diploma awarded by the Scottish Education Department. In both examples many varieties of stitch have been employed, especially in the panel by Miss Milne, which on that account and because of its excellent colour-scheme elicited the admiration of the committee, among the members of which was Mr. C. F. Voysey. The war, however, has put difficulties in the way of the needleworker, for the scarcity of dyes has limited very considerably the range of colours in which silk thread can now be procured, and in the case of Miss Milne's panel this circumstance compelled a marked modification in the execution of her design. In addition to embroidery an

EMBROIDERED PANEL FOR SCREEN. DESIGNED AND WORKED BY LOUISE MILNE (DUNDEE SCHOOL OF ART)

important feature in the curriculum of the School of Art, of which Mr. Delgaty Dunn is head master, is weaving, which the day students learn as a craft, and the work executed last session included tapestry panels by Miss Milne and Miss Hean, which do credit to their manipulative skill and their capacity as designers.

PARIS.—The opposition being made in all the allied countries to German importations has given rise to a strenuous endeavour to revive such autochthonous industries as had declined by reason of Teutonic competition and to create others in which the Allies had hitherto been deficient. One of the latter has been the toy trade, hitherto practically a German monopoly. Offering, as it does, scope for invention and realization for artists, especially lady artists, who at the beginning of the war found leisure forced upon them, and were not so severely hampered by the difficulties experienced in more exacting crafts in procuring raw material, transport, etc., it quickly benefited by the results of the impetus it enjoyed from the outset. The French toy found as welcome a reception with the public as it had met with zealous application from artists. It is now an accepted fact.

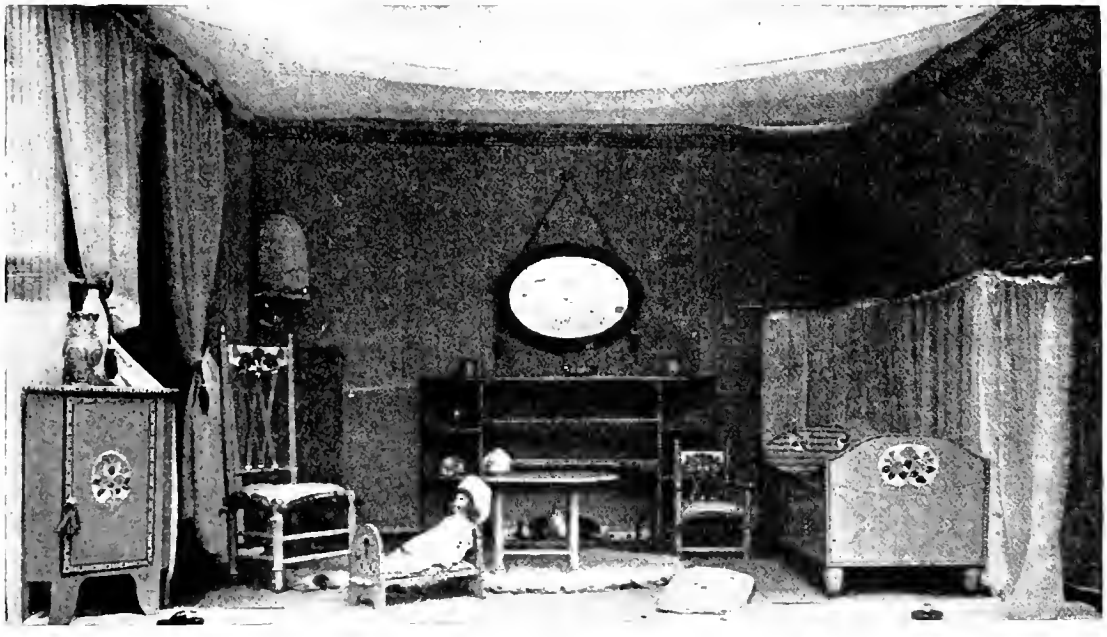
The enthusiasm with which this line of work has been followed up has given rise to several branch crafts, of which children's clothes and nursery furniture are logically ensuing features. The modern note assumed by the French toy and which has ensured its success recurs in the designs for furniture carried out in the workshops for disabled soldiers directed by the decorators, MM. Le Bourgeois, Jaulmes, and Rapin ("Le Jouet de France"), as also in those by Mlle. Marguerite de Félice here reproduced. Having commenced to take part in the toy movement with self-made dolls' houses, shops, and so on, this artist, whose excellent leather-work was well known to habitués of the *arts-décoratifs* sections in the Paris Salons, has now made a bolder departure in ensembles for night and day nurseries, indoor and outdoor furniture, the town, the country, the seaside. Her wide experience in all matters connected with applied arts, extending from the joiner's to the glazier's crafts, from textile fabrics to "art" paper, and embracing all the secrets of carving, inlaying, stencilling, embroidery, and so forth, finds happy expression in all the details combining for results at once artistic and practical, modern and in good taste.

Hitherto the French have not given much heed

DOLLS' DRAWING-ROOM . BY MARGUERITE DE FÉLICE

DOLLS' DINING-ROOM — BY MARGUERITE DE FÉLICE

to children's requirements other than purely educational. They are now fast waking up to the necessity of providing them with idealistic gratifications, and this in response to the enlightened and competent lead of such artists as MM. Jaulmes, Le Bourgeois, and Rapin, and Mlle. de Félice, who, by cleverly and aptly responding to the demand with examples at once artistic and rational, satisfy the most refined modern taste as well as the latest exactions from doctors and hygienists. And it is a well-known fact that for thoroughness of execution and quality of material the French have not their superiors. M. C.



DOLLS' BEDROOM — BY MARGUERITE DE FÉLICE

"THE VOICE OF THE AUTUMN"
BY SATAKE-EIRYO

TOKYO.—The fifty-sixth art exhibition of Nihon Bijutsu Kyokai (Fine Arts Association of Japan), which was recently held in its bu i lings in Uyeno Park, did not prove very popular, for the public at this moment is enthusiastic over new movements in art, and the Fine Arts Association of Japan still stands for the old principles as it has during the thirty-eight years of its existence. The exhibition did not draw a big crowd as it deserved, yet it held its own as an important factor in the art activities in Japan. There one found a struggle of the old spirit against new environment. There one found something substantial, some tangible form of an ideal, something that suggested the greatness of our old art, something of the atmosphere of the real Japan.

The exhibition consisted of paintings alone: about one hundred and fifty by contemporary artists, and about a hundred by old masters. There were a number of works by artists whose names have long been associated with the art activities of Japan. Gejo-Keikoku, one of the most influential members of the association and a member of the House of Peers, exhibited two paintings—one a bird on a dead tree and the other called *Kogo-no-Tsubone*, a favourite subject with our artists, depicting the scene of the arrival of Nakakuni, the Imperial messenger, at the humble hut where Kogo-no-Tsubone was playing *koto* (a thirteen-stringed musical instrument) to the autumnal moon. The painting teemed with romanticism, and was well executed with the bold brush-strokes characteristic of this artist's work.

"SPRING IN THE VALLEY" BY TADA-BUNKI

"SNOW LANDSCAPE"
BY YAMADA-KEICHU

Strength and facility with the brush was well shown by Kano-Tanrei in his landscape in a style known as "haboku," meaning "broken ink" or "torn ink" because of the "torn" effect of the bold strokes of a big brush in the drawing. The number of brush-strokes could almost be counted, yet they were potent in suggesting a tolling temple bell from the height, a murmuring stream that reflects the brightness of the moon, an unexpected call of a distant friend, who, in his admiration of the beauty of the scene, forgot the hour of his leave-taking. In this drawing, Tanrei demonstrated his mastery over the technique of the Kano school. His other painting, entitled *Seiryo-den* (The Palace of Long Life), also possessed strength and vigour of expression.

Among other notable works found at this exhibition mention may be made of Satake-Eiryo's *The Voice of the Autumn*. It was full of the poetry of an autumnal moonlit night, when the wind rustles the dry leaves of the woods and blows away the soft rising mist. *Spring in the Valley* by Tada-Bunki teemed with the lyricism of the spring. It was full of romance. A snow landscape by Yamada-Keichu succeeded in depicting the beauty of silvery mountains and its cold atmosphere. *The Waterfall after Rain* by Koyama-Sekko showed freshness of nature and made one feel the power of the waterfall. Dan-Ranshyu displayed his skill on a six-panelled screen. The painting was entitled *Mountain Hamlet in Autumn* and expressed the immensity of nature in a range of mountains and

"THE WATERFALL AFTER RAIN"
BY KOYAMA-SEKKO

"MOUNTAIN HAMLET IN AUTUMN" BY DAN-RANSHYU

the subtle beauty of the mist, for the expression of which the artist seems to possess a special talent. Notable paintings by such eminent artists as Ogata-Gekko, Kosaka-Shiden, Watanabe-Seitei, Kano-Tanmei, Tsubata-Michihiko, and Takatori-Masanari also figured in the exhibition. HARADA-JIRO.

REVIEWS.

The Study and Criticism of Italian Art. By BERNHARD BERENSON. 10*s.* 6*d.* net. *Venetian Painting in America—The Fifteenth Century.* By BERNHARD BERENSON. 12*s.* 6*d.* net. (London: G. Bell and Sons.)—These two books, papers of criticism which Mr. Berenson has bound in volume form, work the same field. Perhaps the "Study and Criticism" has less sheer "expertise," and therefore more interest for the general reader than the other. It is certainly to be studied in England with less vexation of spirit, since so many of the works discussed in "Venetian Painting" were once the glory of English collections. In advancing such and such a work to favour, and disallowing some other, the critic does not withhold his reasons. He is the supreme exponent of Morrellianism, a system, it would seem, by which the soul of a work of art is to be plumbed by measurements of the limbs of figures represented. Even by the light of the illustrations to the two volumes we should decline to follow Mr. Berenson every step of the way in the decisions he arrives at. In the "Study and Criticism" the author admits such want of sympathy with a certain phase of Leonardo da Vinci's work as is generally considered to place a critic's estimate out of court. Yet Mr. Berenson tries the great master by the very phase of his work that antagonizes him temperamentally, and seems to desire to reverse a judgment that has been given in favour of Leonardo for hundreds of years. *Mona Lisa* is singled out. But is that a characteristic work? Can the word "mighty" be withdrawn from the draughtsman of the cartoon *The Virgin with St. Anne*, to which Mr. Berenson pays his tribute.

The Great War in 1916: *A Neutral's Indictment.* Sixty Cartoons by LOUIS RAEMAEKERS. With an Appreciation by H. PERRY ROBINSON, and descriptive Notes by E. GARNETT and M. B. HUISH. (London: The Fine Art Society, Ltd.) £6 6*s.* net.—Mr. Raemaekers occupies a place apart among the numerous humorists and satirists whose pencils or pens have been stimulated into activity by the great conflict which even yet shows no clear sign of terminating. The fact that he is a citizen of a neutral country and by blood a near kinsman of the

nation whose policy and practices he has exposed so mercilessly is in itself significant, but what is more important is that he is an artist of remarkable calibre. It is this undoubtedly that has been chiefly responsible on the one hand for the antipathy which his cartoons have aroused in Germany, and on the other hand the emphatic success which has attended their publication in Allied countries, where they have been a potent means of bringing home to the public generally the gravity of the issues at stake in this greatest of all wars, for he has laid bare the true meaning of Prussian militarism with greater precision and force than any words are capable of. In the present series of Cartoons, as in that published last year, the serious or satiric note predominates, but in some of the drawings the artist's sense of humour takes a lighter turn, as in *Bunkered at Verdun*, in spite of its tragic implications. All the plates are accompanied by notes, which give such explanation as is necessary as to the particular incident upon which the drawing turns.

On Collecting Japanese Colour-Prints. By BASIL STEWART. (London: Kegan Paul, Trench, Trubner and Co.) 6*s.* net.—This volume appeals to the amateur collecting Japanese prints for the first time, and will be found especially useful to him in the detection of forgeries, imitations, and reprints. Much, however, still remains to be discovered in relation to these somewhat difficult subjects. For example, varieties of colouring are often observable in early issues of Hokusai plates; and these differences are not only noticeable in plates originally printed at different periods of the artist's lifetime, but also in later impressions from the same blocks. The translations of the script and signatures upon the prints illustrated are a praiseworthy feature of this volume.

Suggestions for the Study of Colour. By H. BARRETT CARPENTER (Rochdale: Published by the Author.) 5*s.* net.—The importance of a systematic study of colour relations does not seem to be generally recognized in the training of art students, and to this defect is perhaps due in considerable measure the fact that not only the students themselves but many artists of mature years are shy of using pure, strong colour. This shyness might to a large extent be eradicated if they were encouraged to experiment freely in colour treatment, and as a step in the right direction the suggestions put forward by the Head Master of the Rochdale Art School will be found deserving of attention. His own experiments have resulted in the verification of Rood's conclusions respecting the national order of colours and have led him to formulate a new principle, derived from the reversal of his order and suggested by the analogy of music, which he designates by the term "discord." Thirty-five illustrations in colour accompany the text, not as examples of beautiful chromatic arrangements, but solely to give point to the principles enunciated and as hints to the student for the exercise of his own initiative. It is to be noted that in the author's treatment of the subject the term "colour" is used in its commonly understood sense and does not include white or black, the employment of which—and especially the latter, as exemplified in a good deal of modern decorative design—adds greatly to the possibilities of colour treatment in its widest sense.

An Introduction to French Music. By G. JEAN-AUBRY. Translated by PERCY A. SCHOLES. (London: Palmer and Hayward.) 2*s.* net.—To those desiring to know something about the progress of French Music in recent times, this little volume may be cordially recommended. Beginning with a reference to the Harpsichordists of the seventeenth and eighteenth centuries, some account is given of the influence of Berlioz (1803–1869), followed by an illuminating criticism of the work of Saint-Saëns, Chabrier, Lolo, Gabriel Faure, Franck and his disciples, Debussy, and others.

Serbian Songs and Poems: Chords of the Yugoslav Harp. Translated by J. W. WILES, M.A., English Lecturer, University of Belgrade. (London: George Allen and Unwin, Ltd.) 2*s.* net.—This little collection of Serbian national poetry, conscientiously rendered into English by one who has gained his knowledge of the language from intercourse with the people themselves, is to be welcomed as an aid to a better understanding of a nation that has endured untold sufferings in its long struggle for independence. These sufferings have left an indelible mark upon the utterances of the national muse, but though here and there one finds a suggestion of fatalism, the dominant note is one of manly perseverance against adversity—a characteristic which augurs well for the future of this courageous people.

THE LAY FIGURE: ON THE CURATIVE VALUE OF COLOUR.

"HAVE you heard anything about this suggestion that special colour-schemes should be used for hospital wards?" asked the Man with the Red Tie. "The idea, I believe, is to see whether shell-shock patients can be cured by a sort of colour treatment. Do you think there is anything in it?"

"About as much, I should say, as there was in the notion of some lunatic that Piccadilly should be painted green and orange to improve the spirits of the people," laughed the Plain Man. "I have no patience with such nonsense."

"But is it nonsense?" said the Critic. "Most people are to a greater or less degree susceptible to the influence of colour, and I can quite imagine that the sick man, and especially one suffering from any kind of nervous ailment, would be considerably affected by the colour of his surroundings."

"I think that if his surroundings are sufficiently clean and tidy and include a pretty nurse or two he is much more likely to be happy than he would be in an atmosphere of primrose-yellow and apple-green," chuckled the Plain Man. "You artist people are so taken up with your funny fads that you cannot understand the point of view of the ordinary human person."

"I suppose you would reckon yourself to be an ordinary human person," broke in the Man with the Red Tie. "Do you mean to say that it is a matter of indifference to you what sort of surroundings you live in?"

"Why, of course not! That is a silly question," returned the Plain Man. "It would be unpleasant to live in a room with black walls and a drab ceiling—that would give me the hump. But so long as my surroundings are cheerful I do not care whether my rooms are pink or blue or any other old colour you like to paint them."

"There you are! That is an admission that colour is a matter of importance to you after all," cried the Critic. "You have a colour sense, but you are unable to analyse your own emotions. Can't you see that what you call a cheerful room is cheerful only because the colour makes it gay and bright?"

"And can't you see that it is the absence of colour that gives you the hump in a black and drab room?" added the Man with the Red Tie.

"Well, if you put it that way, I suppose colour does count," admitted the Plain Man. "But my point is that you need not fuss about any particular colour so long as the effect you get is lively enough."

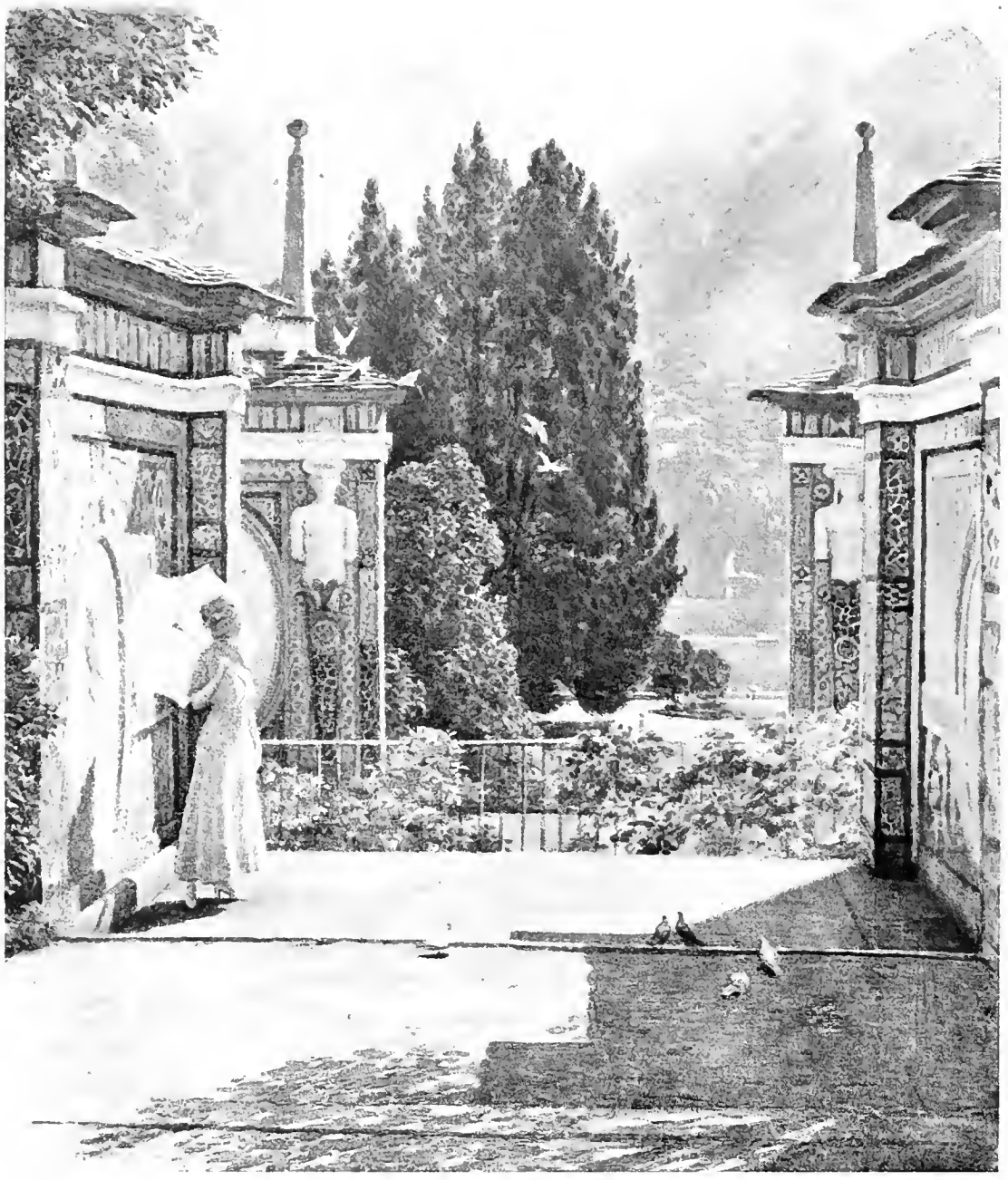
"That is only because you have never studied the influence of different colours upon different temperaments," declared the Critic. "If you grant that any bright colour livens up one's surroundings, it follows, I think, that some colours are more likely than others to be enlivening to certain people, and from that it can be deduced that the man who has an instinctive preference for yellow would not feel quite so happy or comfortable if you surrounded him with blue."

"Yes, and from that it follows, too, that if that man were ill he would be more likely to feel stimulated and to be helped to recovery by being put in a yellow room than in a blue one," commented the Man with the Red Tie.

"Quite so; that is where the curative value of colour comes in," agreed the Critic. "Moreover, I believe that not only can sick people be helped to recovery by the appropriate use of colour, but that the sound man also can ward off certain disorders, nervous ones particularly, by keeping always about him the colours that are congenial to him. Some medical authorities are strongly of the opinion that the cause of many nervous troubles is simply eye-strain, and surely there could be no better safeguard against eye-strain and its consequences than a surrounding which was restful to the eyes and pleasing to the senses. If what you look at irritates your eye it is quite possible for this irritation, if long continued, to upset your whole nervous system."

"Well, we live and learn," laughed the Plain Man. "Perhaps the time will come when a blue room will make me want to commit suicide and a pink one make me feel as if I were out on the spree. I may even decide that it is better to paint the town green and orange than red. Who knows?"

"If you can be converted to such a belief I am sure it will be better for the nervous systems of the people you come in contact with, as well as your own," said the Man with the Red Tie. THE LAY FIGURE.



"IN THE SUNSHINE." FROM THE WATER-COLOUR BY SIR EDWARD J. POYNTER, BART., P.R.A.

SOME WATER-COLOUR PAINTINGS BY SIR EDWARD POYNTER, P.R.A.

IN approaching the pleasurable task of writing about such an eminent man as the President of the Royal Academy, the chronicler cannot fail to recognize the difficulty of doing it justice in a few pages. Sir Edward Poynter may be said to have been marked out by destiny to occupy the highest positions England has to offer to artists, and from those early days of great promise, when he met Frederick Leighton in Rome, to the time when his famous picture *Israel in Egypt* appeared on the R.A. walls, his career has been one continuous march onwards to the appointments that followed, as Slade Professor of Fine Arts, National Director at South Kensington, Director of the National Gallery, and finally the Presidential Chair at Burlington House. Yet those who know him are agreed that he never sought fame, preferring to work along quietly and sincerely for art's sake. Of a deeply reserved and retiring disposition, he is temperamentally opposed to notoriety of any kind. Fame and honours have come to him abundantly because of certain conspicuous qualities, exceptional ability, and untiring industry. He has never evaded responsibility, and though it has been his lot to succeed men of the highest qualifications, he has not only proved his capacity as their successor, but has also amply justified the confidence reposed in him. Notwithstanding the urgent claims of public duties, few painters have produced so many and varied works as he has, and in the evening of life he is still painting pictures, when it is interesting to note that he has reverted more and more to his favourite early medium, that of water-colour, also, that though primarily an historical figure-painter, he yet has a strong leaning to landscape work; many a leisure hour during the past summer has been spent immortalizing the endless subjects to be found in his old-world garden in Kensington, two of which are to be seen in the illustrations.

Sir Edward Poynter inherits his artistic gifts from both sides of his family. His father, Ambrose Poynter was an architect, and his mother was the granddaughter of Thomas Banks, R.A., the sculptor. Those who are interested in heredity can find a confirmation of their theories in Sir Edward Poynter, for his art shows a distinct leaning to these two branches of the Fine Arts, his feeling for design being both monumental and sculpturesque.

Sir Edward was born in Paris in 1836, and spent his childhood in a house at Poets' Corner, Westminster. He entered Westminster School, but on account of extremely delicate health was removed to Brighton College. For the same reason he had to forgo a University career later, and at sixteen was ordered to winter in Madeira, where he was under a tutor. It was here that he formed his taste for water-colour sketching under Mr. Thomas Shotter Boys. The following year was one of the most eventful in his life, when, at the age of seventeen, he met Frederick Leighton in Rome, and a lasting friendship was formed between the two future Presidents. During those halcyon days, as they worked together in Leighton's studio, Poynter was not long in deciding to specialize in figure-painting. His first studies towards this end were pursued at Leigh's Academy in Newman Street, whence he migrated to Dobson's Studio, and afterwards to Paris. Here he worked at Gleyre's Studio for three years, having amongst his fellow-students George du Maurier and Whistler.

On leaving Gleyre's, he started a studio of his own, with Du Maurier, Lamont, and Thomas Armstrong. In later years Du Maurier made this studio the scene of "Trilby," Lamont being "the Laird," but whilst Sir Edward says it was a faithful picture of student life in Paris, "Trilby" was solely a creature of the imagination. He did not exhibit in London till later, and then (let the unsuccessful aspirant for Academy honours note this) his first picture, called *Heaven's Messenger*, was rejected, though two years later it was accepted and hung, as was also a study called *A Bunch of Blue Ribbons*.

It would be beyond the scope of this article to trace Sir Edward Poynter's subsequent career as a painter through all its stages. Perhaps no contemporary painter's works are so widely known to the public as Sir Edward Poynter's. His art has found its way all over the world into public galleries and private collections, and no pictures have been more often reproduced in photography than his oil paintings. This remark, however, does not apply to his landscapes in water-colour, with which we are here more particularly concerned.

Water-Colour Paintings by Sir Edward Poynter, P.R.A.

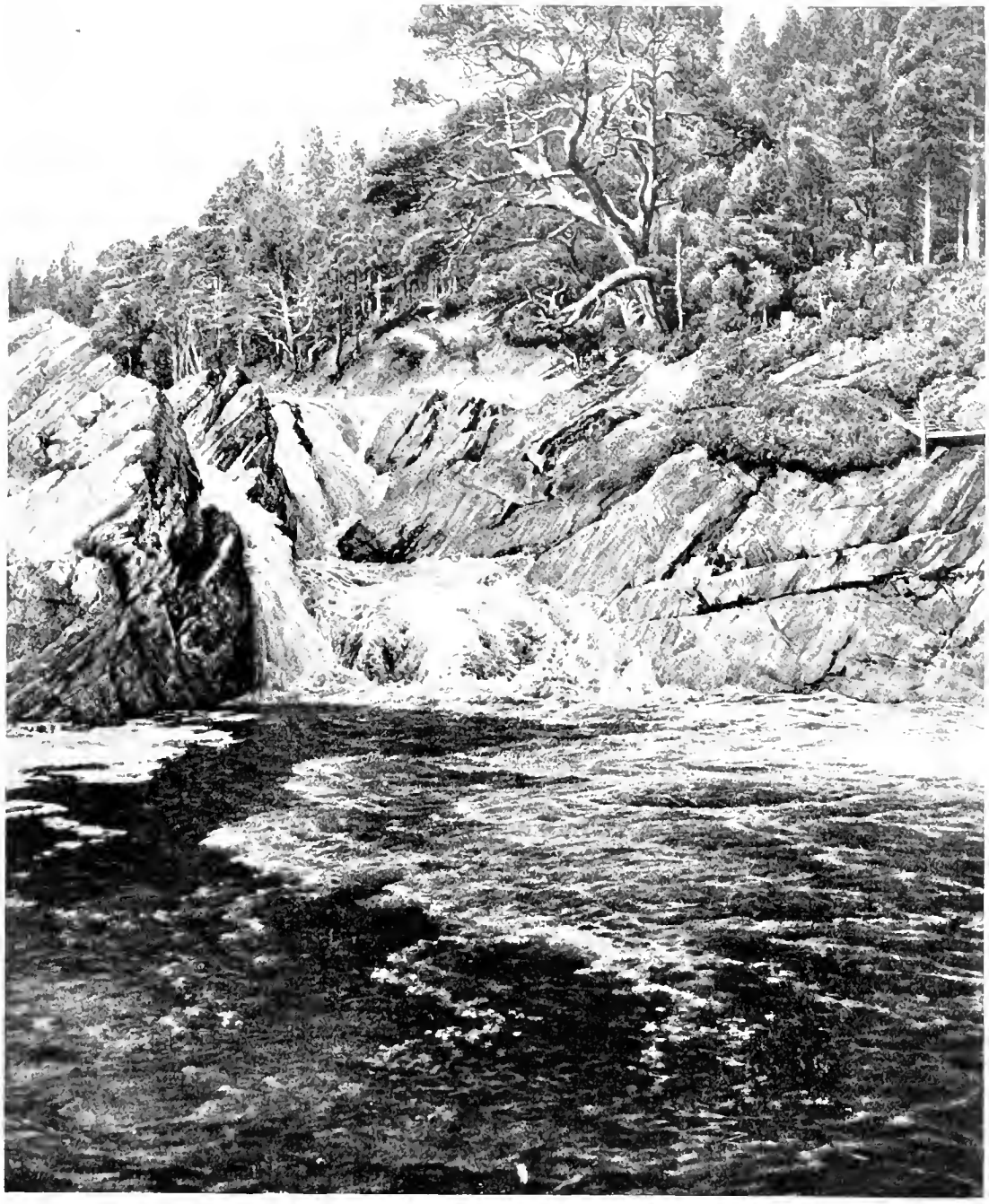
Sir Edward Poynter's love of nature and profound knowledge of plant life enable him to see and feel a keener enjoyment in landscape art than the generality of artists, and his pictures are evidently the expression of his own sincere joy in the beauty of nature. Amongst the distinguishing qualities of his art is his purity of aim, the outcome of his admiration for the ideal and beautiful, and so strongly is this trait in evidence that one feels how impossible it would be for him to select an ugly subject from choice, or to consent to paint one. He has the power to study and analyse exhaustively the materials he has gathered from nature with a scholarly discretion in the use of them which gives distinction to his art, whilst a sound knowledge of draughtsmanship and a sense of refined and beautiful colour enable him to carry out his ideas very rapidly.

The picture called *In the Sunshine*, reproduced in colour, was painted in Italy at the Villa d'Este. The figure is that of a young American lady who accidentally became Sir Edward's model through standing in the sunshine near the spot where he was painting. She made such a charming addition to the scene, dressed all in white, that he asked if he might make this sketch of her. The whole aim of the picture was to get the effect of the sunlight with its brilliant reflections at noontide. He considers a picture should be full of interest, from corner to corner, as far as the painter can succeed in making it so, and also that it should be painted under the effect of light which gives it its most characteristic aspect, and the romantic feeling of his subject is ever insisted upon.

The Castle of Europe on the Bosphorus is a study in light and shade which leaves nothing to be desired. The rugged grey steps, the brown roofs of the town, and the sunlighted foliage lead up to the castle keep and battlement, with its massive round tower in pleasant relief against a light-toned sky. As it stands in its security like "a strong man armed whose goods are at peace," it is the realization of the very spirit of this ancient stronghold, and it is an example of what good composition can do.

Beautiful indeed is the fair island scene he painted in Italy, *Isola San Giulio, Lake of Orta,*

"DUART CASTLE, ISLE OF MULL." BY SIR E. J. POYNTER, BT., P.R.A.



"FALLS OF THE CARRON, GLENALVIE"
BY SIR E. J. POYNTER, BT., P.R.A.

"THE CASTLE OF EUROPE ON THE BOSPHORUS"
BY SIR EDWARD J. POYNTER, BT., P.R.A.

"MIDDAY ON LAKE COMO"
BY SIR E. J. POYNTER, BT., P.R.A.

a fairylike island surrounded by blue water, with picturesque houses nestling on the shore, and the mountains in the distance seen through a mist of pearly grey, giving a touch of mystery to the scene. Sir Edward is particularly happy in catching the true atmospheric tones, and a certain serenity of outlook and restrained colour ensure the sense of repose which is characteristic of his landscapes.

The same qualities and strong composition are evidenced in *Cypress Avenue, Villa d'Este*, where no figures or sign of human life distract attention from the grave majesty of the sombre cypress-trees, emblems of mourning, and the mountains wrapped in mist. As an example of aerial perspective and simple dignified design it cannot fail to attract the attention, whilst each tree, painted with an intimate knowledge, has its own individuality.

Another graceful souvenir of days spent in Italy is the *Midday on Lake Como*. There is something very fascinating in the vivid impression of sunlight which permeates the scene, and the feeling of stillness which pervades the whole atmosphere. There is a fascination in the tall slender tower of simple design which breaks the horizontal line of the distant shore, while the ilex-trees and sunlit houses in the foreground complete a charming picture.

The Falls of the Carron, Glenalvie, a memory of Sir Edward's holidays in Scotland, presents a different subject, suggesting hurry and movement, and the noise of falling water as it tumbles from its rocky height. As a colour-scheme it is convincing; one feels the weight of the water, the deep tones of which are relieved by the foam-crested currents seen dispersing as it mingles with the river. The rugged character and greyness of the rocks forms an excellent contrast to the mass of Scotch firs outlined against the sky.

A subject which might well appeal to the painter is *The River Carron, Ross-shire*, a grand sweep of open and breezy country through which the river winds like a broad silver ribbon. To show this fully Sir Edward has made the line of horizon high, with the dark masses of trees acting as a foil to the distant range of hills beyond. In the distribution of masses he has

"A KENSINGTON GARDEN" BY SIR E. J. POYNTER, BT., P.R.A.

"CYPRESS AVENUE, VILLA D'ESTE"
BY SIR E. J. POYNTER, BT., P.R.A.

shown his skill, and the lines of the composition are very restful and pleasing.

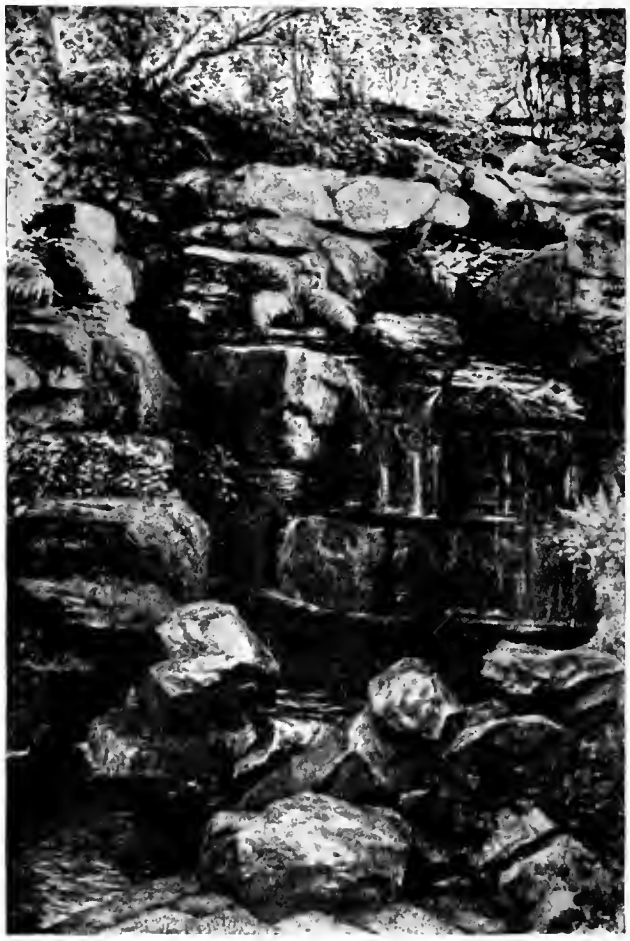
Duart Castle, Isle of Mull, with its low-lying shore and faintly expressed hills, so distant that they almost merge into the sky in tone, is a subject so difficult to render that it would baffle most people who attempted it. A boat in the foreground and the small figures engaged in pulling it on to the little pier are the sole reminder of any sign of life in this unbeaten track of Scotland, yet those who know the spot with an intimate knowledge wish that they could have seen it with the insight now revealed.

Exhibited in the Academy last year, *A Kensington Garden* is a beautiful presentment of Sir Edward's garden, showing the effect of the morning sun between eight and nine o'clock. Gardens are proverbially difficult to render, but Sir Edward has given us an example of what can be done with sunlight scintillating upon many different trees and shrubs.

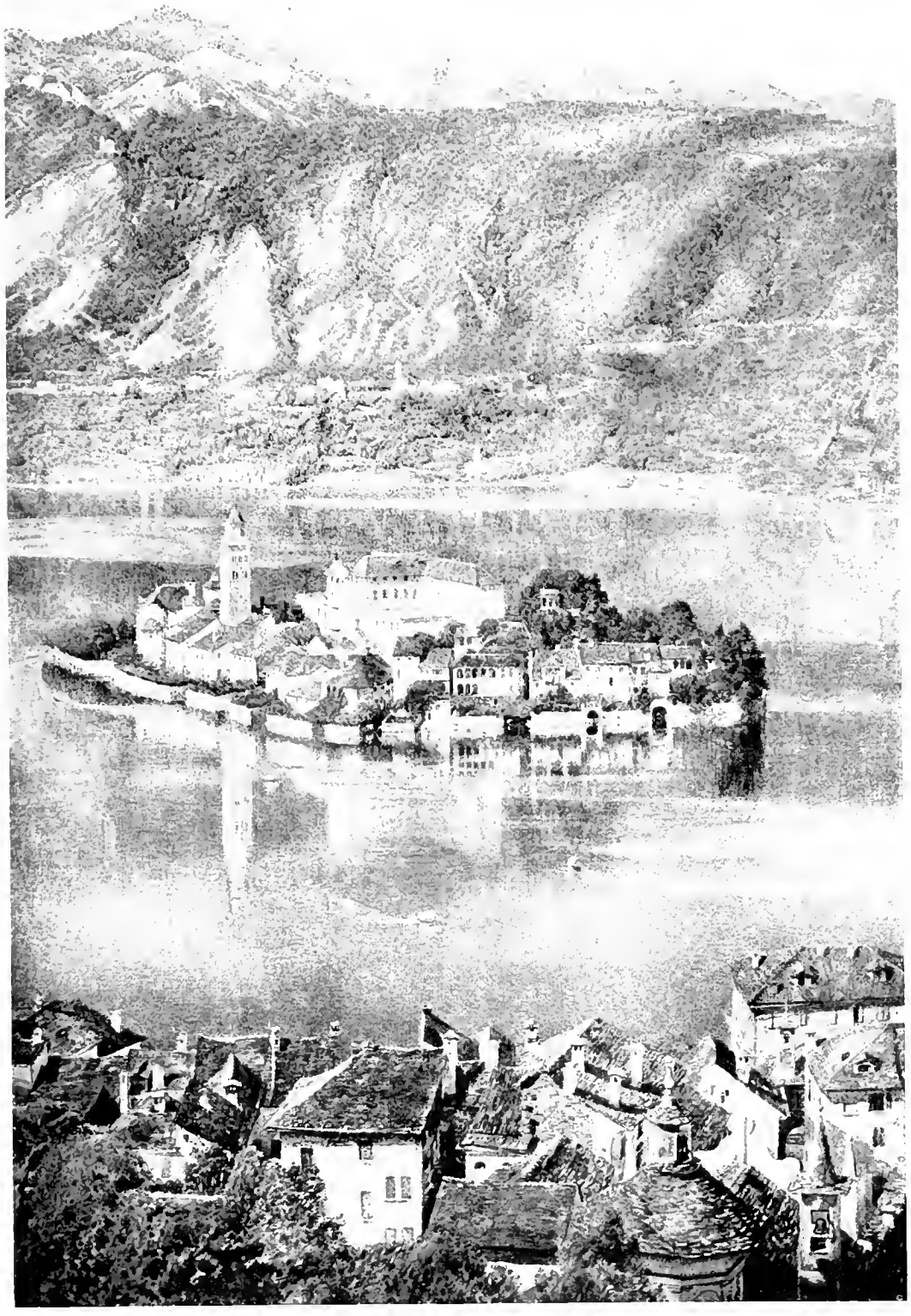
Another charming spot is the President's *Rock Garden*, of which an illustration is shown. He has painted it with the shimmer of sunlight on the young trees above, relieving the dark-toned rocks and water which lies in shadow. When the daffodils and spiræa are in bloom it is transformed into a fairylike bower, which would make a fitting background for one of Sir Edward's mermaid pictures.

The President's garden might well be in the heart of the country, instead of Kensington. Enclosed by fine old trees, long stretches of lawn lead to winding paths and leafy walks. Roses growing in rich profusion on pergolas and beds of old-fashioned fragrant flowers flourish gaily, so that his garden is one mass of blossom throughout the summer. Flowers are so much a hobby with Sir Edward Poynter that perhaps if he had never specialized in art he might have been an eminent botanist and horticulturist His house, too, reflects the tastes of its owner, and includes the many rare and beautiful objects of art attractive to the scholar and artist mind.

As Director of the National Gallery Sir Edward has done much for art in purchasing such examples of the Italian School as Mantegna's *Agony in the Garden*, the *Vision of St. Eustace* by Pisarro, the sublime *St. Gerome in his Studio* by Messina, and Perugino's superb *Baptism of Our Lord*. *The Legend of St. Giles* is a valuable Flemish addition to the Gallery, with such Dutch Masters as Jan Steen, Van der Meulen, and Birck Hyde, besides our first example of Goya and the English Cotman. Special reference must be made to Albert Dürer's portrait of his father, as until then this master was unrepresented in the National Gallery. Sir Edward's knowledge of the Old Masters is profound, and his opinion was sought in the recent exciting case of the reputed Romney picture. Amongst a variety of theories and opinions, his judgment proved to be correct, and the result of the trial showed



"ROCK GARDEN" BY SIR E. J. POYNTER, BT., P.R.A.



"ISOLA SAN GIULIO, LAKE OF ORTA. WATER-COLOUR BY SIR EDWARD J. POYNTER, BT., P.R.A.

"THE RIVER CARRON, ROSS-SHIRE"
BY SIR E. J. POYNTER, BT., P.R.A.

clearly that the practitioner in paint is best able to detect the technique and style of another painter.

As Slade Professor of the Fine Arts Sir Edward wrote a valuable book called "Ten Lectures on Art," which has proved helpful to the student and artist, and in which he has admirably refuted Ruskin's false arguments against those two supremely great masters Michael Angelo and Tintoret. His views on art and teaching are invaluable as the result of close association with the greatest workers and thinkers of his time, apart from his own personal experience.

His whole heart is centred in his Academy, and he has upheld the high position of President throughout twenty years with dignity and honour. Unmoved he has seen during a long life many cults and cliques spring up and wither away because their foundations were built upon sand and had no root. For men with a strong purpose of their own in view are never drawn aside by the passing fashions and caprices which arise and decline in art; and with a definite message to give to the world, they are not likely to borrow from others the language with which to express that message. Sir Edward Poynter began his life's work when the dreams of youth had more modesty and reverence for art than to-day, and his vision of the ideal and the beautiful has never been obscured for one moment. In giving his best to others he may be said to have fully realized the true guerdon of those who, in working faithfully, put themselves into possession of a great and enlarging happiness.

ISABEL G. MCALLISTER

THE RECENT WORK OF GILBERT BAYES. BY CHARLES MARRIOTT

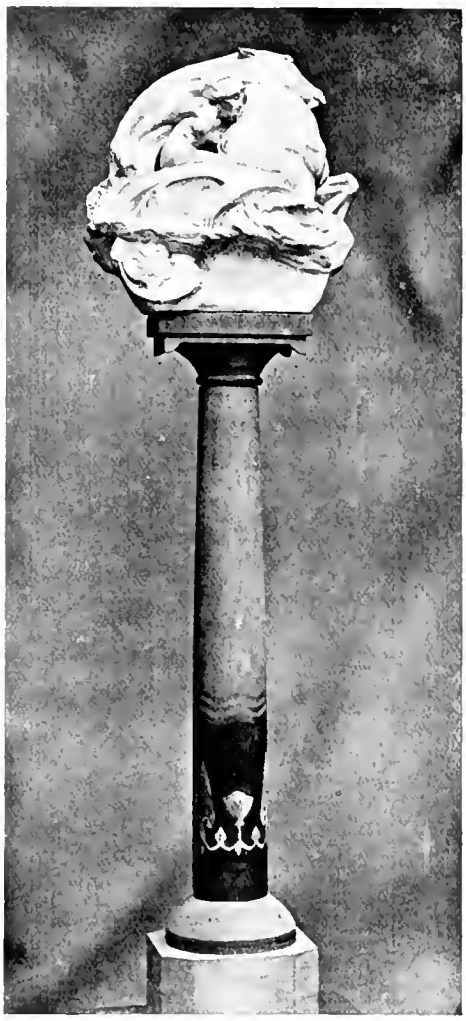
THE decline of art began with the advent of the professional artist as distinct from the craftsman—painter, carver, glazier, or whatever he might be; and it is to men like Mr. Gilbert Bayes that we must look for its revival. He has the two chief qualifications for the purpose: a keen sense and trained understanding of materials, and an imaginative grasp of all the circumstances and conditions for which the work is intended.

These points are insisted upon because the time is ripe for a stricter consideration of the place of the artist in the community than was

"THE LATE MAHARAJAH OF BICKANEER." OVER LIFE-SIZE STATUE EXECUTED IN MARBLE FOR BICKANEER. BY GILBERT BAYES

"WAR." ONE OF A PAIR—"WAR" AND "PEACE" TO BE EXECUTED IN BRONZE FOR THE NATIONAL ART GALLERY, SYDNEY, NEW SOUTH WALES. BY GILBERT BAYES.

common in the recent past. In the future artists will be more necessary than ever; but, except from the dealer's point of view, which is essentially anti-social, there will be less need for the artist who merely paints pictures to hang anywhere, or carves or models pieces of sculpture with, in the structural sense, no visible means of support. It does not follow that all future art must be "applied" art, but if art is to play its proper part in the work of reconstruction there will have to be a much closer connexion between it and the material circumstances of life as it is lived. In practice this amounts to nothing more than renewed recognition of the dependence of all the arts on architecture; and therefore one speaks of it as a "revival" and not as a new invention; and Mr. Bayes will help it on because he belongs to the comparatively small class of artists who have never lost sight of the dependence. In everything that he designs, useful or ornamental, there is a tacit recognition of the house; using the word "house" to include every sort of building, sacred or secular, public or private, and regarding the garden as an architectural feature.



"THE SEA-KING'S DAUGHTER." MARBLE GROUP ON RED STONE STEM. BY GILBERT BAYES

(Purchased by the National Art Gallery, Sydney, N.S.W.)

Some such preliminary is needed in order to place the work of an artist like Mr. Bayes. He is a sculptor not merely in the sense of making "statues and busts," but in the sense of working in plastic materials with some definite relation to the useful or ornamental purposes of contemporary life in view. When you go into his studio you are struck by the variety of materials and the wide range in scale, from the miniature to the colossal; in conversation with him by the number of factors he takes into account in considering the artistic problem. This last is important, particularly in England and in view of the future. English art has never been lacking in imagination, invention, or technical skill; where it has done itself less than justice is in the nice application of means to end. In this, of course, it has only shared in the general English neglect of organization; but beyond that there seems to be an idea in England that in art as in morals you ought not to consider the question of practical advantage to the community.

The virtue that distinguishes the work of Mr. Bayes in general might very well be called that of artistic organization. Everything is considered; not only the nature of the material and the character of the architectural background or surroundings, but climate, conditions of life, and even the artistic perceptions of the people who are most likely to be brought into immediate contact with the work. This last raises the much debated question whether or not an artist ought to consider his public, and Mr. Bayes is to be congratulated on his courage in answering it in the affirmative. It would be a good thing for both art and literature if

"THE FOUNTAIN OF THE VALKYRIES.
(IN BRONZE, MARBLE AND MOSAIC)
BY GILBERT BAYES

"SIGURD." STATUETTE IN BRONZE, ENAMEL, AND MARBLE BY GILBERT BAYES

it were taken for granted once for all that nothing is too "artistic" for the ordinary person if it is done in terms that he can understand. In nine cases out of ten when a work of art or literature is "over the heads of the public" it is because the artist has been too lazy, conceited, or incompetent to translate his conception into intelligible terms; and to that extent the work is inartistic.

Broadly speaking, the difficulty of the public is over the question of realistic representation. The ordinary person likes to be able to see what the work is all about; and the problem for the artist is to let him see it without neglecting design or violating the nature of the material employed. A slight acquaintance with the work of Mr. Bayes is enough to show that this is a problem that he is always considering, and that his work owes a great deal of its artistic interest to the solutions attempted, generally with success.

In his case the problem is made all the more difficult on the technical side by the fact that he is before everything an illustrator. Lest the description be misunderstood, illustration in art is only a term of reproach when the medium is sacrificed in the process. Most of the good things in art, particularly British art, from illuminated missals and stained-glass windows to the paintings of Ford Madox Brown, are in fact illustrations; and, speaking generally, when British art abandons illustration it says nothing at all. In sculpture, of course, the task of the illustrator is complicated by the very definite and even stubborn character of his materials. Unless he is to let down the business of art to the level of waxworks he has to reconcile intelligible representation with the characteristic treatment of stone or bronze or wood or plaster as the case may be. Leaving out ideas as beyond his control, his rank as a sculptor will depend upon the success of the reconciliation.

The general character of the works reproduced here is enough to show that Mr. Bayes is very little concerned with abstract ideas. Even when he attempts a symbolical figure he gives it a local name or character. Thus, in *Romance* he employs the accepted symbols of questing knights, and in *Destiny* he relies on classical allusion. All this is to the advantage of intelligibility with no prejudice to art. The

"ARTEMIS" (BRONZE AND ENAMEL) BY GILBERT BAYES

"ST. JOHN THE BAPTIST" FOUNTAIN FIGURE IN BRONZE. BY GILBERT BAYES

(Garden of Merchant Taylors' Company, City of London)

Aldeburgh Memorial, *The Water Cart*, and, though to a less obvious extent, *The Fountain of the Valkyries* all belong to the class of good illustrations. Their merit is that they are illustrations in terms of the material employed; and, in *The Fountain of the Valkyries* at any rate, there are several materials in the same work. In each case the idea is illustrated clearly and simply, with the addition of appropriate and easily understood emblems—as the corn and wine in the Aldeburgh Memorial—and both in the general form of the work and in technical treatment the character and habit of the material is scrupulously observed.

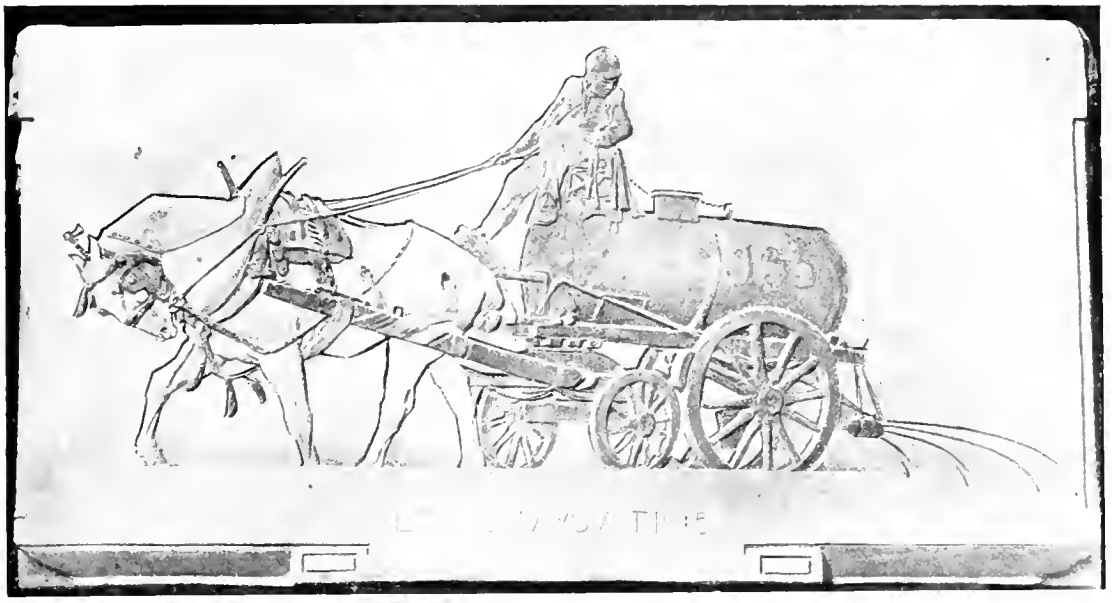
It will be seen that in his translation of life into terms of marble or bronze or plaster, Mr. Bayes does not depart very far from a naturalistic treatment of form. This is particularly evident when the design approaches the linear in character—as in the Aldeburgh Memorial and *The Water Cart*. Personally I would like to see the translation carried further. Whether the aim be illustration or expression of an idea, it seems to me that the final effect should be that the material itself had conceived the subject; and I can't help feeling that marble or plaster would conceive things in rather more formal terms than Mr. Bayes allows. Some of his designs, *The Water Cart*, for example, look rather applied to the material than conceived in it. Nor need there be any loss of intelligibility. It is astonishing what an amount of simplification the ordinary person will stand without losing reality, provided the artist keeps a strong hold of essential form and at the same time brings out the character of the material. The child's wooden horse on wheels, of the flat-headed, barrel-bodied variety, is a good example. But the degree of simplification preferred is governed so much by the whole mental make-up of the individual that it would be rash to generalize. A great deal depends, too, on whether the artist approached the art of sculpture first as a designer or as a craftsman in a particular substance. A man who has graduated in the stone-mason's yard, so to speak, will naturally trust more to the material and be content with only a complimentary reference to nature. In everything done by Mr. Bayes there is at least full recognition of the material, and there are hints that his progress will be towards a bolder faith in its idiomatic expression.

"ROMANCE" (MARBLE). BY GILBERT BAYES

On the vexed question whether or not the sculptor should carve his own stone or marble Mr. Bayes takes the common-sense view. The question is not really so vital as might appear. So long as the work is conceived and carried out in terms of stone or marble carving the question whether the sculptor did it all himself or employed assistants—or even machinery—is comparatively irrelevant. Granting a preference for naturalistic representation, the handling of marble in *Romance*, *The Sea-King's Daughter*, and *The Fountain of the Valkyries* is characteristic enough. In bronze, as may be seen in *Sigurd* and *Artemis*, sympathy with the material is still more happily expressed. There is full enjoyment of the plasticity of bronze and its capacity for extension, but everything is articulated and not merely fumbled into shape.

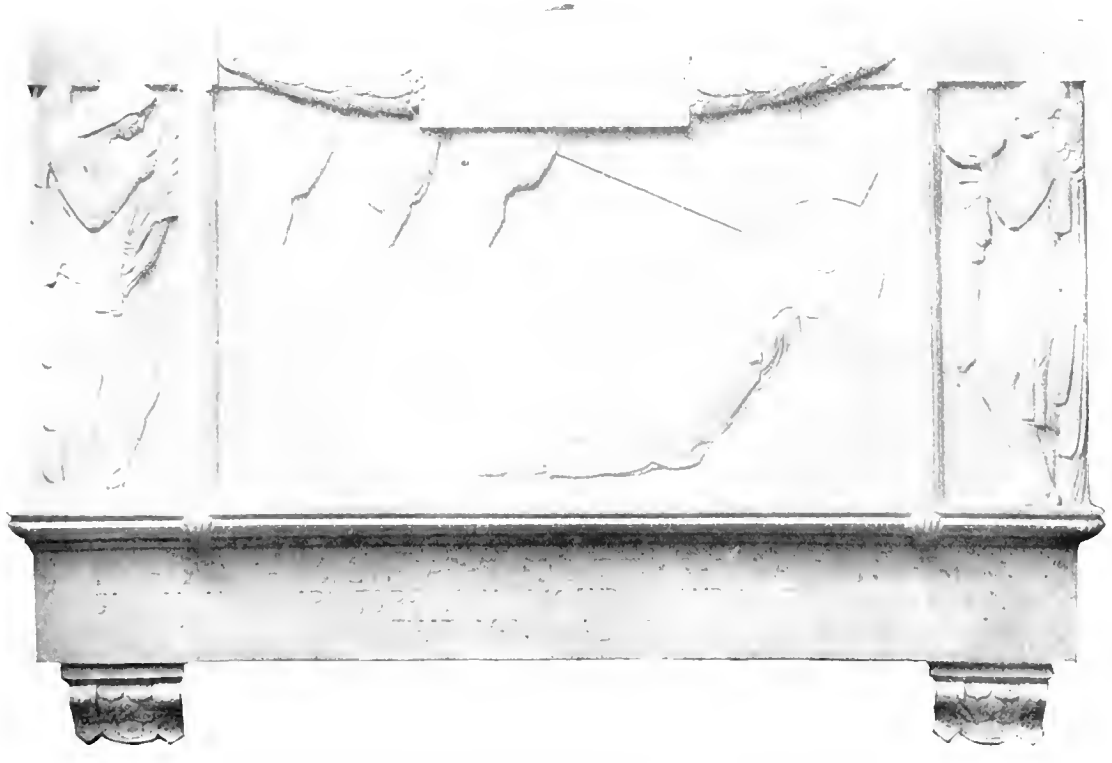
The Lectern for the Royal Savoy Chapel, in

LECTERN IN BRONZE, ENAMEL AND MOSAIC TO BE PLACED IN THE ROYAL SAVOY CHAPEL, IN MEMORY OF LAURENCE AND MABEL IRVING. BY GILBERT BAYES.



"THE WATER CART" (RELIEF INCISED AND COLOURED) BY GILBERT BAYES

memory of Laurence and Mabel Irving, deserves particular attention because it gives us an opportunity to see how Mr Bayes meets a question of practical utility. The idea of support could hardly be expressed with greater economy, and yet there is a certain generosity



WAR MEMORIAL IN MARBLE TO BE PLACED IN ALDEBURGH CHURCH, SUFFOLK BY GILBERT BAYES

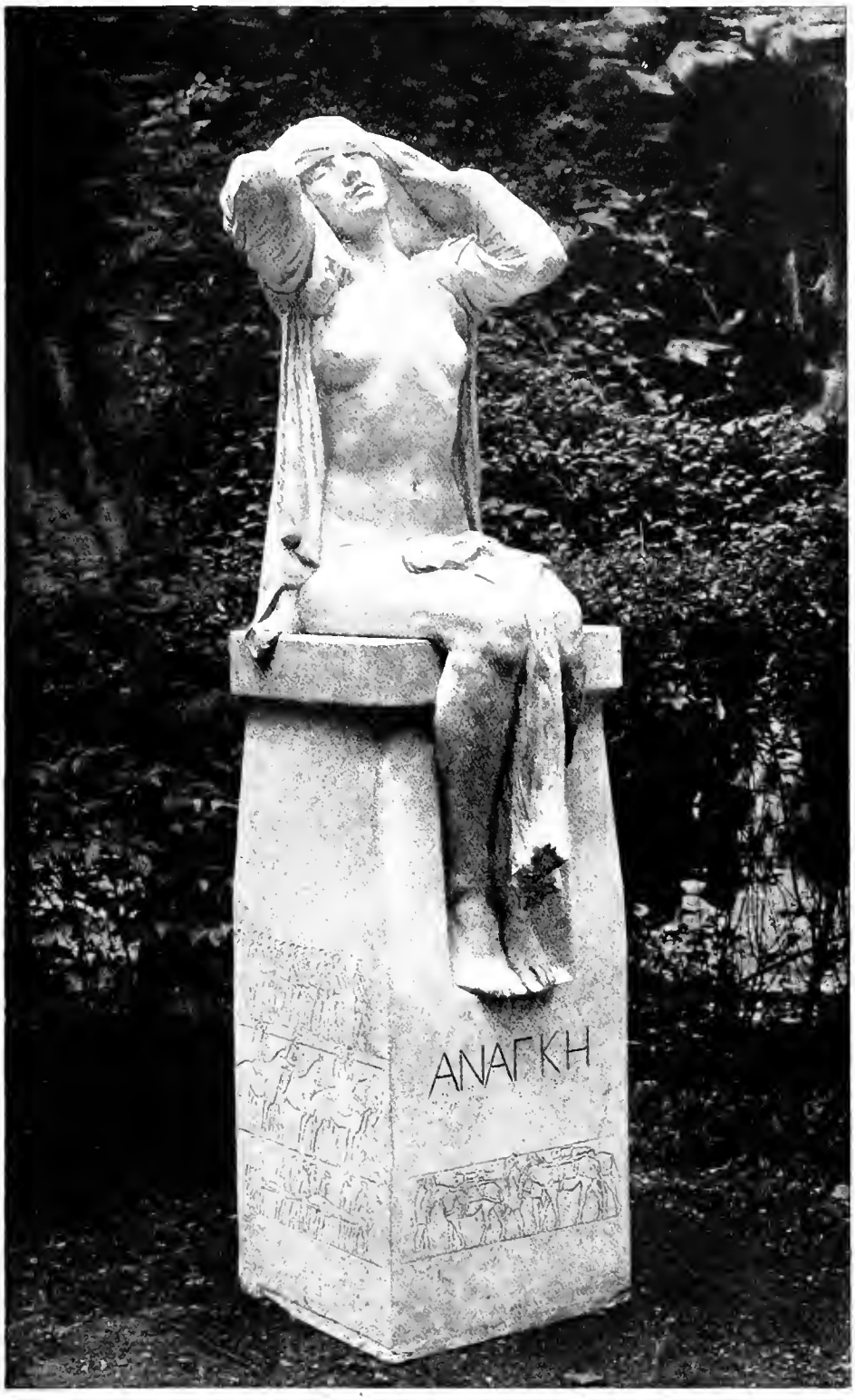
in the branching above as if to suggest the moral gravity of the book supported. The sources of light are made important, every turn of the structure is properly emphasized, and the decoration is relevant not only to the design but in symbolical meaning. The symbolism, moreover, has just enough reference to the manner of death of the persons commemorated.

This work, too, bears on the important question of colour in sculpture. It is not merely that Mr. Bayes likes working in coloured materials, but that his frequent use of them illustrates his unusually keen sense of the relationship between art and the conditions of life. To put it shortly, this is not a white-marble climate. Nor is this a new discovery. Putting on one side the doubtful origin of a classical tradition that the Greeks never intended, since it seems pretty evident that Greek marbles were highly coloured, the white-marble statue is a modern heresy in England. It has no sanction in the past. The British school of sculpture is a school of native stone, bronze, lead, and coloured and gilded wood and plaster. So that in his use of coloured materials Mr. Bayes is as traditional as he is mindful of a climate in which every touch of colour is welcome.

Not more than passing reference can be made to the work of Mr. Bayes on the colossal scale; to his *Maharajah of Bickaneer* and the equestrian figures of *War* and *Peace* for the New South Wales Art Gallery; because reduced illustrations do not really give an opportunity for judging work in which scale is a factor. But the pictures are enough to show that Mr. Bayes can rise to the conditions; can enlarge the style as well as the size of his work, and amplify his contours to meet the effect of outdoor illumination in a clear climate.

When all the qualities of his work are considered—his imagination and taste as a designer, and his tact and skill as a craftsman—one comes back to his unusually keen sense of artistic organization, of the nice adaptation of means to end, of the place of the artist in the community in respect of both material and social conditions. In view of the future this is extremely important. Imagination is a gift, and skill comes with practice; it is in their application to the needs and conditions of contemporary life that the artist can "pull his weight" in the work of reconstruction.

"THE WEALTH OF THE EARTH" (STATUETTE GROUP IN BRONZE) BY GILBERT BAYES



"DESTINY." BY GILBERT BAYES

THE FIFTY-SIXTH ANNUAL EXHIBITION OF THE ROYAL GLASGOW INSTITUTE OF THE FINE ARTS.

AS all the world knows, art has at all times been the handmaid of war, embellishing its weapons, portraying its heroes, and commemorating its triumphs; but it has remained for this matter-of-fact age to turn the services of artists to practical account in the very midst of war. Orpen goes to the front to paint the commanders who stand between the Empire and ruin; a Royal Academy Committee turns its attention to *camouflage*; Raemaekers, for all time, pillories the Germans as fighting barbarians; Bairnsfather typifies the marvellous spirit of imperturbability manifested under every circumstance by the British "Tommy"; Muirhead Bone makes characteristically inimitable impressions of the Western "Front"; and Brangwyn, with a group of noted contemporaries, emphasizes the Empire's ideals, resources, and achievements. This brief enumeration takes no note of the services rendered by the multitude of artists enrolled among the fighting forces, nor of those at home who have given us characterizations of our splendid British youth who have so freely offered their lives for country, home, and kin.

Art's connexion with war to-day is close and intimate, not remote and disconnected like Turner's, Orchardson's, Gilbert's, and Gibb's; there is indeed no parallel for the relationship. But even in war-time art has other manifestations, as the current exhibition at the Glasgow Institute testifies. In the seven hundred and forty-six examples of painting, drawing, and sculpture there is much merit, albeit a proportion, as in most exhibitions, calls to mind a well-known couplet adroitly used against a mediocre front bench by Cunninghame Graham in his first speech in the House of Commons.

As usual, the loaned pictures are a centre of

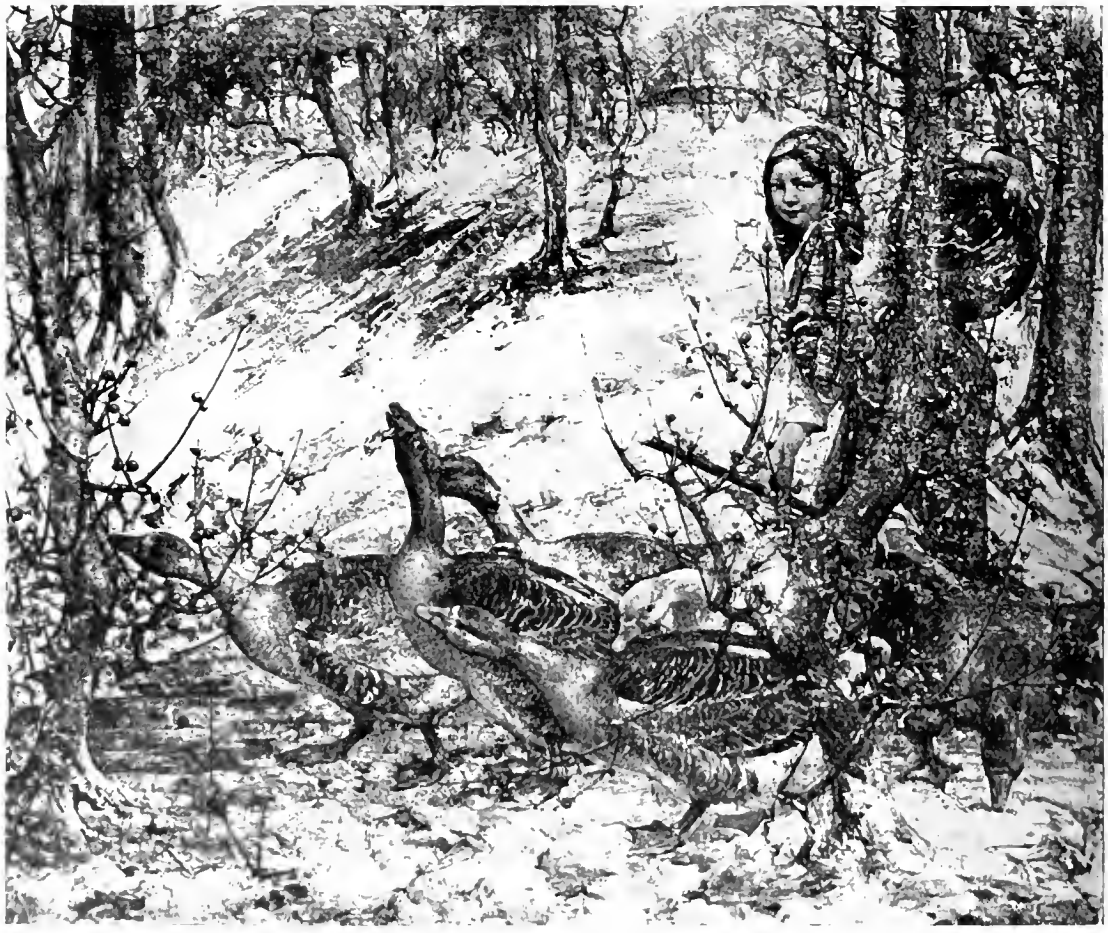
"AFTERNOON" OIL PAINTING BY F. C. B. CADELL

"LIEUT. A. LESLIE HAMILTON, H.L.I."
BY SIR JAMES GUTHRIE, P.R.S.A.

interest, the group including Furse's breezy *Diana of the Uplands*, and Sargent's æsthetic *Carnation, Lily, Lily, Rose*, from the Tate Gallery; a big-scaled Sam Bough; a characteristic Orchardson; a rhythmic McTaggart; a sensitive Macaulay Stevenson; a richly toned Brangwyn; a subtle Nicholson, and others.

In portraiture, two young uniformed soldiers, by Sir James Guthrie, P.R.S.A., stand out prominently, *Flight-Commander the Lord Doune, M.C., R.F.C.*, and *Lieutenant A. Leslie Hamilton, H.L.I.* No descriptive gift could adequately convey the subtle characterization in the President's two portraits; there is a psychological quality that defies analysis, together with an artistry that makes them distinct from mere portraiture at its best. In the easy, natural sketch portrait of the young Lieutenant, the artist seems to strike an intimate note. In a uniform which but for a touch of red, black, and yellow in its accessories gives a complete monotone in brown, the young subaltern stands the very embodiment of flesh and blood. There are other interesting portraits by Walton, Orpen, Greiffenhagen, Lavery, Henry, Roche, Fiddes Watt, William Findlay, Somerville Shanks, J. B. Anderson, and others, and a delightfully naive sketch, decoratively pleasing, of a youthful maiden, by Norah Neilson Gray.

F. C. B. Cadell, soldier artist, has not in time of stress lost his fine sense of colour. *Afternoon* is a fresh, vigorous, decorative treatment of a familiar theme; it comes upon the beholder like a breath of country air, particularly by reason of its propinquity with much that is æsthetically ordinary and commonplace. Black and white and emerald green is no novel combination—it was a favourite with the Empress Josephine; but even French artists of Napoleonic times could not play with it as does Cadell, who is doing good service, at a



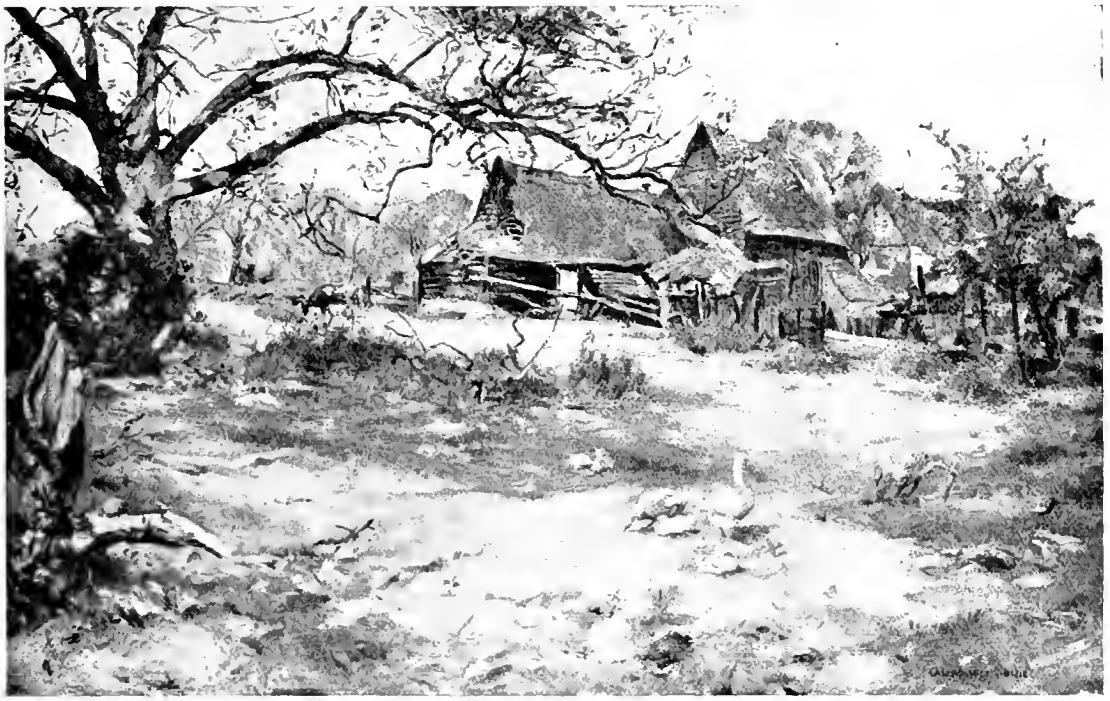
"A GAGGLE O' GEESE" OIL PAINTING BY E. A. HORNEL

"MOORLAND PASTURE" OIL PAINTING BY A. R. W. ALLAN

time of depression and gloom, in issuing his sparklingly exhilarating antidotes.

A. R. W. Allan has a penchant for pastoral subjects; he lives the country life. His *Moorland Pasture* is a thoughtful, sincere, realistic impression of incident and environment with which he is intimately familiar.

E. A. Hornel makes rare departure from



"SPRING" OIL PAINTING BY ALEXANDER ROCHE, R.S.A.

"SPRING IN AYRSHIRE" OIL PAINTING BY GEORGE HOUSTON, A.R.S.A.

charming nymphs in leafy bower, or by seashore with roses and butterflies, and he seldom renders a seasonal subject when there is dearth of colour in the land. His *Gaggle o' Geese* is a huge canvas, every inch covered with the unique Hornel texture, all interesting, but the glorious summer colour was meant for Hornel, and he is riotously happy when the flowers are in bloom.

Alexander Roche, R.S.A., is doubly represented, by a delightful self-portrait, which has become the property of the Scottish Modern Arts Association, and by a sensitive rendering of *Spring*. Than this latter, there is no more interesting work in the exhibition; it is the triumph of an artist of indomitable courage and resource in face of difficulties that would have broken the heart and spirit of almost any man. *Spring* exhales the rhythmic delight of the early season, the atmosphere of the happy time; it is full of delight and the joy of rusticity.

George Houston, after an interval, is again represented, and by a similar subject, but whereas Roche has painted spring at the time when it almost merges into summer, Houston's *Spring in Ayrshire* shows the last lingering traces of winter. Houston paints in the open air, and all the year round, but early spring is his favourite sketching-time; and in a charming Iona sketch he reminds the art lover that he has other sketching-grounds besides Ayrshire.

E. A. Walton, P.R.S.W., shows a characteristically interesting landscape with great spreading tree and cerulean sky, all in the master's unmistakable technique.

W. A. Gibson has another French landscape, unsurpassed in compositional charm and quality. No artist paints with a surer purpose, no work leaves his studio until all that matured idea and proved technique can command has gone into it. There are things in the exhibition giving the impression of being well started but stuck, and the show would not have suffered if the selecting committee had returned them

to be finished. Gibson's work, on the other hand, always bears the stamp of completion.

Two pictures by young Glasgow artists are worthy of more than passing notice—*George Square*, by Andrew Law, a hugely difficult subject, treated with infinite care and ability; and *The Red Parasol*, by Somerville Shanks, a still-life study of subtlest quality.

There remain to be added a few words about the water-colours, though many sentences might be written on a Crawhall gem that gives distinction to the section—*The Duck Pond*, lent by a fellow-artist, J. Whitelaw Hamilton, who greatly prizes it. There are charming drawings by W. Russell Flint; a clever figure-study by Mrs. Laura Knight; an interesting Egyptian drawing by A. B. McKechnie; a liquid Marine sketch by A. K. Brown, R.S.A.; an animate portrait study by James Paterson, R.S.A., and a delightful fantasy by F. Cayley Robinson.

The modelled section, while making less insistent appeal, is worthy of more attention than it receives, placed as it is in an unhappy position.

J. TAYLOR.

STUDIO-TALK.

(*From our own Correspondents.*)

LONDON.—When referring last month to the joint exhibition of the Royal Society of Portrait Painters and the Royal Society of Miniature Painters at the Grafton Galleries, the time available did not permit of our including the four illustrations we now give from that display, namely, Mr. Skipworth's admirably composed and in point of colour entirely agreeable *Costume Study* of Miss Evelyn Lichfield; Miss Kimber's *Mater Christi* and illuminated *Prayer*, and Miss Pocock's triptych in stained wood and gesso. Miss Kimber is an old student of the Brighton Municipal School of Art, where the art of illumination in which she excels has always been cultivated with signal success; and Miss Pocock was until recently at the Polytechnic in Regent Street, London, where decorative woodwork attracts an enthusiastic following.

Miss Bess Norriss (Mrs. Tait), whose work we

"COSTUME STUDY" BY F. MARKHAM SKIPWORTH

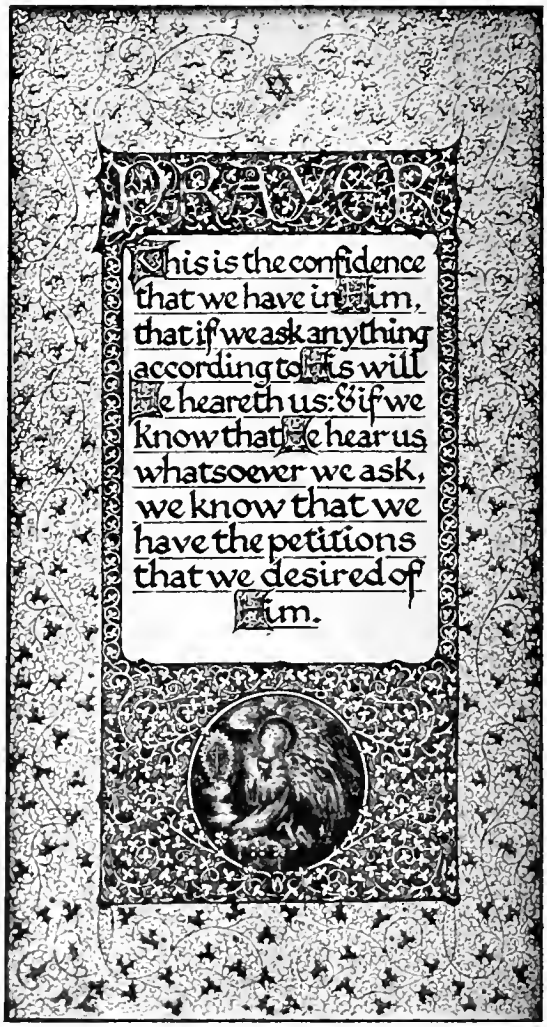
(*Royal Society of Portrait Painters*, 1917)

"MATER CHRISTI" BY MISS S. V. M. KIMBER
(*Royal Society of Miniature Painters*, 1917)

have on a previous occasion illustrated, is a member of the Royal Society of Portrait Painters, but the two drawings we now reproduce were not among the things she showed at the Grafton Gallery recently, the *Autumn Portrait* (done on ivory), which forms one of our supplements this month, having been exhibited early last year with the National Society of Portrait Painters at the Grosvenor Gallery; and *The Chinese Costume* study (p. 122) at the International Society's exhibition a few months earlier. Mrs. Tait belongs to the group of Australian artists who have settled in this country, and besides the larger scaled figure-subjects which she handles with much feeling and freedom, she displays a marked gift for miniature painting.

We have also on various occasions in these pages and in our "Year-Book of Decorative Art" illustrated or referred to work by Miss Florence Steele, who enjoys a well-deserved reputation as a designer and worker in metal, the multifarious decorative uses of which she has exploited with much success. That her work as a designer is not restricted to metal is evidenced by a recent commission for a monument, which we illustrate on the opposite page. This monument was designed for erection over the family grave of Mr. Waddell, of Glasgow, and has been carried out in Hoptonwood stone.

Following the Portrait Painters, three other "Royal" societies have opened their doors for the exhibition of pictures and drawings by their

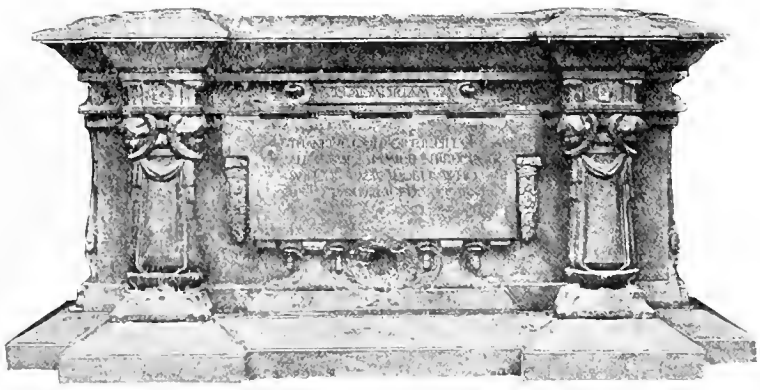


ILLUMINATED TEXT BY MISS S. V. M. KIMBER
(*Royal Society of Miniature Painters*, 1917)

TRIPTYCH IN STAINED WOOD AND GESSO. BY MISS HILDA JOYCE POCOCK

(*Royal Society of Miniature Painters*)

members and associates. The British Artists, in Suffolk Street, have nothing on this occasion from their president, Mr. Brangwyn, to help their well-arranged display, and lacking, too (apparently as the result of military exigencies), is the animation which recent exhibitions of this society have derived from the work of Mr. E. A. Cox, who, though obviously an admirer of Mr. Brangwyn's methods, has shown marked individual qualities in his work, and especially a more courageous sense of colour than many of the members can own to. It would be difficult to single out any work in the present exhibition as being of outstanding importance, but there are a few paintings—among them Miss Dorothea Sharp's *Daisy Land* and *Shrimps*, and Miss Madeline Wells's *Backgammon Players*—and, as usual, a varied and interesting collection of water-colours and prints, which redeem it from being what would otherwise be a monotonous display. Much the same has to be said of the annual exhibition of the Royal Institute of Oil Painters. Here technical accomplishment is on a somewhat higher plane, but dexterity of craftsmanship is so often applied to trite and commonplace purposes that its results yield little or none of that gratification which comes from work of real inspiration, though maybe of less technical efficiency. "The Old, Old Story" as a title might well be applied to many pictures besides the one to which it belongs, because of the strong resemblance they bear to others



MONUMENT FOR A FAMILY GRAVE. DESIGNED BY FLORENCE H. STEELE

that have hung on these walls in years gone by. Though rather unduly weighted, however, with things of this sort, the exhibitions of this society always contain a fair proportion of work that is worthy of serious attention, and the present show may be said to compare favourably with those of the past in this respect. Mr. Hughes-Stanton's *Autumn Rains*; Mr. Charles Pears' *Below Gravesend—War Time—Moonlight*; Mr. Norman Wilkinson's *H.M.S. Queen Elizabeth in the Attack on the Narrows, Gallipoli*; Mr. Gemmell Hutchison's *Her First Sorrow*; Mr. Oswald Moser's portrait of *Professor Clarke-Gainsford*; and Mr. Tom Robertson's *Peace* are among the more notable contributions to this show. Mr. Lynwood Palmer, whose portraits of race-horses have brought to him an extensive clientele among owners and other patrons of the Turf, makes his debut as a member of the Institute at this exhibition with paintings of *Fifinella*, the Derby and Oaks winner of last year, and Sir Abe Bailey's *Son-in-law*.

If comparison with previous displays does not, in the case of the two societies just named, justify more than faint praise of those under notice, it is otherwise with the winter exhibition of the Royal Society of Painters in Water-Colours, which certainly seems to us to be an advance on the normal high average of this Society's shows—and that without any assistance from noted supporters such as Mr. Sargent and Mr. D. Y. Cameron, who are among the small number of absentees on this occasion. It is particularly gratifying to observe how well some of the members who have been exhibiting here for many years have maintained, if they have not improved upon, their past form, and also how ably the newer recruits uphold the high standard of achievement which the society's name has always connoted. To specify all the things that are worthy of remembrance would involve repeating a very considerable part of the catalogue, but while refraining from a tedious enumeration of this sort, we must not omit to mention a group of half a dozen works by the late Reginald Barratt—four of them Venetian subjects and the other two reminiscences of his sojourn in India—which eloquently proclaim his gifts as a painter of architectural themes and his refined sense of colour. The Society also pays respect to the memory of another recently deceased member—Mr. Jessop Hardwick—in a similar way.

"THE CHINESE COSTUME" (*See page* 120) WATER-COLOUR BY BESS NORRISS

"AN AUTUMN PORTRAIT."
WATER COLOUR BY BESS NORRISS.

ST. AUGUSTINE'S PRIORY, EALING: ALTAR OF CHAPEL
PEACOCK, BEWLAY, AND COOKE, ARCHITECTS

BIRMINGHAM.—The three illustrations here given relate to an important undertaking recently carried out from the designs of Messrs. Peacock, Bewlay, and Cooke, architects of this town, for the Canonesses Regular of St. Augustine, a community which originated in Paris in 1634, and removed to England in 1911. The site of their new convent, a general view of which is shown on the next page, is a tract of twelve acres in Hanger Hill, Ealing, on the western outskirts of London. In addition to the cloisters, community rooms, parlours, refectories, and other requirements of the nuns, provision has been made for school buildings of the most modern type to accommodate boarding and day scholars. For the use of resident pupils and the nuns there is an infirmary wing, and also a fully equipped laundry building. The interior of the building has been finished very simply throughout, but a feature has been made of the cloisters, which have a barrel ceiling decorated with enriched plaster, also a pavement of dull green tiles and walls of a grey colour. The buildings externally are finished with silver-grey rough-cast, the angle piers and the plinth being faced with thin bricks of a broken colour, and the roofs are covered with thick, hand-made, sand-faced tiles with bonnet hips. The chapel buildings contain, in addition to the chapel, a chapter-house, a priests' sacristy, nuns' sacristy, and a tribune. For bedridden nuns there are provided two rooms with windows overlooking the chapel. The chapel itself is carried out in the Byzantine style, and the walls inside are faced with rough plaster finished white with a high skirting finished black, the

ST. AUGUSTINE'S PRIORY, EALING: THE CHAPEL
PEACOCK, BEWLAY, AND COOKE, ARCHITECTS

ST. AUGUSTINE'S PRIORY, EALING, MIDDLESEX — PEACOCK, BEWLAY, AND COOKE, ARCHITECTS

necessary colour being supplied by the windows, the heads of which contain mauve and blue panels on a dull green-and-white ground.

REVIEWS.

Thomas Woolner, R.A., Sculptor and Poet; His Life in Letters. Written by his daughter, AMY WOOLNER. (London: Chapman and Hall.) 18*s.* net.—Mr. Woolner, who died just a quarter of a century ago, was one of the original members of the Pre-Raphaelite Brotherhood, the others being Holman Hunt, Millais, J. Collinson, F. G. Stephens, and the two Rossettis; and it was in his studio in Stanhope Street that the Brethren used to meet in the late 'forties and discuss art and poetry to the accompaniment of tea and tobacco. Though then only just over twenty, he had already firmly laid the foundations of his subsequent highly successful career, which was only interrupted by a voyage to Australia and a vain endeavour to court fortune at the gold diggings in the early 'fifties. Mr. and Mrs. Carlyle, the poet Tennyson and his wife, Robert Browning, Coventry Patmore, and other people of note were already among his friends ere he embarked on this adventure; and when he returned, his circle of friends and acquaintances, and at the same time his practice as a sculptor, grew steadily year by year. The portrait busts, medallions, and statues he executed of great Victorians are set forth in the list of his works appended to the volume, and the correspondence brought together by his daughter bears testimony to the high esteem in which her father and his work were held by many of them. Miss Woolner has been content to leave the letters to tell the story of his life, interpolating only brief explanations where necessary; but an additional interest is given to the compilation by the inclusion of the story of "The Fisherman" as told by Woolner to Tennyson, who based his "Enoch Arden" upon it. The illustrations include a number of the sculptor's works, including the *Puck* statuette which gained him many admirers in his early days.

Letters to Helen: The Impressions of an Artist on the Western Front. By KEITH HENDERSON. (London: Chatto and Windus.) 6*s.* net.—The war has dispelled a good many illusions harboured by people in general, and among others, that which represents the male artist as a somewhat effeminate individual utterly incapable of doing anything really useful according to the popular idea of usefulness. But disillusion has come slowly, and even now, in spite of the accumulating proofs of the splendid services which members of the profession have rendered to the nation ever since the early days of the great conflict, the old notion still lingers. To those who continue to cherish it we may commend the reading of these "Letters to Helen," from which they will learn how one who has followed with success the most peaceful of all secular pursuits has cheerfully endured

the rigours of a campaign without precedent in the slaughter and desolation which have ensued from it. Written from France without any idea of publication, these intimate epistles prove that the imperturbable sang-froid which is so characteristic of the British "Tommy" is also shared by the officers over him; there is no trace of "grousing" here but a resolute, soldier-like determination to "carry on." Not that Art is forgotten—it will out even on the battle-field, and as a result we have, besides an interesting budget of illustrations in colour from drawings made in the war zone, a vision of the future which in its buoyant hopefulness will elicit the sympathy of all:

> The future's where *my* heart is. . . . We shall see the Christmas roses of the Cotswolds together one day, and I think the war will have given them a mysterious loveliness that we never understood before. Every year they'll come up out of the ground again and surprise us. I shall be getting older and older—and so will you, too. And all our little plans will have a quiet, peaceful joy for us that wouldn't have been possible but for the war. Art will be like angels coming and going. Effort will be intensified. The lives of the poor will be happier, because every one will be more ready to give and take. It won't come all at once. But there'll be a difference. The war will have made a difference. Thank God for the war!

The Romance of King Arthur and his Knights of the Round Table. Abridged from Malory's "Morte D'Arthur" by ALFRED W. POLLARD. Illustrated by ARTHUR RACKHAM. (London: Macmillan and Co.) 10s. 6*d.* net.—The fact that this abridged edition of Malory runs to just over five hundred pages shows that the curtailment has not been drastic, and with the exception of a few readings adopted from Strachey's well-known Globe edition the old text is almost precisely that of the original. As the omitted matter is largely of a redundant character, the present edition will answer fully the requirements of readers in general, and with the pictorial features contributed by Mr. Rackham, consisting of sixteen illustrations in colour, a number of line drawings as well as headpieces and other decorative adjuncts, will assuredly prove very popular.

Water-colour Painting. By ALFRED W. RICH. (London: Seeley, Service and Co.) 7*s.* 6*d.* net.—*Modern Water-colour.* By ROMILLY FEDDEN. (London: John Murray.) 6*s.* net.—No artist living at the present time is better qualified to undertake a textbook for students on water-colour painting than Mr. Rich. Not only is he one of the most distinguished exponents of the art in this country, but he has had considerable experience and success as a teacher. His methods are sound; and while his work bears the stamp of individuality, he has invariably upheld the great traditions of British water-colour painting. In this admirable volume he explains to the beginner and to the more advanced student, lucidly and fully, the methods he himself has adopted; he warns them of the difficulties they are likely to meet with, and he shows how these may be overcome The chapters devoted to the various localities in which he has sketched are particularly interesting; while the instructive criticism which accompanies the sixty-seven reproductions of drawings by himself and other artists is illuminating and should prove of real value to the student. Mr. Romilly Fedden approaches the subject from a somewhat different standpoint. Some of his assertions are decidedly apt, if not invariably convincing. There is much in the book which students and others interested in painting will find helpful, while many of the author's aphorisms give the reader cause to think. Amongst the illustrations are reproductions of drawings by Girtin, Arthur Melville, J. S. Sargent, D. Y. Cameron, George Clausen, and four by the author.

Among this season's publications—fewer in number, of course, than in normal times—the budget of amusing rhymes by Hampden Gorden entitled *Our Girls in War Time* (John Lane, 3*s.* 6*d.* net), with their accompaniment of equally amusing and clever drawings by Joyce Dennys, ought to be in great demand, and our brave lads at the front will be sure to give it a hearty welcome, as they will to another publication from the Bodley Head—*The New Eve* (3*s.* net), with its vivacious drawings by "Fish" and letterpress by "Fowl."

The Christmas cards and calendars issued this season by the Medici Society are of a varied and interesting character, comprising an "Old Master" series of cards with colour reproductions from famous masterpieces at 6*d.* each, a "Carol" series with colour reproductions of paintings by Mr. Anning Bell at 1*s.* each, a "Water-colour" series with pictures by Reginald Barratt and Col. Goff (6*d.* each), and a "New Water-colour" series at 1*s.* with pictures by the same artists and Mr. C. J. Holmes.

THE LAY FIGURE: ON PROBLEMS OF RECONSTRUCTION.

"I NOTICE that a good deal of attention is being given just now to questions of reconstruction after the war," said the Critic. "It seems to me that among them the future development of art ought to be included."

"Is art likely to be any different after the war?" asked the Plain Man. "I should have thought it would have gone on again just as it was before. How can you change it?"

"There are lots of ways in which you can change it and there are lots of ways in which it ought to be changed," declared the Man with the Red Tie. "I am hoping that the war will really do a service to art and give it a new lease of life."

"But I suppose people will go on painting pictures just as much after the war as they did before," objected the Plain Man; "and I suppose there will be just as many exhibitions as ever."

"Picture painting is not the only purpose of art, and holding exhibitions is not the only way of showing its activity," broke in the Critic. "Personally, I should be glad to see fewer pictures."

"What else is there for an artist to do?" inquired the Plain Man. "If he does not paint pictures I take it that he ceases to be an artist. Do you propose to divert artists into other occupations? If you do, I agree with you entirely because I think it is time that most of them did something useful."

"There speaks the popular voice," laughed the Man with the Red Tie. "Pictures! They are the beginning and end of the artist's vocation. If he does not paint pictures he is not worthy to be called an artist! What a delusion!"

"Yes, that is, unfortunately, the popular attitude," agreed the Critic; "and it is an attitude I want to see definitely changed. We have been overdone with pictures of late years and we have taught far too many of our art students to look upon the exhibition gallery as their only legitimate sphere of activity. It is about time that we made people understand that a man may be an artist, and a great one too, even if he never painted a picture in his life."

"How can that be? A man is not an artist if he does not do art work," asserted the Plain Man.

"Certainly, there I am wholly in agreement with you," returned the Critic. "But what you do not see is that there are a great many varieties of art work in any one of which an artist may become eminent and do valuable services to his country. I want the artist to be diverted, not from art into other occupations, but into those forms of art in which his help is especially wanted."

"Art in everything! Is that your idea?" scoffed the Plain Man. "Are we to live in an atmosphere of useless ornamentation, and are we all to pose as languid æsthetes?"

"Most decidedly not," cried the Critic. "Art in everything by all means, but not as a pose and an affectation. Let the artist have his fair share in directing the actual needs of life and make his influence felt in the creation of vital things. We do not want facts made ornamental or disguised by a veneer of decoration; we want them to be practically and essentially artistic."

"But art is not practical; it is only an ornamental accessory to existence and has nothing to do with our actual needs," argued the Plain Man.

"Then obviously the problem of reconstruction that we have to consider is how it is to be changed from an ornamental accessory into a practical necessity," exclaimed the Man with the Red Tie.

"Exactly; that is the whole point of the argument," replied the Critic. "If in the past art has failed to satisfy our practical needs, that is surely a twofold reason why in the future it should be developed along more useful and helpful lines. We want our houses to be not merely pretty to look at, but designed with the fullest sense of artistic fitness. We want the things we use to be artistically suited to the purposes to which they are to be applied. We want our manufactories and business houses to be directed by artists who will encourage efficiency in production and maintain a high standard of taste. We want the artist's intervention wherever things have to be done that can be made better by being made artistically. We want art to be recognized as one of the fundamental facts of life. That is why reconstruction is necessary and why we are so anxious to set about it as soon as possible."

"All right. Carry on," said the Plain Man.

THE LAY FIGURE.

LANDSCAPE FROM A WATER-COLOUR BY PAUL SANDBY, R A

PAUL AND THOMAS SANDBY.

BY FRANK GIBSON.

THE history of water-colour painting in England can never be written or spoken of without mentioning the names of Paul and Thomas Sandby in connexion with it. In fact, Paul Sandby has often been called "The Father of the British Water-Colour School," and the claim, though not precisely true, is not at all inappropriate. For at the time he began to paint there was certainly no such thing as a British water-colour school, and Alexander Cozens, one of the pioneers of it, had only just arrived in England. Of course water-colour was used in England and Europe long before Paul Sandby's youth. In the seventeenth century the Dutch landscape painters in oil, Phillip de Koninck and Van Goyen, frequently worked in that medium. Also it must not be forgotten that Van Dyck made sketches of the English countryside in water-colour. Gainsborough's landscape drawings, likewise, must have been familiar to Paul Sandby and his brother Thomas. At any rate they were not without models if they only knew the work of the many topographical artists who were so numerous and accomplished in the eighteenth century. Though there is no record where the brothers first got their training, they both seemed to have been able from an early age to draw and paint well in line and wash.

They were both born in Nottingham, Thomas in 1721, and Paul in 1725. They must have soon acquired a local reputation, for in 1741, when Thomas was twenty years of age, and Paul sixteen, they obtained, through the help of their Member of Parliament, situations in the drawing school at the Tower of London. The drawing-room in the Tower at that time was the old map or survey office for those engaged as military draughtsmen, and they would there be employed in making topographical views of countries. Here their talents were apparently soon appreciated, for in 1743 Thomas was appointed draughtsman to the Chief Engineer in Scotland. In 1746 he was fortunate enough to be the first to convey to the Government the news of the landing of the Pretender, and thereupon to be appointed private secretary and draughtsman to the Duke of Cumberland. He was present at the Battle of Culloden, and

"THE ARTIST'S STUDIO AND GARDEN AT ENGLEFIELD GREEN, SURREY" BY PAUL SANDBY, R.A.

(*British Museum*)

made sketches of the field of battle and the camp which are now in the possession of His Majesty King George. Thomas Sandby accompanied the Duke to the Continent, where he saw a lot of fighting. On his return to England he devoted himself to the study of architecture, and also practised as an architect. In 1746 he was appointed Deputy Ranger of Windsor Great Park, a post he held until his death in 1798. The construction of Virginia Water was the chief achievement of his fifty-two years' tenure of this office, and he made many drawings of its beauties, some of which were engraved by his brother Paul. Both the brothers joined the Incorporated Society of Artists, and both were foundation members of the Royal Academy.

Thomas Sandby, though he sometimes practised pure landscape painting, was certainly at his best when he essayed architectural subjects. Here he may have surpassed his brother Paul, who, however, excelled him in the range and variety of the art of pure landscape painting. Thomas Sandby was a good precise draughtsman, and these qualities are seen more especially in his drawings of public buildings and streets. In addition he displayed a good deal of skill in rendering atmospheric effects. The set of London views drawn by him and his brother Paul show this, and there is, too, a great deal of beauty in his drawings of architectural subjects. A good example of this is the exact yet delicate drawing *Covent Garden Piazza* reproduced on page 140, which belongs to Mr. Edward Marsh and was shown in the recent exhibition of the late Herbert Horne's collection at the Burlington Fine Arts Club. Another architectural subject, showing his feeling for aerial effect, is the drawing at the British Museum of *St. Paul's Church, Covent Garden*, a view taken from the east corner of the Piazza. From the reproduction given on page 139 it can be seen how well the elder Sandby could suggest the effect of warm misty sunshine on London streets and buildings.

The *View of Windsor Castle from the Great Park* in the Victoria and Albert Museum collection is an example of Thomas Sandby's treatment of a purely landscape subject, and though the figures and animals are well introduced, and the trees show careful study from nature, the artist does not surpass his brother Paul in artistic feeling and freshness in such

"THE ENCAMPMENT ON BLACKHEATH" BY PAUL SANDBY, R.A.

(*British Museum*)

"NEAR THE SECOND TURNPIKE OF OXFORD STREET" BY PAUL SANDBY, R.A.

(*British Museum*)

subjects. This is obvious if the reader will compare the aforementioned drawing with the little water-colour *Windsor Park* (reproduced and also belonging to Mr. Marsh) and he will see that the former is prose compared to the charm and poetry of the latter. A subject like *The*

"STIRLING CASTLE (*British Museum*) BY PAUL SANDBY, R.A.

Old Bridge at Windsor, by Thomas Sandby, displays his art to the better advantage. And there can be no doubt that as regards precise draughtsmanship and the skill to lay even and finely graduated washes of colour, qualities which are essential to architectural drawings, very few artists, except Turner in his early work, could surpass him.

Thomas Sandby was the first Professor of Architecture at the Royal Academy, and though he practised as an architect he did not let his profession suppress the artist in him. He had broad and enlightened views about the drawing of architecture. An instance of this is shown in his lectures to the students at the Academy, where he advises them not to trust too much to the use of rules and compasses, but to accustom themselves to draw real buildings in the manner of landscape painters. "In doing so they would gain a facility in drawing by hand which will correct that hardness which is generally too predominant in the works of those who never draw but by rules and compasses." If all architectural drawings, like those shown to-day at the Royal Academy, were as good artistically as those by Thomas Sandby, the Architectural Room at that institution would be visited by a larger proportion of the public and picture lovers than is now the case.

As a landscape painter Paul Sandby was certainly the greater artist of the two brothers. His work had a larger range, and was more pictorial in character. He was not an architect, and though he made many drawings of architecture, he started on his artistic career as a topographer. But soon he became a landscape painter in the best sense of the word. When Thomas Sandby was appointed draughtsman to the Chief Engineer in Scotland, his brother and he were engaged together in surveying work. But in addition to this Paul made many sketches of the romantic scenery and antiquities of Scotland. It was in doing this that he began to endow his architectural drawings with effects of light and atmosphere which add to their charm. He lived with his brother Thomas for some time at Windsor, and was patronized by Sir Joseph Banks, who bought a large number of his drawings of Windsor Castle and town, and who took him on tours to Wales. The Hon. Charles Greville was another helpful patron. In 1768 he was appointed Chief Drawing Master

"CAREW CASTLE, PEMBROKESHIRE" (*British Museum*) BY PAUL SANDBY, R.A.

"AN OLD CASTLE." FROM A WATER-COLOUR BY PAUL SANDBY, R.A.

"WINDSOR PARK" (*In the collection of Edward Marsh, Esq.*) BY PAUL SANDBY, R.A.

of the Royal Military Academy at Woolwich, a position he held until 1796, when he retired on a pension of £50 per annum. Teaching seems to have been his chief means of support, and he had a good many pupils. He was selected by King George III to instruct his sons in drawing. In addition to this he had an extensive circle of pupils amongst the nobility and good families in London, which, however, did not prevent him from working hard at the profession of a landscape painter. There were two sides to his art. The best and most pictorial part seemed to be that which he did for his own pleasure, work which went farthest away from topography and showed foreign and traditional influences, and was not only of the classical landscape founded on Italy and Claude, but that of the Dutch School, Ruysdael and Hobbema. He was an artist of most versatile talent, and he not only painted in water-colour and oil, but also engraved, and very well too, in aquatint—an invention, it is said, he was the first to introduce into England. He was greatly interested, too, in technical experiments in mediums and colours. For he had, like other artists of his day, to manufacture his own water-colours, both transparent and opaque. His drawings may be broadly divided into two classes —those where he used pure transparent colour, often simple outline and wash, and those where he used much body colour and other mediums.

The art of painting in opaque water-colour was practised in Europe and in the East, where it no doubt originated, for many centuries. In China and Japan it was used for important pictures. In India and Persia, as well as in Europe, it was employed for illuminated missals and miniatures. The miniatures by Holbein and Nicholas Hilliard, and, best of all, those by Samuel Cooper, are the finest examples of body-colour painting in England. Paul Sandby was the first to work with it in England in the eighteenth century. As he grew older he favoured that method more and more. Perhaps

"IPSWICH" *(In the collection of Thomas Girtin, Esq.)* BY PAUL SANDBY, R.A.

"VIEW IN THE ISLE OF WIGHT" BY PAUL SANDBY, R.A.

(In the collection of Thomas Girtin, Esq.)

"FIELDS AT BAYSWATER" BY PAUL SANDBY, R.A.

(British Museum)

he liked it because he thought he could obtain better qualities of colour than he could achieve with pure wash and the transparent method, or else he thought he could make water-colour rival oil. He himself thought that his body-colour drawings were his best and would add most to his reputation. But a careful study of a good many of these leads one to think that at times he rather abused the medium. At any rate he often loses freshness and spontaneity and the result is heaviness. *The Artist's Studio and Garden at Englefield Green*, of which a reproduction is given, is a good example of one of his opaque drawings, and might at first sight pass for an oil painting.

It is when he works with pure tints unmixed with body colour or other mediums that Paul Sandby is at his best. Look at the drawing called

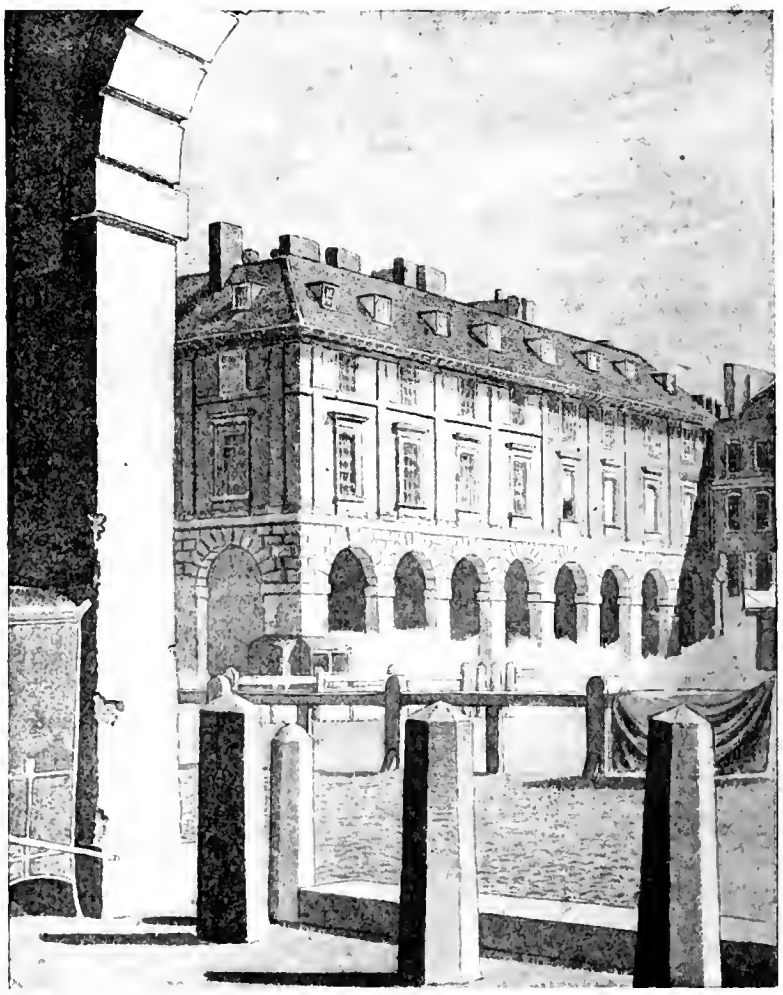
"ST. PAUL'S CHURCH, COVENT GARDEN" BY THOMAS SANDBY, R.A.

(British Museum)

Near the Second Turnpike of Oxford Street, which is pure water-colour. How clear the sunlight, and how transparent the shadows are! *The Encampment on Blackheath*, too, is a masterpiece in pure water-colour. In this how beautifully the light plays over the undulating country; and the figures are most admirably placed and their movements well suggested. The artist was especially good at peopling his scenes with figures that are of wonderful grace and beauty. These and other drawings have a charm and delicacy that J. R. Cozens, Girtin, or even Turner can hardly surpass in their early work. Indeed the *Carew Castle, Pembrokeshire*, shows what Turner owed to Paul Sandby. In his turn he was influenced by some of these men. The *Stirling Castle* (with the golfers in the foreground) shows how the artist was not ashamed to take hints from Girtin, who was a much younger man, though he died seven years before him. Other artists influenced Paul Sandby, notably Richard Wilson, as can be plainly seen in the two drawings here reproduced in colour, which have nevertheless Sandby's charming personality. They are typical of a phase in his art in which he especially excelled. The drawing of *Ipswich*, which belongs to Mr. Girtin and is here reproduced, is a particularly good example of Paul Sandby's way of rendering late afternoon sunlight on a town, and is a most poetical work. He was evidently also a great admirer of Gainsborough's landscapes, and drawings like the *View in the Isle of Wight* (also belonging to Mr. Girtin) and the *Windsor Park* clearly show what an influence the older artist had upon Sandby.

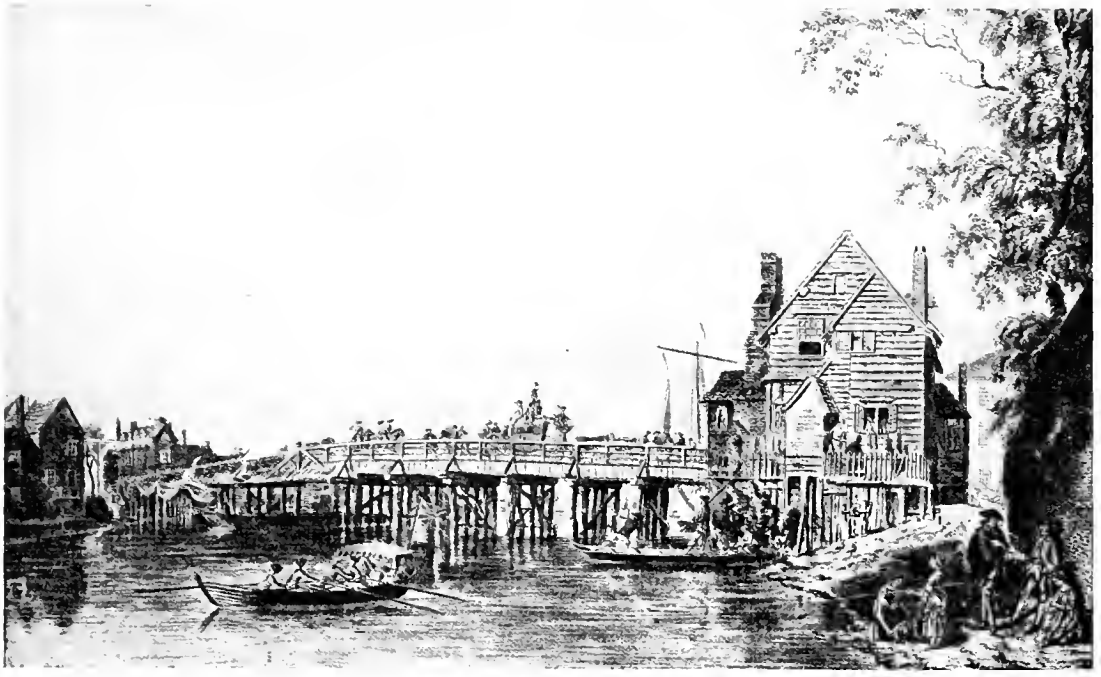
In spite of these influences the art of Paul Sandby has a style which is particularly his own. It certainly is one of the best examples representing what is now generally regarded as characteristic of the early British water-colour school, namely, tinted drawings outlined with a pen and finished with washes of local colour. In his early drawings he used the reed-pen elaborately for the outline and structure of his drawings. In his later ones he subdued the rigidity of his pen-strokes by drowning them in rich colour, especially in the foreground.

Altogether British landscape art, more especially that in the medium of water-colour, owes a good deal to Paul Sandby. The influence of his works, so thoroughly national in character, was undoubtedly very great on his pupils and the artists who followed him.



"COVENT GARDEN PIAZZA" BY THOMAS SANDBY, R.A.

(In the collection of Edward Marsh, Esq.)



"THE OLD BRIDGE AT WINDSOR" BY THOMAS SANDBY, R.A.

(Victoria and Albert Museum)

"VIEW OF WINDSOR CASTLE FROM THE GREAT PARK" BY THOMAS SANDBY, R.A

(Victoria and Albert Museum)

RECENT DECORATIVE WORK OF FRANK BRANGWYN, A.R.A. BY ARTHUR FINCH.

II. MOSAIC DESIGNS FOR ST. AIDAN'S CHURCH, LEEDS.

IF England has lost the finest series of mural paintings yet executed by Frank Brangwyn, she is fortunate in the possession of a unique example, on a big scale, of this artist's work in the much neglected medium of mosaic.

Living in a land which has not the advantages of the southern sun, whose warmth has proved such a great asset to the peoples of Italy, France, and Byzantium in the assimilation of, and consequent love for, rich and daring colour combinations, both in dress and public decoration, it is not surprising that we in England should possess few examples of what is, without a doubt, the nearest approach to permanent wall decoration possible in an imperfect world. Still, the lack of colour sense among Northern peoples is not the only cause of the neglect of mosaic as a decorative medium. At least two other factors operate. One is the divorce between the modern architect and the decorative artist, as in the crafts, accentuated by the prevailing subdivision of labour throughout industry. The other is the absence of accomplished artists who have also mastered the essentials of mosaic design. This requires an appreciation for spacing in conformity with the interior architecture, the handling of the cartoons in a broad manner with figures possessing solidity and clearness of outline; the avoidance of pictorial effects and unnecessary detail, both in colour arrangement and drawing. Then it has also to be remembered that the Gothic, Romanesque, and Byzantine churches and public buildings were pre-eminently suited for large wall decoration, while modern ones are not. Moreover, the Church, in the past a great patron of the arts, has lost its power, and with its decline her interest in art has weakened.

Even in France, whose heritage of mosaic is known to all, a decadent note is evident in much of the modern work, emphasized in the representation of trivial themes overloaded with detail, and the undue preminence of the artist's personal qualities of form as against the importance of striving to keep the design in relation to the abiding scheme of the architecture.

When it is known how few modern mosaic designs have resulted in success, even in France and Italy, when judged by the accepted canons of art, it is not surprising that little new work should have been attempted. There is, of course, the scheme for the neo-Byzantine Westminster Cathedral and the recent excellent, bold design of Professor Moira, of St. George slaying the dragon, set in the tympanum over the entrance hall of the United Kingdom Provident Institution in the Strand.

That but recently a large and imposing scheme in the same tesseræ as that used for Gerald Moira's work should have been undertaken, with no little success, in a north-country church is of great significance. It should presage a future for the employment of mosaic as a decorative and colour medium which the indifferent work of the last few decades would

INTERIOR OF ST. AIDAN'S CHURCH, LEEDS, WITH APSIDAL MOSAIC DECORATION DESIGNED BY FRANK BRANGWYN, A.R.A.

(Photo. Miss Jackson Mason)

APSE OF ST. AIDAN'S CHURCH, LEEDS, WITH MOSAIC DECORATION DESIGNED BY FRANK BRANGWYN, A.R.A.

have led no one to expect or desire. St. Aidan's, Leeds, the church in question, is particularly suited architecturally for a large decorative wall-scheme. Basilican in design, with large wall-spaces in its spacious interior, the means were at hand for a favourable result. The east end, with its great apse, comparable to the famous Romanesque church interiors of Germany, was wisely selected for the experiment; for here the light of the sun passing through the windows and breaking up before the screen scintillates on the stonework. It might be questioned by the archaist steeped in conventional mosaic designs, as represented in the masterpieces of colour in Ravenna, the unfailing beauty of St. Mark's, Venice, and the wealth of Byzantine mosaic, whether an artist having such a modern outlook, with his powerful, almost fury-like, types, would be able to treat them with due regard for, and sympathy with, the architectural structure and its mystic purpose. But whatever other shortcomings Brangwyn may have, he is at least versatile and appreciative of the purpose of church decoration. The fact that he is, above all, a representative of his own art epoch, does not presuppose his inability to design mosaic for church interiors. That view is absurd; for it must not be forgotten that even in the powerful days of the Church the influence of Greek art and the employment of antique technique was common in church mosaics. After all, the artist has studied the grammar of art, Occidental and Accidental. He now uses form as the shape which he clothes with his inimitable mantle of colour.

Frank Brangwyn aptly chose as the subject for his designs the representation of scenes from the life of St. Aidan. According to the legend, this saint, with a band of trusted monks, landed on the Northumbrian coast in the early period of Christianity, penetrated Yorkshire, teaching a doctrine of goodwill and happiness to the poor, and died there, beloved for all his kindly acts

"THE ARRIVAL OF ST. AIDAN IN NORTHUMBRIA." FROM THE ORIGINAL DESIGN FOR MOSAIC DECORATION IN ST. AIDAN'S CHURCH, LEEDS, BY FRANK BRANGWYN, A.R.A.

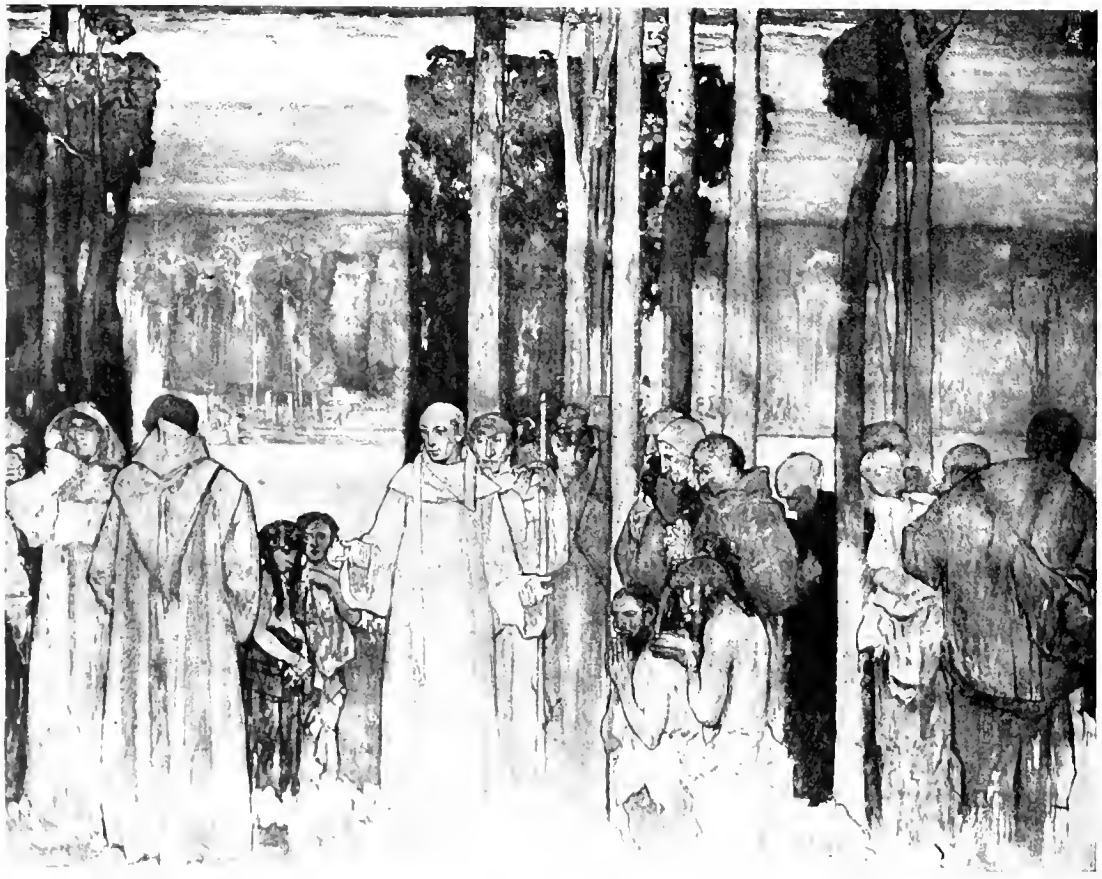
"ST. AIDAN FEEDING THE POOR." FROM THE ORIGINAL DESIGN FOR MOSAIC DECORATION IN ST. AIDAN'S CHURCH, LEEDS, BY FRANK BRANGWYN, A.R.A.

of charity. At the outset it was the artist's intention to execute the work himself in tempera. But a visit to the church, situated in the smoke-ridden, industrial area of Leeds, soon convinced him that within a few years of its execution in that medium its charm of rich colour would be lost through the disintegrating action of dirt and smoke. The idea was abandoned, but not before the central design of the tripartite decoration had been finished.

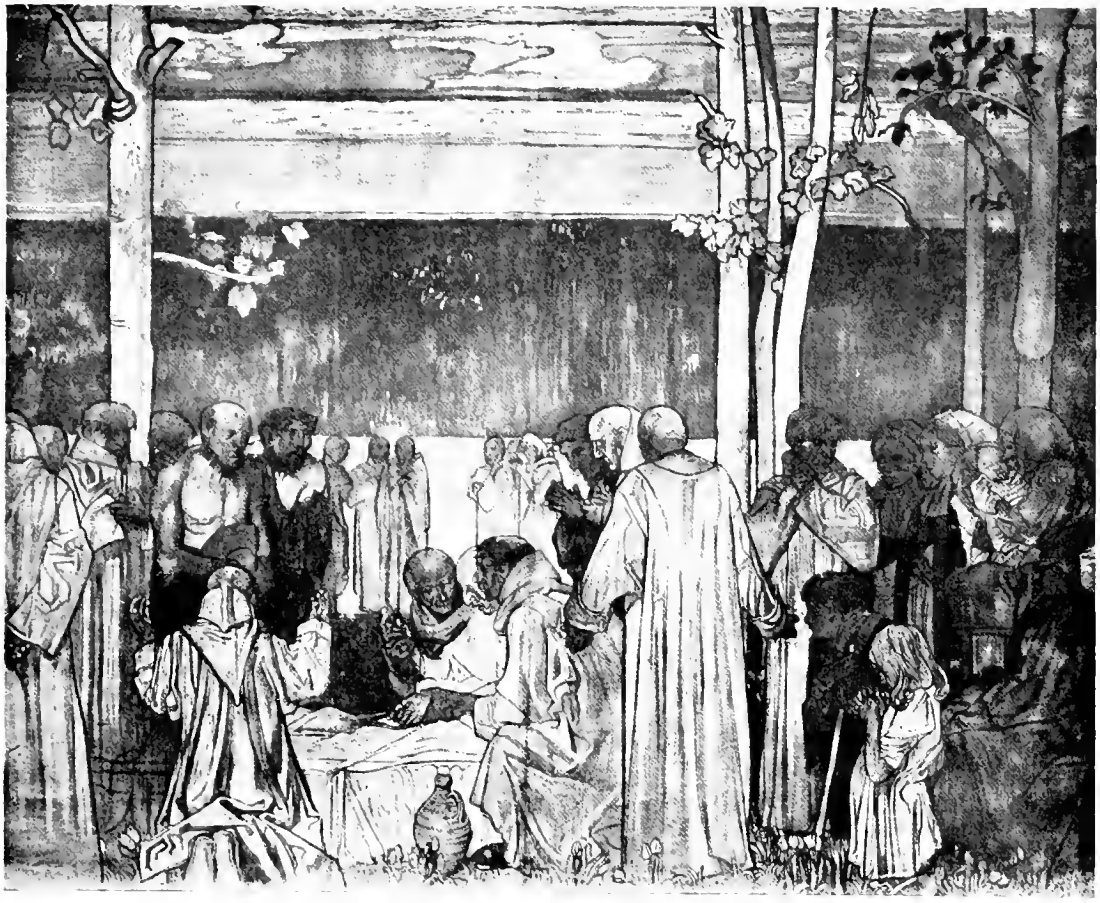
The magnitude of the labour involved, both in the designing of the mosaic and its execution by Mr. J. B. Rust, will be at once apparent when I state that the panel covers an area of one thousand square feet, and the chancel screen, filled with suppliant, yet boldly drawn, well-spaced figures of monks and acolytes, has an area of three hundred square feet. It was planned to represent the three main incidents in the life of the saint, running from left to right of the enormous panel—his landing and feeding of the poor, St. Aidan preaching, and his death.

Frank Brangwyn has got right away from the old conventional style of representation, of attenuated types; but his instinct for decoration and its purpose has not led him to abandon those fundamental principles underlying all the great mosaic work as represented, for example, in San Vitale, Ravenna, and Torrito's broadly treated composition in the Sta. Maria Maggiore, Rome, in the fourteenth century, eight hundred years after. One is not concerned as to whether the artist has based his design on a previous work in mosaic; though the resemblance to one of the famous Pantheon designs, that of Genevieve, may be noted in passing. Nor is it necessary to be overcritical to faults of individual form, for seen from halfway down the aisle, the exaggerated types fall easily into their places in the scheme. What does interest one is the brilliant technique of the decorative design. Employing a large

number of figures, which handled by a less skilful designer would have resulted in a disturbing effect, Brangwyn has, by his clever method of grouping and spacing over the panel of each individual group mass, brought them into harmony with the simple expansive background of purplish blue sky, above the horizontal lined seascape, with its ingenious illusion of distance, so that the groups appear restful in the executed work, and do not obtrude from the wall. Take the treatment of the end design, *The Death of St. Aidan*. Unlike the tedious technique of many French schemes, and the lifelessness which has marred the otherwise clever work in St. Peter's, Rome, the central group, comprising the white-robed St. Aidan, and the purple-tinted robed monk on either side of the bier, is simple, yet full of expression. Then apart from the free treatment of the draperies, of which the bent figure in olive-green is a masterly example, observe how ably the artist has posed the concentrated powerful type of monk athwart the tree, whose face aslant is the means whereby Brangwyn has been able to bring in the fine end group of peasant women, with their red, white, and orange head-dress lighting up the drabness of the black robes, to balance the intent group of powerful, eager, hungry, living humans forming the first part of the panel. The expressiveness in both end groups is somewhat lost in the completed mosaic, and a cross has been added, which the dying saint is holding. Brangwyn has eschewed the pictorial effect, which has blighted so much mosaic work, and particularly the spandrels beneath the dome of St. Paul's Cathedral. Even in the landing group, where another artist might have been tempted to overelaboration, St. Aidan in white is merely outlined against the cleverly wrought yellowish grey sail, making the centre for the arrangement of the surrounding draped and undraped wading figures. Two sets of trees are employed to aid in bringing the composition together, so that it takes its



"ST. AIDAN PREACHING." FROM THE ORIGINAL DESIGN FOR MOSAIC DECORATION IN ST. AIDAN'S CHURCH, LEEDS, BY FRANK BRANGWYN, A.R.A.



"THE DEATH OF ST. AIDAN." FROM THE ORIGINAL DESIGN FOR MOSAIC DECORATION IN ST. AIDAN'S CHURCH, LEEDS, BY FRANK BRANGWYN, A.R.A.

place in the architectural scheme. Each figure-group has a background of ably poised trees, reminiscent of his landscape study *In Provence*, suggesting that dignity essential to successful mosaic design; they bring a unity of purpose into the theme as a whole, the faint outlines of the trees arranged over the entire panel surface against the blue distances completing the binding effect. Lightening the scheme is the foreground arrangement of tulips and geese, with pug dog, reminding one of the work of Early Italian artists.

In the execution of the mosaic, the method employed has been to use long perpendicular lines for draperies and horizontal ones for sky and background. A flat effect has been avoided by working in the medium of stained glass, so that the onlooker does not tire, his interest being sustained by the variation of tones, and the colour and definiteness of forms are well brought out. Flesh tones have been rendered in an enamelled tone on the figures, so that a bright effect is obtained. This, with the added brilliance of the red hues of some of the draperies with contrasts of heliotrope against the whites and light tones of the monks' gowns, has resulted in a striking colour-scheme, whose beauty is heightened in the surface patterns of mosaic. It has, unfortunately, been impossible to include an illustration in colours of the work as executed; the difficulty of securing even ordinary photographs was very considerable, and the conditions in respect of lighting, etc., absolutely precluded a satisfactory reproduction in polychrome.

The portrait of Mr. Brangwyn by Mr. Joseph Simpson, of which we published a reproduction in colour with the article on Mr. Brangwyn's mural paintings for the Panama-Pacific Exposition last October, is the property of Mr. D. S. Meldrum, who kindly gave his permission for its reproduction.

FRANK HUDDLESTONE POTTER, 1845–1887.

IF Frank Potter had survived until the present time he would have felt gratified that among the comparatively few works from the Tate Collection which are now temporarily housed in the National Gallery, one of his pictures, *Little Dormouse*, had been chosen for exhibition It is regrettable, however, that in making the selection the authorities did not give the preference to the much more important *Music Lesson*, which was purchased for the Tate Gallery out of the Clarke Fund ten years ago, for that is one of Potter's most successful pictures, and the only one in which his practice of painting single figures (nearly always girls ranging from five to twenty years) is departed from. But the almost fantastically conscientious worker, worn out by the long-continued struggle against ill-health and unkind fortune, found rest and peace more than thirty years ago, and was thus denied the gratification which the belated recognition of his indisputable abilities would have caused Since his death his artistic merit has been rather fitfully recognized by connoisseurs and critics, but he has never achieved popularity in the ordinary sense of the term. His output was somewhat small, even when allowance is made for the fact that it was covered by a period of less than twenty years, and that during fully half that time he was in more or less straitened circumstances; but he was always a very slow worker, not because he lacked either inspiration or industry, but because he took infinite pains to fulfil his ideals, and not infrequently, at least partially, failed in his purpose by over-elaboration and his inability to leave well alone. He was an excellent draughtsman and a brilliant colourist, and his pictures are invariably instinct with restraint and refinement. He was not a little influenced by the Dutch and Flemish masters, but his art is more nearly akin to that of the great Belgian painter Alfred Stevens than to any other model.

Frank Huddlestone Potter was the youngest of the twelve children of George W. K. Potter, a well-known solicitor of his time, who for half a century occupied the position of Secondary

"THE MUSIC LESSON" (*Tate Gallery*) BY FRANK H. POTTER

MRS. WHELAN. FROM AN OIL PAINTING
BY FRANK HUDDLESTONE POTTER.

STUDY OF A CHILD OIL PAINTING BY F. H. POTTER

(By courtesy of Messrs. Walli & Son, the French Gallery)

of the City of London. Of the large family one only still remains. Frank was born in Bloomsbury on April 25, 1845; one of his uncles was Cipriani Potter, an accomplished musician of the period and first President of the Royal Academy of Music, which he was largely instrumental in founding. In his early years Potter met many interesting people: but he was always delicate and shy and had an incurable stutter, which became especially persistent when he was thrown among strangers. Throughout his life he made comparatively few friends, but those who enjoyed the privilege, such as Mrs. Whelan and her devoted daughters, Mr. J. B. Yeats, the Irish poet, Mr. F. Farrer, and Mr. Percy Thomas the etcher, had a very great regard for his high character, his chivalry, and his love of children. Mrs. Whelan's portrait in a coloured reproduction appears on another page with two other studies from the French Gallery. Nothing gave him greater pleasure than to attend to the creature comforts of his little models, to buy them dainty dolls, or to treat them and his other small worshippers to the pantomime or the circus. After leaving school Potter entered as a student at Heatherley's in Newman Street, and subsequently studied in the Royal Academy Schools. He spent a few months in Antwerp and on his return he exhibited a bright study of a *Girl's Head* in the Academy Exhibition of 1870, another *Girl's Head* appearing in the following year's exhibition. He did not show again at the Academy until eleven years later; but from 1871 until 1885 his pictures were shown at the British Artists', of which he became a member in 1877, and in other exhibitions. His pictures

"LITTLE DORMOUSE" *(Tate Gallery)* BY FRANK H. POTTER

failed to impress very greatly more than a small minority of people who viewed them; but *A Quiet Corner* which was hung at the Grosvenor in 1887 had a fuller measure of appreciation; though the recognition came too late, for his death took place on the opening day of the exhibition, May 3, 1887.

STUDY OF A CHILD — OIL PAINTING BY FRANK H. POTTER

(*By courtesy of Messrs. Wallis & Son, the French Gallery*)

Besides the Tate Gallery pictures, the *Little Dormouse* and *The Music Lesson*, of which reproductions are here given, only a few of Potter's pictures have found their way into permanent exhibitions in the United Kingdom. *Embers*, a very typical canvas, is in the Walker Art Gallery in Liverpool. It is an almost full-length figure of a girl of about fifteen, seated on the edge of an upholstered stool near a fire, her head bent pensively gazing at the embers. It is a charming study full of poetic inspiration. In the Municipal Gallery of Modern Art in Dublin is exhibited a *Study of a Child*, which was presented by the late Sir Hugh Lane, and there are probably a few others in lesser known public collections. Just thirty years ago a wall was devoted to a loan collection at the British Artists' exhibition of thirty-three of his creations, including *The Music Lesson*, and other important canvases. Most of them have since found their way into the possession of appreciative amateurs, such as Mr. Stirling Lee, Mr. Edmund Davis (the owner of that fine work *The Lady in Muslin*), and Professor Brown of Richmond. Miss Whelan, of West Hampstead, always a faithful and generous friend of the pathetically sensitive artist, still has a few of his works, including her mother's portrait mentioned above. His first exhibit at the Royal Academy was sold to a dealer for £25, and the young artist was naturally elated. His great ambition was then and subsequently to secure a £50 commission, but he never reached more than about the £30 mark. One of his most beautiful pictures went to pay the rent of his studio at Hampstead, and another, *Laziness*, after being kept for several years, was sacrificed for a few pounds to meet a pressing debt. In 1882, worn out with disappointment and privation, he quitted the metropolis and went to live at Filey, where he took up his abode with a village cobbler until he managed to raise sufficient money on a reversionary interest to return to London free from urgent necessities. His health had been so seriously undermined, however, that he found it more and more difficult to pursue his work. When his slender life ebbed away his death was attributed to enteritis. The actual cause of death was, however, a long period of semi-starvation and chronic anxiety reacting upon a system which never at the best approached the robust.

Frank Potter's ideal was a high one, and so far as lay in his power he strove to realize it faithfully, with general and, on the whole, brilliant results.

H. W. Wheeler.

"ON THE HILLSIDE." FROM THE OIL PAINTING BY L. CAMPBELL TAYLOR.

STUDIO-TALK.

(From our own Correspondents.)

LONDON.—In an article on the paintings of Mr. L. Campbell Taylor which appeared in these pages nearly two years ago the writer drew attention to the fact that this artist cultivated two distinct manners, "the one rather smooth and highly finished, though Whistlerian and unified in tonality; the other broad with short alert touches." The picture which we reproduce in colour comes undoubtedly into the latter category, and to those who are only acquainted with Mr. Campbell Taylor's carefully rendered interiors, with their charming inmates, bedecked in the dress of the Early Victorian period, this robust and direct *plein air* will come almost as a surprise. Yet this broadly treated canvas, with its strong brushwork and bold colouring, possesses all the grace and charm which we associate with the artist's more familiar compositions,

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The death of Auguste Rodin leaves the International Society of Sculptors, Painters, and Gravers without a head, and in this case certainly it may, without any exaggeration, be said that the task of finding a worthy successor will not prove an easy one. It was in 1903 that the great French sculptor accepted the presidency of the Society in succession to Whistler, and of the executive members of the Council who were then serving, several have predeceased him, as, for instance, Joseph Crawhall, Charles Furse, Frederick Sandys, and Fritz Thaulow. Though even then there were some who regarded his art with indifference, if not disdain, his pre-eminence among the sculptors of our day had long before that time been acknowledged and proclaimed by discerning critics, whose judgment has been triumphantly vindicated by Rodin's lifework as a whole. The tributes of homage which his death called forth, eloquently witnessed to the universal esteem with which his achievements are now regarded.

The International Society—whose usual programme of a spring and autumn exhibition has not been followed for 1917, the autumn display having been cancelled—has suffered a further loss by the death of a notable member, Sir Charles Holroyd, who died on the same day as Rodin. Known to the world at large as Director for several years of the National Gallery in Trafalgar Square, and formerly as Keeper of the Tate Gallery, in the more restricted circles of art lovers he was known and appreciated as an artist of conspicuous gifts, which

FROM A PHOTOGRAPH BY ARYA K. CHAUDHURI

in spite of the onerous administrative duties which fell to him to discharge while holding these offices yielded a fruitful harvest of work. Born at Leeds in 1861, he studied at the Slade School under Legros, and quickly made his mark as a painter and etcher. A travelling studentship which he won as a Slade student enabled him to visit Italy and familiarize himself with the works of the great masters of the Renaissance, and his studies exercised a potent influence on his own art. He was one of the earliest members of the Painter-Etchers' Society, founded by Sir Seymour Hayden, and the recurring exhibitions of this body always furnished evidence of the ardour with which he pursued the art of etching. He was appointed Keeper of the gallery at Millbank in 1897, shortly after its foundation by Sir Henry Tate, and in 1906 succeeded Sir Edward Poynter as Director of the National Gallery. After holding the office for two terms of five years, ill-health obliged him to seek retirement.

Mr. Arya K. Chaudhuri, to whom we are indebted for the remarkably fine portrait of *Sir Rabindranath Tagore* and the other two photographs here reproduced, is a nephew of the distinguished author, and has recently returned to India after a course of professional study with the Architectural Association in London. At home he has employed the camera for the purpose of recording many interesting aspects of Indian life, and, as will be inferred from our illustrations, he does not seek to go beyond the legitimate functions of photography, as do so many manipulators of the camera in these days.

In place of an autumn exhibition of the International Society the Grosvenor Gallery has organized an exceptionally interesting Loan Exhibition of modern works, chiefly by British artists who are, or have been, associated with the International Society and the New English Art Club, but an international character is given

FROM A PHOTOGRAPH BY ARYA K. CHAUDHURI

"SIR RABINDRANATH TAGORE"
FROM A PHOTOGRAPH BY
ARYA K. CHAUDHURI

PEN-AND-INK BOOK DECORATION — BY NAOMI B. SIMON

to it by the inclusion of works by a number of distinguished artists of the modern French school, such as Corot, Millet, Daubigny, Monticelli, Fantin Latour, T. H. Rousseau, Roybet, Jongkind, Cazin, Blanche, Monet, Mancini, and the two recently deceased stalwarts, Rodin and Degas. The last named is represented by a fan painting in water-colour, *Danseuses*, and a couple of pastels, one of which, *Les Blanchisseuses*, is a remarkably fine example of his art. All three works belong to the collection of the late Sir William Eden, Bart., from which the exhibition as a whole derives much, if not most, of its interest. Among works from other sources are a number of masterly water-colours by Mr. J. S. Sargent, lent by Mrs. Charles Hunter, from whom comes also a unique series of fifteen drawings by Max Beerbohm of "Rossetti and his Friends," which have never been publicly exhibited before.

Miss Naomi B. Simon, who promises to take a notable place among our black-and-white illustrators, was one of the clever pupils at Mr. Byam Shaw's stimulating art school in Kensington. As a painter of figure-subjects and landscape she has exhibited at the Royal Institute and other places, but it is through her deft handling of pen and ink that so far she has, like her master, found the happiest expression of her imaginative vision. From him Miss Simon has imbibed the true artistic principle of graphic illustration, seeking in the poet's words primarily a pictorial suggestion for the decoration of the page. This will be seen in her illustration to Browning's "Parting at Morning," reproduced here, in which she has used very effectively as a decorative motive the splendid sunrise with its "path of gold." Her feeling for decoration in black-and-white design is seen also in the bold little tail-piece of cliffs and sea.

With the splendid series of war drawings made by Mr. Muirhead Bone on and behind the Western Front, the public are now pretty well familiar through the excellent reproductions in large and small format which have been published by authority of the Government departments concerned. The originals of these drawings have been presented to the British Museum, where future generations will be able to get some idea of the terrible ordeal which our brave armies have had to face in the stupendous struggle which from all appearances has not even yet now reached its climax. A similar rôle to that which Mr. Bone has so admirably discharged has been assigned to a few other well-known artists—among others to Mr. Orpen, who has already, we understand, sent home a number of drawings characteristic of his virile art. In the Palestine field of operations Lieut. James McBey, who until a few months ago was engaged on rather humdrum duties in France, has been busy sketching, and before long the public will have an opportunity of seeing some of the many drawings he has executed in the Sinai region. It has been reserved, however, for an overseas organization to utilize the services of artists on a comprehensive scale for the purposes of establishing a permanent record of the scenes and incidents of the great conflict. Under this scheme, as announced last month, arrangements have been made for some fifty well-known artists to visit the battle fronts and execute paintings on behalf of the Canadian War Memorial Fund. The list includes the names of Mr. Clausen, Mr. Brangwyn, Mr. Orpen, Mr. C. H. Shannon, Mr. Augustus John, Mr. D. Y.

"PARTING AT MORNING"
PEN-AND-INK DRAWING
BY NAOMI B. SIMON

Cameron, Mr. Julius Olsson, Mr. J. W. Morrice (the well-known Canadian painter), Sgr. Ettore Tito (the doyen of the modern Venetian School), and many others of note in the world of art, including Mrs. Swynnerton and several other ladies. The pictures they are to paint will, it is announced, be exhibited at Burlington House before being dispatched to Canada.

Pending the completion of their new galleries in Chelsea, the directors of the Chenil Gallery, where the work of Mr. (or, as we should now say, Major) Augustus John is usually to be seen, have taken the gallery of the Alpine Club, close to Conduit Street, for displaying a collection of paintings and decorations by this distinguished artist, and the exhibition will remain open till the end of February. The collection comprises close on sixty works, diverse both in subject-matter and mode of treatment and ranging in size from small panels to the large-scaled *Tinkers* occupying almost the whole of one end of the gallery. There are numerous portraits among them, including the *Lord Fisher of Kilverstone*, which attracted much attention when exhibited for the first time some year or so ago, and including also a masterly portrait of *Ambrose McEvoy* the painter.

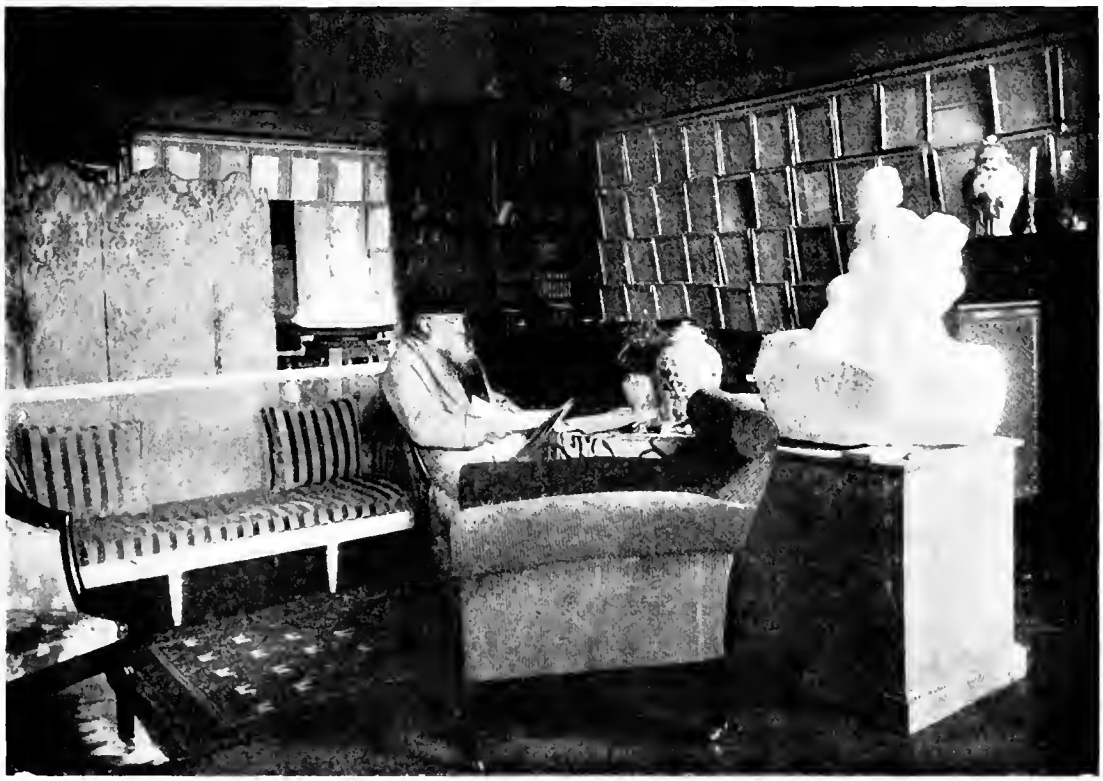
The wood-block print entitled *Apple Gatherers*, by Mr. John E. Platt, which we reproduce on the opposite page, was shown at the last spring exhibition of the International Society, which, true to its title, always contrives to offer its patrons a good representation of the graphic arts. The subject here treated typifies the labourer's perpetual endeavour, despite rebuff, to wrest her increase from Mother Earth, and a sentiment of rural autumn is expressed by the warm, sober colour and the richness of the printed surface. The other print by Mr. Platt of which we give a black-and-white illustration, was also included in the same exhibition. The subject, *Venantius Fortunatus*, was a bishop who lived in the sixth century and composed the Passion Sunday hymn beginning "Vexilla regis prodeunt." While a student at Ravenna he was threatened with blindness, but miraculously recovered his sight by anointing his eyes with oil from a sanctuary lamp, and it is this incident which the artist has represented. The scheme of colour is rich—the background being a positive vermilion, the cloak grey with black, dark blue, and purple ornament over a white tunic enriched with gold—and the print admirably displays the beautiful quality of flat colour characteristic of wood-printing. Mr. Platt is head master of the School of Art at Leek, Staffordshire, and the technique followed by him in making his wood-prints is based on the methods practised in Japan, of which Mr. Morley Fletcher has given a full and concise exposition. Other work recently executed by Mr. Platt includes a series of coloured designs for mural figure paintings in the Church of All Saints at Leek, of which Mr. Norman Shaw was the architect.

"VENANTIUS FORTUNATUS." FROM A WOOD-BLOCK PRINT IN COLOURS BY JOHN E. PLATT

"APPLE GATHERERS." FROM A WOOD BLOCK PRINT BY JOHN E. PLATT.

PARIS.—In the triple persons of Rodin, Degas, and Eugène Grasset, who have died recently within a short distance of each other, were represented three arts, in the first of which, sculpture, the French have for centuries been unequalled; the second of which, painting, they keep thriving and vivid beyond all other nations; in the third of which, arts and crafts, France was, up to the nineteenth century, in advance of the rest of the world. The death of Rodin has provoked the most universal mourning, and in his person the world of art suffers the severest loss it has known for many a long day. Outside France his name is venerated wherever art is held in esteem; within his own country it was the keystone binding together all the most divergent schools and the widest dissensions. This *union sacrée* seems fated to fall apart and to scatter its forces now the link connecting them has given way, for no artist-personality can be suggested in the place of the great sculptor who exercised his enormous influence with such prestige and forbearance for all manner of convictions. The funeral ceremony was expressive together of his triumphs and of his vicissitudes—vicissitudes which were also and invariably triumphs. The national obsequies which had been granted Victor Hugo and to which Rodin was certainly no less entitled, were at the last moment refused by M. Clemenceau on grounds which might have been as valid for granting them—namely, the country's state of war. The time deemed unsuitable by the Government appeared to be particularly propitious to patriots and artists for rendering this unique and last homage to one who so unanimously personified France's superiority in the world. The unforgettable ceremony took place at M. Rodin's estate on the heights of Meudon, and the coffin was, according to his own wish, laid beneath the statue of the *Penseur* in the sepulchre made for his wife, who preceded him thither by a few months. Thus a characteristic desire for eternal communion with his home life and nature is realized by this burial in the gardens of his house, on the summit of a hill overlooking a vast expanse both urban and rural, under an immense sweep of turbulent sky.

Edgar Degas had reached that extreme term



AUGUSTE RODIN AMONG HIS BOOKS AT 77 RUE DE VARENNE

of life for which so many painters are reputed, for he was eighty-three years of age when he died, leaving M. Claude Monet and M. Renoir behind him as surviving representatives of the Impressionist school. Degas was a typically French painter in so far as power of draughtsmanship and freedom characterize those who have most contributed to the evolutions and transformations of that art, but the partiality he showed for subjects taken in daily life and the peculiar perspective he gave to their illustration, not to speak of his antipathy for the neo-Greek interpretation of the nude, indisposed the academic school towards him, and after one or two failures with its juries he gave up every attempt to take part in the Salons. Finally he stopped exhibiting altogether, after a few first displays at private views organized by the impressionists in the Rue Le Peletier. He was hardly less celebrated as a wit than as an artist, and many of his *mots* are historical.

The fact that M. Eugène Grasset (born at Lausanne in 1850, died in Paris in 1917) was, like the great Steinlen and M. Eugène Vibert the wood-engraver, of Swiss birth, having acquired French citizenship by right of naturalization, is reciprocally complimentary since he has always been assimilated to the French movement in arts and crafts which had its rise a little prior to the 1900 exhibition. He studied the English and Scottish tendencies in applied arts with profit but without plagiarism. He was the inventor of a successful pattern in printer's type, and designed much excellent poster-work, stained glass, furniture, textiles, and mosaics. His talents as illustrator had been appreciated by English and American publishers.

M. C.

The well-known Belgian artist Count Jacques de Lalaing, who died recently in Brussels, was both a painter and a sculptor. Two of his portraits, *Madame X* and *The Countess de Lalaing* (his sister-in-law), have been exhibited in the Royal Academy in London. When quite a young man he won the gold medal at the Salon in Paris, with a picture of a Belgian cavalry officer riding at the head of a squadron of Lancers. The Belgian Government secured this for the National Museum of Ghent,

PART OF FIGURE FOR A GRAVE MONUMENT AT GHENT
BY COUNT JACQUES DE LALAING

"KWANNON" KAKEMONO BY ISSHI

(*Akaboshi sale, Tokyo*, 4387 *yen—see p.* 168)

and also acquired for the Brussels Museum another of his works—a picture of a primeval hunter with his dogs. The French Government bought for the Lille Museum a pathetic picture called *Prisoners of War*. In the Senate House in Brussels there is a large triptych of his representing incidents in Belgian history, and he also painted frescoes for the grand staircase at the Town Hall, of an allegorical nature. In later years Count Jacques de Lalaing took up portrait-painting. Lifelike and pleasing, with original poses and a sober tone, his portraits recall the old Flemish masters. Among others may be mentioned those of the artist's venerable mother, the Dowager Countess de Lalaing (*née* Julia Vibart), Cardinal Mercier, the patriotic Archbishop of Malines, Count de Mérade-Westerloo, Minister of Foreign Affairs, Baron Lambermont, Countess G. de Caraman-Chimay, Countess de Mérade, and Miss Katharine Adam. He was equally well known as a sculptor. An equestrian group of his graces the entrance to the Bois de la Cambre. His busts of well-known Belgian statesmen are many, and he designed and executed the great memorial statue erected at the Evere Cemetery in honour of the British soldiers who fell at Waterloo. This monument was unveiled by the late Duke of Cambridge, and Count Jacques de Lalaing was made a K.C.M.G. He was a member of the Royal Academy of Belgium and President of the Commission for the Royal Museums. His elder brother, the Count de Lalaing, G.C.V.O., was for twelve years Belgian Minister at the Court of St. James's. P. L.

LANDSCAPE KAKEMONO BY KANO-MOTONOBU

(*Akaboshi sale, Tokyo*, 36,000 *yen—see p.* 166)

CHA-IRE (TEA-CADDIFS)

(1) Tokunaga Katatsuki cha-ire (22,200 yen); (2) Yamagara cha-ire (44,300 yen); (3) Rikyu Jizo cha-ire (77,600 yen)

(*Sold at the sale of Mr. Akaboshi's collection in Tokyo*)

TOKYO.—All art sales records in Japan were broken at the recent dispersal of Mr. Akaboshi's collection at the Tokyo Fine Art Club. It contained three hundred items, consisting of Japanese and Chinese paintings, calligraphs, lacquer wares and utensils for *cha-no-yu*, and realized the enormous sum of 3,930,000 yen (about £393,000). It was unprecedented also in the great number of masterpieces it contained. The highest price was paid for a *kakemono* (hanging picture) of a snow landscape by Ryokai, an eminent Chinese artist who attained a wonderful mastery in the art of painting with a few brush-strokes, though capable of most minute details as shown in his Buddhistic paintings. This snow landscape brought 210,000 yen (about £21,000) the largest sum ever paid for a single painting in Japan. The painting inspired a sense of awe, as Ryokai in his simple and impressionistic style conveyed with consummate skill the dreariness and severity of the winter landscape. It awakened in us our reverence for nature, giving us a proper sense of proportion between man and nature.

The next highest sum paid for a *kakemono* was for *Zenshin Ryu* (dragon showing the entire body), by Kano-Motonobu, one of the greatest painters Japan has ever produced, and who died three hundred and fifty-seven years ago at the age of eighty-four. It is painted wholly in black, and depicts the dragon about to dart through space. The merit of the drawing is in the ethereal quality of the dragon, the strange imaginary creature that can fly across the sky or hide in the earth or under water as it lists. The favourite way with our artists is to show only a small portion of the dragon, covering the rest with clouds. It is difficult to draw the entire length of the body and yet to give an ethereal quality to the dragon, though this difficulty was overcome by Motonobu in the *kakemono* in question, which brought 105,000 yen. Among other works by Motonobu included in the sale may be mentioned a landscape, also in black, which was sold for 36,000 yen. This landscape, of which a reproduction is given on page 165, has a big waterfall in the distance. There is a dignity in the unaffected use of the brush; with lines apparently carelessly drawn, the artist has given the essentials, imbued with life and vigour.

(1) WATER-JAR, SETO WARE (410 YEN); (2) PORCELAIN WATER-JAR (1000 YEN); (3) PORCELAIN WATER-JAR BY NINSEI (2180 YEN)

(*Sold at Mr. Akaboshi's sale in Tokyo*)

CHA-WAN (TEA-BOWLS FOR CHA-NO-YU CEREMONY)

First row: Bowl decorated with pine, bamboo, and plum (8100 yen); black bowl (67,000 yen); Shonzui bowl (4000 yen); bowl by Ninsei (53,000 yen); black bowl, old Korai (438 yen).

Second row: Black bowl, Myokian (2000 yen); Goshomaru jawan (1610 yen); "Red Blossom" bowl by Kakkakusai (1800 yen); "Evening Crow" by Koyetsu (1410 yen); red bowl (226 yen).

Third row: Tsutsu jawan (4180 yen); "Ere Dawn" (700 yen); warped bowl, Taketore (2700 yen); Asahi jawan, "Young Grass" (1700 yen); base of red bowl shown above.

(*Sold at Mr. Akaboshi's sale in Tokyo*)

The most inspiring work in the entire sale was *Nachi Waterfall* by Kose-no-Kanaoka, a great master of Buddhistic painting who lived a thousand years ago. This superb work was sold for 85,600 yen. It depicts the famous waterfall in moonlight, and is one of the paintings that will live in my memory throughout life. The autumnal colours on the hill-top, faintly visible, teem with poetic feeling. The thickly wooded mountain looms in the distance in all its sylvan tranquillity. The water falling in a silvery streak from a stupendous height is a symbol of power and might. There is dignity in the mighty torrent, and its grandeur is greatly enhanced by the water gushing down between stately cedars. The moon rising from behind the mountain seems to intensify the shadows, and the thunderous roar of the rushing water accentuates the silence of the night among the mountains. I know of no painting of a waterfall that can be compared with this in its grand nobility.

In the dignified simplicity of its lines, no drawing was superior to a spray of orchid drawn by Jakubun, a Chinese priest of high artistic attainment and noble character. This very small *kakemono* was once in the possession of Shogun Yoshimasa, and undoubtedly this fact helped to secure for it a bid of 87,000 yen. Another simple painting of great artistic merit was a *kakemono* (sold for 13,100 yen) of two herons on a willow-tree painted by Sesson, a talented Japanese priest-artist who lived some three hundred and fifty years ago, and whose wonderful facility and dexterity with the brush were well shown in this picture. Still another gem in the sale was a landscape by Shubun, a famous Japanese priest-artist of about five hundred years ago. In a narrow strip of silk, the artist succeeded in presenting a vast expanse of landscape. This *kakemono* was sold for 15,010 yen.

The sale comprised a number of excellent Buddhistic paintings, and prominent among them, though it did not bring much more than 4000 yen, much less than the price paid for

POTTERY WATER-JAR (700 YEN) AND PORCELAIN WATER-JAR DECORATED (3680 YEN)

(*Sold at Mr. Akaboshi's sale in Tokyo*)

some other Buddhistic paintings, was a work entitled *Mida Raigo* attributed to Takuma-Choga, who lived about 700 years ago and was famous as a painter of Buddhistic images. The title means "Amida's descent to welcome the souls of men" (*Mida* being an abbreviation of Amida, ideal of boundless light, *Rai* meaning to come, and *go* to welcome), and the subject is a favourite one with our Buddhistic artists. In the centre is Amida, attended by Seishi (a merciful Buddhistic deity who awakens in us the precious desire to become Buddha) and Kwannon (another Buddhistic deity of great compassion who looks after the growth of the precious desire created in the human soul by Seishi), one of them in stooping posture holding a *renza* (a seat of lotus blossom) for a human soul to step on, and to be guided to the land of eternal bliss. Thin lines of gold are profusely used. The stooping figure with a *renza*, in particular, is exceedingly graceful and persuasive beyond words. Another excellent Buddhistic drawing offered was a *Kwannon* (goddess of mercy) gazing at a waterfall, being one of the thirty-three different manifestations of this deity. This drawing, which was sold for 4387 yen, was by Isshi, a Japanese priest, artist of some four hundred and eighty years ago, and it was one of his masterpieces.

The sale showed how deeply our people have gone into *cha-no-yu*, which literally means "hot water of tea," but in reality is a cult or an institution founded upon the adoration of the beautiful amidst the common facts of everyday life in which the drinking of tea is but a mere excuse. The sum of 100,000 yen (£10,000) was paid for a *cha-ire* (a small pottery caddy of a few inches in height to keep pulverized tea in) named *Saruwaka*, while another caddy named *Rikyu Jizo* fetched 77,000 yen. These two caddies are among the *meibutsu*, meaning that they have long been counted among celebrated pieces. Besides these there were seven more *meibutsu cha-ire*, which fetched from 13,800 yen to 44,300 yen apiece. Five *meibutsu chawan* (pottery tea-bowls), brought from 21,100 to 82,000 yen apiece. One bowl with a black glaze and frosty effect here and there fetched the enormous sum of 67,000 yen (nearly £7000). One of the most interesting *chawan* in the sale was a pottery tea-bowl made up of three broken pieces of different makes. Apparently when the bowl was first broken, the missing part was supplied with a piece from another bowl, and when again broken it was carefully mended with a piece from still another bowl. It realized 31,100 yen.

These are not the only articles for which extraordinary prices were paid at the sale. A porcelain water-jar fetched 35,338 yen, a Dutch cake-bowl 23,000 yen, a small porcelain incense-holder 66,000 yen, a porcelain incense-burner 39,000 yen, a *chashaku* (a piece of bamboo bent at the end to scoop out powdered tea from the caddy) 2400 yen, while the enormous sum of 86,000 yen was paid for a piece of bamboo cut to serve as a flower vase, and 83,336 yen for a Chinese porcelain flower vase. Some costly lacquer cabinets and boxes also commanded very high prices. Because of the exorbitant prices they fetched, and of the unusually large number of famous works of art, quite a sensation was created by Mr. Akaboshi's first sale, of which the above is a brief review. The second and third sales, though not without some splendid examples of Japanese and Chinese art, came nowhere near the first in point of importance.

HARADA-JIRO.

REVIEWS.

The Art of Painting in Pastel. By J. LITTLEJOHNS, R.B.A., and L. RICHMOND, R.B.A. With a frontispiece and foreword by FRANK BRANGWYN, A.R.A. (London: Sir Isaac Pitman and Sons, Ltd.) 12*s.* 6*d.* net.—There has been of late years a considerable increase in the attention given by artists in this country to pastel as a painting medium, and a wider recognition by the public of its charm and value for pictorial purposes. With this growth in popularity has come, naturally, a demand for fuller information about the technical possibilities of the medium, and for practical guidance in executive details. This demand is admirably met by the book which Messrs. Littlejohns and Richmond have produced—a book which has the special advantage of having been written and illustrated by two artists of repute who have a thorough knowledge of pastel and use it habitually with power and distinction. Their technical directions are practical and intelligible, and are calculated not only to assist the student greatly in his work but to enable the art lover to grasp surely the principles by which all pastel-painting that is to be reckoned as sound and legitimate should be directed. The sections into which the book is divided cover adequately the whole ground over which the pastel-painter is likely to travel, and the explanatory text is ample for all educational purposes; and the illustrations deserve high praise for their artistic merit and quality.

Christ in Hades. By STEPHEN PHILLIPS. Illustrated by STELLA LANGDALE, with an introduction by C. LEWIS HIND. (London: John Lane.) 3*s.* 6*d.* net.—Perhaps poetry by reason of its purely intuitive genius cannot in any practical sense be illustrated. The most that the artist can do is to provide an accompaniment in the shape of design to the *motif* of the poem. And this design, in addition to being in the spirit of the poem, should in method accommodate itself to printed text. We hardly think that the impressionism of Miss Langdale, from which the page illustrations of the book we are reviewing are reduced, fulfil the last rule. Flat design is almost demanded in such a case as this. Miss Langdale's illustrations are but impressionist drawings reduced to the required size for the page. We are inclined to think, too, that a matter-of-fact interpretation such as the artist has here given is less appropriate in the circumstances than design of a more abstract and conventional character. Nevertheless there is a spaciousness and energy in the composition and execution of her drawings which is often impressive, and as pictures they show sometimes much power of dramatic design. *Dreadful suspended business and vast life,* especially, shows breadth of feeling. Mr. Hind's introduction amounts to a history of the literary movement of the 'nineties, in which his own participation was by no means inconsiderable, and is written with evident enjoyment of the theme.

The Little White Town of Never-Weary. By JESSIE M. KING. (London: G. G. Harrap and Co.) 7*s.* 6*d.* net.—The exquisite drawings of Jessie King are well known to readers of THE STUDIO. In this work we see her in a new light as a writer for young children, and as her first effort in that direction, it gives promise of other good things from her pen. Always original in her conceptions, she has now produced a distinct novelty for the delectation of the little ones. Children are always pleased with something pretty to look at and especially when it gives them something to do. The idea of making out of cardboard and paper little houses, shops, and other buildings is an excellent one and has been well carried out by the writer-artist. Diagrams and drawings of these little toys are so figured as to give plenty of occupation in winter days for ingenious little fingers, and the chatty way in which the building operations are described cannot fail to excite the imagination and interest of the intelligent young.

By the Wayside. Translated from the Danish and illustrated by UNA HOOK. (London: Chatto and Windus.) 3*s.* 6*d.* net.—The collection of little tales and legends here presented to English readers was first published in Danish some six years before the author's death in 1905 at the age of forty-two. Literary gifts of a high order are revealed in these stories, which if in substance not without resemblances to the fairy-tales of tradition, disclose an unmistakable originality of idea and expression enlivened by a rare and subtle sense of humour. Miss Hook has done justice to the author both in the rendering of his text and in the charming pen drawings reproduced as head-pieces to each of the eighteen stories. From a typographical point of view the book leaves nothing to be desired

THE LAY FIGURE: ON CULTIVATING THE FACULTY OF OBSERVATION.

"I NEVER can understand why in our system of art education so little attention is given to memory training," said the Critic. "We hear a great deal about its value and importance and yet it seems to be much neglected by teachers."

"But surely all art education is mainly a matter of memory training," objected the Young Artist. "The student learns at school the things that he has to use in his work in after-life—what do you call that but training his memory?"

'I should be more inclined to call it filling up his mind with a lot of stuff that is of precious little use to him in after-life," laughed the Man with the Red Tie. "Learning to remember is not at all the same thing as training the memory."

"Yes, that is true enough," agreed the Critic. "The student can learn a great deal at school that he will remember for the rest of his life and yet have a perfectly untrained memory. He will know all about the theory of art, he will be thoroughly up in art history, he will have a list of rules and regulations by heart, he will remember all the precepts and dogmas of his teachers, and with it all he will never have been taught how to exercise and apply his memory."

"You are pleased to express yourself in paradoxes," sneered the Young Artist; "would you kindly explain what you mean."

"Well, what I mean is that under our present system of art education too much stress is laid upon mere book-learning and too much attention is given to the perpetuation of more or less obsolete formulas," returned the Critic; "and too few opportunities are allowed to the student for cultivating that faculty of observation through which alone the memory can be properly trained. To know what has been done in the past is, no doubt, of value to the artist because the guidance of fine tradition will be helpful to him, but he will profit far more by acute and intelligent observation of the present."

"And, I take it, only memory training will enable him to use the results of his observation in the right way," commented the Man with the Red Tie.

"I would go even further than that," declared the Critic. "Only memory training will enable him to develop the faculty of observation. The two things act and react. If the memory is not trained, observation becomes careless and superficial and useless for the acquisition of knowledge; if observation is careless the memory is only incompletely exercised and does not retain anything which would be of service to the artist in his work."

"But is he not being taught all through his school course how and what to observe?" asked the Young Artist. "Is not learning to see the same as learning to observe?"

"No, not quite," answered the Critic. "A man may acquire a very accurate judgment of subtleties of tone relation or refinements of draughtsmanship, and may develop a most delicate perception of colour gradations without knowing how to look at the world about him; and if he does not know how to look about him he certainly cannot be said to possess the capacity to observe."

"Oh, at last I am beginning to realize what you are driving at," cried the Young Artist. "You mean that the ordinary school training tends to make the student see only what is put before him and not to look at things in general with a really independent vision."

"Just so, you have got my meaning exactly," replied the Critic. "I say that through want of proper training in wide and varied observation the student's vision is narrowed and his thoughts are directed into a groove; and I say that because no attempt is made to induce him to memorize what he sees, the inclination to observe remains undeveloped in him. In both ways his efficiency is diminished."

"His efficiency not only as an artist but as a member of the community as well," broke in the Man with the Red Tie.

"Certainly, that follows as a matter of course," said the Critic. "The faculty of observation is of vast importance to everyone whatever may be his walk in life. How important it is has been proved, I think, by the way in which certain artists who have developed this faculty have distinguished themselves in their war service and have done work admirably which demanded peculiar acuteness of observation. But what they have done many others could do if their education were rightly directed."

THE LAY FIGURE

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