ART OF THE BRITISH EMPIRE OVERSEAS

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Art of the British Empire Overseas

EDITED BY CHARLES HOLME

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PREFATORY NOTE

OUTSIDE the Dominions themselves the excellent work being done by artists of the British Colonies is very little known, and the Editor has deemed the present an opportune moment to issue a volume dealing with the work of the leading landscape painters of Canada, Australia, New Zealand, and South Africa. From the large amount of material which has been brought together he has been enabled to select a series of illustrations which forms a unique and interesting record of artistic achievement.

The Editor desires to acknowledge his indebtedness to the various artists and others in the countries mentioned who have co-operated with him in the preparation of this work, and especially to Mr. Eric Brown (Director of the National Gallery of Canada) ; Mr. James Ashton and Mr. Will Ashton (Australia) ; Mr. E. A. S. Killick (Secretary of New Zealand Academy of Fine Arts) ; and Mr. Edward Roworth (South Africa). He also wishes to express his thanks to the artists who have lent their pictures for reproduction in colours. The risk and difficulty incurred in sending important works to England under present conditions for this purpose will be appreciated ; but the Editor considers that the examples reproduced as colour supplements are sufficiently representative and add to the value and interest of the book.

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CANADA

LANDSCAPE ART IN CANADA

THE history of Canadian art is neither complicated nor long. It begins with a number of portrait painters practising the Lawrence tradition in Quebec and the Maritime Provinces in the latter half of the eighteenth and early nineteenth centuries, whose activities do not enter into a survey of Canadian landscape painting. The first Canadian landscape painter may be said to have been Paul Kane, who was born at Toronto, then called York, about the year 1820. After some travel in Europe Paul Kane centred his interest in the Indian, and disappeared into the Canadian North-West and Hudson's Bay country; travelling thousands of miles by canoe, or on horseback or snowshoes, and finally emerging with his many pencil and water-colour sketches from which he painted his great series of portraits and landscapes representing the life of the Indian. Although not possessing any great artistic excellence these pictures are full of painstaking detail and are faithful representations of the places and peoples he saw, and are greatly superior to those of his predecessor, Catlin, whose works hang in Washington, D.C. The finest collection of Paul Kane's pictures is in the Royal Ontario Museum at Toronto. About the same time there were painting landscapes in Eastern Canada Cornelius Kreighoff, who was born at Düsseldorf, and Otto Jacobi, who was born at Königsburg. Kreighoff has become established as the first painter of the Habitant or French Canadian peasant of Quebec. His pictures, although often anecdotic and sentimental in their interest, have occasionally considerable artistic merit and are faithful and often amusing transcripts of the lives and customs of bygone Quebec, and are now being increasingly sought after by collectors. Jacobi painted in both oil and water-colour, and excelled most in the latter medium, many of his small sketches being vivid and truthful impressions of the passing seasons.

The pioneer landscape painters, Cresswell, Edson, Sandham, Fraser, Fowler, O'Brien, Perré, and others, began to work in both oil and water-colour, rendering admirable service to Canadian Art and, upon the formation of the Royal Canadian Academy of Art in 1880 by the Marquis of Lorne, they were elected charter-members and became the backbone of its early exhibitions as far as landscape was concerned. Canada as a country possesses such a striking individuality that it was inevitable that sooner or later a generation of landscape painters would arise who would see her without let or hindrance from European traditions, conventions, or teaching, but this generation was not yet. For a long time after the passing of the pioneers the young Canadian artist of sufficient means and ability went to Europe for his training because no training was available at home; and in the Paris studios he learnt to paint according to the conventions then in vogue, and on his return to Canada continued painting according to these conventions; and there were not

many who were able to throw off the mantle and realize that the landscape round them possessed a character and glory so intensely its own that the European traditions of that day—the "grey" day—were not applicable to its brilliant sunshine and fierce colouring. Everything was against these men; Canadians of a generation ago, mostly born in Great Britain or brought up on ultra-British traditions, did not want pictures of the country of their adoption but of "home"; and if Canada must be painted then let it look as much like home as possible. (Even to-day, though vastly different to the time of which I am speaking, it is the collector's indifference to the art of his own country and his subservience to the acumen of the dealer, who has bought cheaply in the European market, that hamper the progress of Canadian painting.) Nevertheless, this generation painted Canada; gradually freeing themselves from European influences, and realizing more and more her character and splendour, these artists opened the public's eyes to the fact that the country of their adoption possessed qualities so lovable and intimate that pictures of it might give them more pleasure than those of the country they had left behind.

William Brymner, President of the Canadian Academy (pp. 17 and 18), is one of the foremost of these men and has recently been honoured with the C.M.G. for his work on behalf of Canadian art. Living in Montreal, where he has rendered invaluable service in conducting the life classes at the Montreal Art Association Schools, he paints the country of the old Quebec settlements, and realizes much of the old-world sweetness that clings round them. His work is sincere and painstaking: there is no striving after novelty or new colour, but the simple truths of nature's changing expression are given with a steady and sober earnestness which remains where much superficial brilliance fades. Brymner has recently been painting the Atlantic from the site of historic Louisberg, and a number of successful studies of fog-enshrouded seas and sheep-cropped uplands has been the result. Homer Watson (p. 34), with style and ideals founded upon the traditions of Rousseau and the Barbizon painters—so revolutionary in their day—paints woodland Ontario with an individual appreciation of nature's more sombre moods which has won him wide appreciation.

To Franklin Brownell (pp. 14 and 15), perhaps as much as to any of the older landscape painters, has the spirit of Canadian nature been revealed. Born in New Bedford, Massachusetts, trained like the others in the Paris schools, Franklin Brownell has lived in Ottawa for thirty years. Now in the full maturity of his colour, whether painting the lonely fishing life and stark grandeur of the lower St. Lawrence, or the lakes and forests of Ontario, the lyrical loveliness of nature's hourly changing mood is revealed to him, and its essentials grasped with a deftness of handling and exquisite sense of colour and arrangement which make

one marvel at his versatility. Franklin Brownell is the true impressionist; he paints the winter market scenes, with the farmers, bear-like in furs, driving their sleighs in all the bustle and brilliance of a zero day; or he will go to the West Indies and re-create the very spirit of the negro throng, chattering and bargaining on the shore of the eternal summer sea. Farquar McGillivray Knowles (p. 24) has painted the fishing life of the St. Lawrence and Canada generally with force and strong colour. Edwin Atkinson, when painting in Canada, takes his inspiration from the Dutchmen and paints in low tones the darkening twilight and homeward-wending sheep. Archibald Browne, a Scotchman (p. 13), of the Macaulay Stevenson school, paints the silvery birches and twilight lakes in a tender manner particularly his own, in a country where a riot of colour and breadth of design are salient forces. John Hammond lives at Sackville, New Brunswick, and paints the rolling farmlands and fishing life of his native province. George Reid (p. 29), whose untiring efforts for the painter have been largely instrumental in the establishment of the Royal College of Art in Toronto, divides his work between interior decoration and landscape painting with quiet and unobtrusive understanding. The silvery green marsh and farm lands of Southern Ontario and Quebec have found in Percy Woodcock precisely the sympathy they need to record their gauzy mists and "dew-pearled" mornings. A. Suzor-Coté (p. 31) and Maurice Cullen are influenced more by the harsh glare or gloom of winter snows, where the bright blue shadows trace their lines on the glaring white; or black, unfrozen waters reflect the snow-laden sky. Maurice Cullen paints the ice-cutting and many views of the frozen St. Lawrence about Quebec with uncompromising sincerity and earnestness, and there is a hint of tragedy in his work. F. M. Bell-Smith (p. 11) has painted the Rocky Mountains in every phase of savage grandeur, and with increasing understanding of atmospheric qualities.

Canada mourns two painters of this generation who died young after exhibiting great promise, Paul Peel and Blair Bruce. The former was pre-eminently a figure painter, the latter left behind landscapes remarkable for their fresh colour and masterly impressionism.

The desire for a wider field and greater appreciation at a time when appreciation of Canadian painting was at a premium led a number of painters to the United States and to Europe, where they lived and prospered. Horatio Walker is the best known of these and has achieved one of the highest places in American landscape art. Spending most of his time on the island of Orleans in the St. Lawrence, where the traditions and customs of the Breton peasantry still linger, and Millet's subjects may even now be seen, he finds the inspiration for his admirably designed and impressively painted pictures of ploughing oxen and peasant life generally. Since the formation of the Canadian Art Club in 1908,

Horatio Walker has been exhibiting regularly in Canada; more recently the Royal Canadian Academy has elected him an Honorary Academician, and his art is properly bound up again with his native country.

Ernest Lawson also is a Canadian and, thanks to the Canadiam Art Club, exhibits regularly in Canada, though in his case the inspiration for his subtly conceived effects of snow and sunshine or misty spring is drawn from the vicinity of New York, where he lives.

James Wilson Morrice, a member of the International Society in London and a household name in Paris, is a Canadian, born at Montreal, and although living mostly in Paris, paints many pictures of the Quebec winter, with quaint houses and subtle effects of snow and sunshine.

Charles W. Jefferys (pp. 21 and 23), after an apprenticeship at illustration, was the first Canadian to paint the rolling prairie lands of the west, where the red wheat waves in the summer breeze as far as the eye can reach, round homesteads which lie like oases in a desert of gold, and the spring flowers surpass all imagination. This is, however, not the artist's only achievement, for the National Gallery acquired an exquisitely truthful study of winter snows called *Winter Afternoon* (p. 21), and more recently still a tenderly intimate water-colour of willows fluttering above a brawling stream.

These are some of the men, and there are others who, by their sincerity and growing understanding of their own country, have brought forward its landscape painting to the dawn of a national school from the homely transcriptions of the pioneer painters.

There is no doubt that the most significant thing about Canadian art to-day is its group of younger landscape painters. They are not all of them even born in Canada, and there are no particularly rigid lines encircling them, for a number of those previously mentioned may be included in the group or in its ourskirts; but from a centre which may be said to be in a certain studio building in Toronto, and which has its connexions in Montreal and elsewhere, these apostles of the decorative landscape have gone forth, and, as Charles Marriott puts it, have turned up the 'subsoil' of Canadian nature and have found a veritable wonderland which holds them enthralled. In their decorative arrangement and brilliant colour one sees the hope of a distinctly national school of landscape painting, which at present seems more allied to the modern Scandinavian than to anything the United Kingdom has produced.

Climate is necessarily a great factor in a country's art. Canada possesses at least three incomparable seasons. Spring is so short that the radiance of her budding birches and woodland flowers is hardly realized before the leaf is full and summer holds sway. The Canadian summer is tropical; weeks of cloudless skies, when the lakes are ruffled into the deepest blue by the morning wind, to sink again at sunset into a mirrored peace broken only by the wild laugh of the loon, or the splash of a leap-

ing fish. At sunset the deer steal out on to the lake shores and stand like statues in the level glow, scarcely lifting their heads from the feeding to watch the passing canoe. Autumn comes when the mists and dews are burnt up by the midday sun, and the flaming scarlet and gold of maples and birches vie with the emerald and olive greens to paint a picture regal in its gorgeousness. And at last the winter, when the quiet snow has buried every landmark, and all the world is blue and white. It is possible to paint out of doors in March; the snow is often at its deepest but the sun is as high as it is in England in May. It is a climate to breed landscape painters and such seasons are their nurture.

John W. Beatty (pp. 9 and 10), is one of those artists to whom the intimacy of this new Canada is being revealed. It is six years ago since his two pictures *The Evening Cloud of the Northland* and *Prospectors*, the fruits of a trip into the country where Porcupine now yields her gold, first heralded the attempt to paint into this northern wilderness the quality of its trackless immensity. Beatty's *Morning, Algonquin Park* (p. 9), or his *Hemlock Forest* are representative of his recent work, which takes to its accomplishment a straightforward simplicity of technique and grasp of the subject as a whole which achieve results both powerful and convincing.

Lawren Harris leans more towards decoration than any other member of this group. Thus, as may be seen from his *Snow* (p. 19), he finds in the snow-laden spruces and stark pines the patterns for his decorative compositions which do not evade a sufficient truth and add to it a satisfying surety of space and balance. Lawren Harris is a seeker, the problems he attacks change from year to year, and his buoyant and fetterless art admirably typifies the new spirit of Canadian landscape painting.

Tom Thomson and Alexander Jackson occupy two of the foremost places in this movement. The former has only been exhibiting a few years, but in that time he has leapt into such prominence that critics when looking at such a picture as his *Northern River* (p. 32), and remembering his youth, look to him to carry forward the Canadian landscape painting far beyond anything at present realized. Wandering alone the best part of the year in the Algonquin Park, inured to hardship, and reputed the best guide, fisherman, and canoeman in the district, he lives with these wonderful seasons and they live by him. Here again is the decorative sense strongly developed and visible in every composition. There is no loss of character; the northland lies before you, whether it is a winding river fringed with spring flowers seen through a screen of gaunt-black pines, or whether the green blocks of melting ice float on the blue, liberated waters of the lake. Alexander Jackson, who, at the time of writing, after being twice wounded while fighting with the Canadian Infantry in France, is now recuperating in England, has achieved many successes with his striking studies of autumn and

winter. In the main his subjects are drawn from the same country as those just mentioned, but his work differs in that it shows no very strong leaning towards the decorative, but relies for its success on its individual statement of form and colour. His *Red Maple* (p. 20), depicting a maple-bush whose last blood-red leaves are silhouetted against a turbulent forest stream, and his many fine impressions of winter snows or the wild storms on the Georgian Bay, have a health and strength characteristic of this will to express the primeval nature.

Arthur Lismer is progressing along the same road, and his *Guide's Home* (p. 25), purchased by the National Gallery last year, shows a truthful and characteristic study of a lonely hut of silvery weathered wood, buried in the birches whose yellow autumn leaves flutter against the deep blue sky. Then there is J. E. H. MacDonald (p. 26), who, advancing through a period of subtly painted moonlight effects and low-toned pictures, has recently burst into bright colour in such figures as *The Foot of the Rapid*, or his many studies of the wild winds and clouds on the purple Georgian Bay. C. W. Simpson (p. 30), Stanley Hewton, Ivan Neilson, Herbert Palmer, Harry Britton, Albert Robinson, A. Rosaire, and a number of others are each adding a distinctive quota to the sum of this new Canadian landscape painting.

There are few women landscape painters in Canada although there are a number of good figure painters. Helen McNicoll, who has recently passed away in the early maturity of her powers, is almost as well known in England as in Canada, having of late years exhibited successfully with the R. B. A. in London. Mabel May (p. 27) is perhaps the strongest and most individualistic woman painter of the younger generation. She paints her landscapes and street scenes with both sincerity and distinction, and is at her happiest when catching the spirit of a crowd of emigrants waiting for the train, or a group of holiday-makers watching a yacht race. Berthe and Alice Des Clayes, recently from England, are quickly realizing the possibilities of their new home and greater things are expected from them. H.R.H. Princess Patricia of Connaught, perhaps owing to her familiarity with Sweden and Scandinavian art, quickly grasped the new spirit of Canadian landscape painting, and exhibited a number of consistently successful pictures, clear in colour and vigorous in execution, during her stay in Canada.

There is sincerity and an abounding enthusiasm in the work of these painters; they are working in response to the world-wide movement towards colour and light; and as in the last few years they have annihiliated the last remnants of timid conservatism, so it cannot be too much to hope that the next few will see definitely established a Canadian school of landscape painting which will be one of the greatest impulses in the national progress, and will compel the attention of both public and dealer alike.

ERIC BROWN

(In the National Gallery of Canada)

"MORNING, ALGONQUIN PARK"
BY JOHN W. BEATTY

"BETWEEN SHOWERS." BY JOHN W. BEATTY

(In the National Gallery of Canada)

"MISTS AND GLACIERS OF THE SELKIRKS." BY F. M. BELL-SMITH

(In the National Gallery of Canada)

"SILVER BIRCHES." BY
J. ARCHIBALD BROWNE

THE GOLDEN AGE." BY
FRANKLIN BROWNELL

(In the National Gallery of Canada)

"SUMMER TIME." BY FRANKLIN BROWNELL

(In the National Gallery of Canada)

EARLY MOONRISE IN SEPTEMBER. BY WILLIAM BRYMNER, C.M.G., P.R.C.A.

"AFTERGLOW." BY WILLIAM BRYMNER, C.M.G., P.R.C.A.

(In the possession of Dr. Chipman, Montreal.)

(In the National Gallery of Canada)

"SNOW." BY LAWREN S. HARRIS

"RED MAPLE," BY
A. Y. JACKSON

(In the National Gallery of Canada)

(*In the National Gallery of Canada*

"WINTER AFTERNOON." BY C. W. JEFFERYS

(In the National Gallery of Canada)

"WESTERN SUNLIGHT." BY C. W. JEFFERYS

(In the National Gallery of Canada)

"BEAUPRÉ." BY F. McGILLIVRAY KNOWLES

(In the National Gallery of Canada)

"THE GUIDE'S HOME"
BY ARTHUR LISMER

(*In the National Gallery of Canada*)

"MARCH EVENING, NORTHLAND." BY J. E. H. MacDONALD

(In the National Gallery of Canada)

"STREET SCENE, MONTREAL"
BY MABEL MAY

"THE BATHERS." BY
VALENTINO MOLINA

(*In the National Gallery of Canada*)

"VACANT LOTS." BY G. A. REID

(In the National Gallery of Canada)

"WINTER IN THE HARBOUR." BY CHARLES W. SIMPSON

(In the National Gallery of Canada)

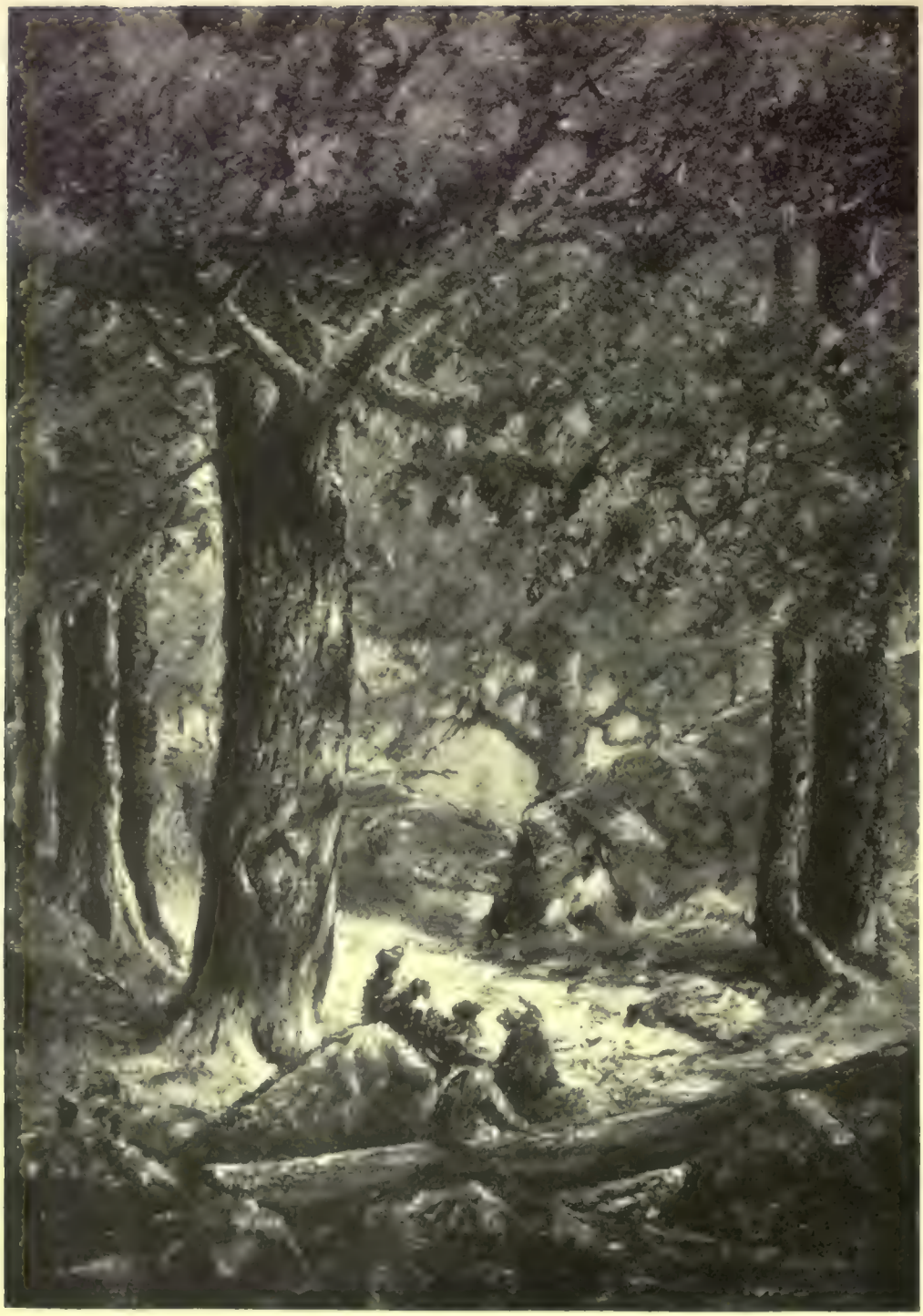
"THE SETTLEMENT ON THE HILL"
BY A. DE FOY SUZOR-COTÉ

"NORTHERN RIVER"
BY TOM THOMSON

(In the National Gallery of Canada)

(*In the National Gallery of Canada*)

"SPRING ICE." BY TOM THOMSON



"NUT GATHERERS IN THE FOREST"
BY HOMER WATSON

(In the National Gallery of Canada)

AUSTRALIA

LANDSCAPE ART IN AUSTRALIA

OF Australian art as a distinct school with a national character, and to some extent uninfluenced by the older schools of painting, it may of a truth be said to be in the making. Like the young nation peopling this vast island-continent of Australia it is of strong and vigorous growth, and already bids fair to take a recognized place in the not far distant future among the art schools of the world. Seventy years ago there was little or no art in Australia. Art Galleries such as are now distributed throughout the length and breadth of the Commonwealth were non-existent. The settlers' energies were fully occupied in opening-up and developing the country, the art collector and connoisseur were practically unknown, and as to the artist—well, he simply wasn't wanted. Happily this is now changed, as a visit to any of the Australian Art Galleries will amply demonstrate, and afford abundant proof that Australia already can justly lay claim to possess a distinctly national art.

Art in Australia owes much to its early exponents, of whom special reference should be made to N. Chavalier, E. A. Cooke, S. T. Gill, G. F. Angas, and Louis Buvelot, examples of whose work are to be found both in public and private collections. Of these many are excellent in their way, but somehow fail to impress one as do the works of the men who succeeded Buvelot, who may not inaptly be designated the last of the pioneer painters. It is to this younger generation, freeing itself from some of the traditions of older schools and going to nature direct for inspiration, enthusiastic, and actuated by love for art and earnestness of purpose, that we look for the creating of a national or Australian school of painting.

In any mention of the painters of to-day in Australia a foremost place must be accorded to the late Walter Withers. Receiving his early art training in England, he came to Australia whilst yet in his 'teens, and soon established a reputation. He was awarded the first Wynne Art Prize in Sydney in 1897, and in 1900 again secured the coveted prize for the best Australian landscape.

Then we have David Davies who for some years has been working in the old country, and who is represented in the Melbourne National Art Gallery by an excellent *Moonrise*; and E. Philips Fox, born at Melbourne in 1865, whose fine canvas, *The Landing of Capt. Cook at Botany Bay*, worthily represents him in the National Gallery, Victoria, where there are also several excellent portraits by him; he is also represented in the South Australian and Sydney Art Galleries. It is as a portrait and genre painter that Fox is more widely known.

George W. Lambert was born in Russia, but came to Australia as a boy, and received his first lessons in painting from Julian Ashton at Sydney. He lived for some time in the Bush and painted it with remarkable skill. His work is to be seen in most of the National Collections

throughout the Commonwealth as well as in many important private collections. For some years he has lived in England where his work is highly esteemed.

Arthur E. Streeton, born in Melbourne in 1867, received his first tuition at the Melbourne Art Gallery schools, afterwards going to Europe for further art training. He possesses a distinctly individual and fine colour sense, and in the various art galleries of the Commonwealth he is represented by several notable works. He secured the first Honourable Mention awarded to an Australian by the Paris Salon, which also conferred on him a Gold Medal in 1908. For some years past he has made his home in England, revisiting Australia on two occasions and holding successful exhibitions.

John Longstaff, born in Victoria in 1862, received his early art training in Melbourne, and in 1887 secured the first travelling scholarship awarded by the trustees of the National Art Gallery of Victoria. He went to Paris, and became a pupil of Fernard Carmore. He is an exhibitor at the Royal Academy and Paris Salon. At the Salon he gained an Honourable Mention. It is not as a landscapist, but as a portrait and figure painter that this artist is best known, and the galleries at Sydney, Melbourne, and Adelaide contain many fine portraits and other products of his brush.

Tom Roberts, born in England in 1856, came to Australia as a boy, and received his first art training at the Melbourne Art Gallery schools, subsequently studying at those of the Royal Academy. In the Adelaide Art Gallery he is represented by a distinctly Australian landscape—*The Breakaway*—and by portraits of Sir Henry Parks and Australia's first Governor-General, the Marquis of Linlithgow.

The late J. Ford Paterson (p. 73) was born in Scotland and was a constant exhibitor at the Royal Scottish Academy. He came to Melbourne and devoted his talent to the foundation of a national school of landscape painting. His Australian landscapes received their first significant recognition abroad in a laudatory article by the well-known art critic, R. A. M. Stevenson. As is the case with most painters, Ford Paterson's work may be divided into different periods, the earlier studies of the Bush being more frankly realistic than his later canvases, which are simpler and more decorative in composition, and more poetic in tone and atmosphere. Besides the works in private collections, Ford Paterson has important pictures in the National Galleries of Melbourne, Sydney, Perth, and Brisbane.

The late John Mather has done good work as a builder of a national art, and is represented in many private and public collections.

Fred McCubbin, who is in the front rank of Australian artists (pp. 71–2), is a native of Melbourne, where he first saw the light in 1855. Though excellent in portraiture, it is as a landscape painter that he is more

widely known. His work is marked by strong individuality, and he is intensely sensitive to impressions; uninfluenced by any particular school, he paints as he feels, with thorough understanding of his subject, and an earnest desire to truthfully depict nature in its ever-changing, mysterious moods—and the Australian Bush is full of mystery. He refrains from all that is startling and discordant, and applies his colours in perfect harmony. The subjects for his brush are all around him, and in his landscapes there is a certain reposefulness which is both effective and pleasing. Fred McCubbin is, perhaps, the most versatile artist in Australia, and few men have met with such continuous and sustained success. Not only was he the first Australian-born artist to paint the scenery of his native land, but he has ever maintained a high position, and by his work has done much to reveal to Australians themselves the many natural beauties of this vast island-continent. That he will be always recognized as one of the founders of the Australian school we can be certain, and whatever view may be held as to the exact place in art which in the future will be accorded him, it can with confidence be said no one of his contemporaries has displayed a more entire devotion to art, nor merged his life so completely into his work. He is represented in the Sydney, Melbourne, Adelaide, Perth, and Geelong Art Galleries.

W. Lister Lister (pp. 66 to 70), who for the past eighteen years has been President of the Royal Art Society of New South Wales, was born in Sydney in 1859, but in 1868 left Australia with his parents for England, where and in France he studied art, returning to his native land in 1883. He works both in oil and water-colour, and paints all his pictures in the open and usually on a large scale so as to indicate the bigness of his subject. He is a realistic painter, and the productions from his brush are true transcripts from nature; there is no struggling after mere prettiness, rather is there displayed in all his work a depth of feeling and sincerity of purpose. A few years ago the Commonwealth Government offered a prize of 250 guineas for the best painting of the site of the new Federal Capital (Canberra). Thirty pictures were sent in, and the judges, four in number, were unanimous in awarding the prize to Lister Lister. On four occasions he has been awarded the Wynne prize, and is represented by many paintings in the Art Galleries of the different States of the Commonwealth.

Julian R. Ashton (pp. 48 to 50) was born in England in 1851, studied art at South Kensington and Paris, came out to Australia in 1878, and has ever since resided in Sydney; so that to all intents and purposes he is an Australian artist, and as such does Australia claim him. Having worked for so long a period under conditions as to weather and atmosphere so different to what obtains in England, the influence of his early training may be said to have been materially weakened and to some extent lost; with the result that he embraces his subject, whether figure

or landscape, with what may be termed an Australian feeling. Some years ago, under engagement with the publishers of "The Picturesque Atlas of Australia," he for three years travelled over the whole of Australia making sketches and drawings, subsequently settling down as a teacher of art whose influence has been all for good to those who have been so fortunate as to receive their art training under him, and to the advancement of the art movement. Julian Ashton is a born teacher, and many Australian painters now practising their art in the old country were his students. In Sydney art circles the veteran artist is known as the unofficial Dean of the Faculty of Art in New South Wales. He paints equally well in both oil and water-colour, and has a wide range of subjects, portraiture, the figure, marine pieces and landscape, all receiving masterly treatment at his hands. He has exhibited works both at the Royal Academy and the Paris Salon, and is well represented in the Art Galleries of Sydney and Adelaide.

Will Ashton (pp. 51 to 56), who belongs to the younger generation of Australian painters, was born in England in 1881. His father, an art teacher of established reputation in Adelaide, South Australia, gave him his first lessons in art. He then went to England and became a student of Julius Olsson, A.R.A., and A. M. Talmage, and also studied at Julians' in Paris. Seldom has swifter recognition come to a painter than has fallen to his lot. He has had successful exhibitions in three of the principal cities of the Commonwealth. He paints nature in a realistic manner and his canvases are fine in composition and always dignified. He is a frequent exhibitor at the Royal Academy, the Paris Salon and the Royal Institute of Oil Painters. He is represented in the Art Galleries of Sydney, Melbourne, Adelaide, and Perth. Possessed as he is with a spirit of intense devotion to his art and indomitable perseverance, there should be a successful future before him. He was awarded the Wynne Prize at Sydney in 1908 for the best landscape of the year.

Hans Heysen came to South Australia with his parents in 1883. He received his early art training under James Ashton in Adelaide, subsequently studying in Paris and other cities of the Continent, and exhibited at the Paris Salon. He has twice been awarded the Wynne Prize (Sydney) for landscapes, oil and water-colour. His work is vigorous and strong; he paints the Bush with realism, while in dealing with the subtleties of Australian light he is very successful. He is represented in the Art Galleries of Adelaide, Melbourne, Sydney, and Perth.

Gustave A. Barnes (pp. 58 and 59) was born in London in 1878, and came to South Australia very early in life. He has always been closely associated with art, his father being a skilled designer and modeller. At the age of twenty-one he returned to England, where for some years he studied at various schools and won scholarships. By this happy method

of combining the real with the ideal he has found the true lines on which the landscape painter should work. He is a hard worker and a close student, various branches of art having engaged his attention—as a designer and modeller he shows high ability. He holds the position of Art Supervisor to the National Gallery of South Australia, and has charge of the department of Prints and Drawings, etc. He has exhibited at the Royal Academy, and is represented by two pictures in the Adelaide Gallery.

John White (pp. 78 to 81), an Englishman by birth though resident in Australia for over thirty years, is practically self-taught, and is free from academic forms. He possesses in a high degree true artistic discernment and a fine appreciation of colour and atmosphere. His subjects are admirably chosen, and his landscapes are rich in tone and permeated with a beautiful atmospheric glow. He is represented by three canvases in the South Australian Art Gallery, and is a past President of the South Australian Society of Arts.

Edward Davies (pp. 62 and 63) is a native of Wales, but is to all intents and purposes Australian, coming out with his parents when quite an infant. He is an architect by profession, and it is as a recreation and out of pure love for art that he paints pictures. In considering the variety and general excellence of his work and the influence he exerts, he must be assigned a prominent place amongst those who have been largely instrumental in building up a national school of painting. As an architect he has an Australian reputation, is Vice-President of the South Australian Society of Arts, and Chairman of the Fine Arts Committee of the Art Gallery, etc., of South Australia. In the State Gallery he is represented by a fine landscape.

W. Follen Bishop, R.B.A., who came to Adelaide on a visit four years ago, has quite fallen under the peculiar spell of the Australian Bush, which he paints with remarkable truth and fidelity. By his lectures and personal influence he has done much to further the cause of art. He is represented in the South Australian Gallery, Liverpool, Cardiff, and Pietermaritzburg, South Africa.

John A. T. Shirlow is a Victorian by birth, and became the leader of a group of Victorian artists who were prompted to take up etching after the purchase of the Whistler prints for the Melbourne National Art Gallery. In 1904 he issued from a press of his own construction the first portfolio of etchings published in Australia, and a copy was purchased by the authorities of the British Museum. He is an expert craftsman and the finest etcher in Australia. He was appointed Assistant Examiner in Art to the Melbourne University in 1913.

A. Colquhoun (p. 64), a Victorian who has devoted his life to landscape and portrait painting, is well to the fore in building up art in the Colonies. He has just finished, to the order of the Commonwealth

Government, a large portrait of an Australian notable, and has been the Secretary of the Victorian Artists' Society for the past thirty years.

J. W. R. Linton (p. 65), born in England and a son of the late Sir J. D. Linton, P.R.I., is practising his art in Perth, Western Australia, much to the advantage and the advancement of his profession in the West, and is represented in the National Art Gallery, Perth, by two works.

This article would not be complete without reference to three Australian artists who, in their several ways, have rendered notable service in the advancement of art in Australia. Sid. Long, born in New South Wales in 1872, has for a number of years past resided in London. He may be said to belong to the Idealistic School, his landscapes being remarkable for poetic feeling, essentially decorative with subdued colours. The Sydney Gallery possesses three of his pictures, perhaps the finest being the one entitled *Sadder than a Single Star*. The Adelaide Gallery holds two of his works, both of which are idealistic in treatment. He has painted many notable Australians.

Jesse J. Hilder, who passed away last April, was born in Queensland in 1880, and may not inaptly be styled the Romantic painter of Australian landscape, his work being marked by breadth of treatment and luminosity of colour. He is represented in the Sydney Art Gallery.

B. E. Minnis, born in New South Wales in 1864, painted for a period in Sydney, but for a number of years practised his art in England, returning to his native land last year. Whilst in England he contributed extensively to the leading illustrated periodicals, and exhibited both at the Royal Academy and the Paris Salon. As a black-and-white artist he takes foremost rank in Australia, and in the Sydney Gallery is represented by several water-colours.

The three native-born artists just referred to have each in their way, as I have previously remarked, done much to foster a love for the beautiful in art, and it is to the work and influence of such men that the evolution of a distinctly Australian school of painting owes much.

In conclusion it may be said that art in Australia has progressed wonderfully during the last decade. Whilst in these distant outposts of the British Empire birth has been given to new political ideas, etc., of far-reaching consequence, almost equally pronounced has been the advancement of art. This perhaps is not so much to be wondered at, seeing that in ever-growing numbers, and doubtless owing to the increased facility for travel, the native-born student of art avails himself of the obvious advantages afforded by study in the Old World, is encouraged and stimulated thereby to greater efforts, and returns to his native land filled with a noble enthusiasm and an earnest desire to devote the best that is in him to the furtherance of the cause of art in this sunny land.

JAS. ASHTON

"IN THE DANDENONGS." BY W. NICHOLLS ANDERSON

"THE ROAD TO KILLARA." BY W. NICHOLLS ANDERSON

(In the possession of T. F. Evans, Esq.)

"THE BLUFF—EVENING." BY JAMES ASHTON

"A ROVER—MOONRISE
BY JAMES ASHTON

(In the possession of E. T. Collins, Esq.)

(In the National Gallery of South Australia)

'THE MOON-ENCHANTED SEA. BY JAMES ASHTON

"THE MOUNTAIN SIDE." BY JULIAN ASHTON

"THE EVERLASTING HILLS." BY JULIAN ASHTON

"THE BATHERS." BY
JULIAN ASHTON

"THE RISING MOON, WILLIAMSTOWN, S. AUSTRALIA." BY WILL ASHTON

(In the possession of J. W. McGregor, Esq.)

"GUM-TREES, BURNSIDE, NEAR ADELAIDE." BY WILL ASHTON

"GIANTS OF THE BUSH, GUMERACHA, S. AUSTRALIA." BY WILL ASHTON

"MOONRISE, NARRABEEN, N. S. WALES." BY WILL ASHTON

"ON THE NEW SOUTH WALES COAST." BY WILL ASHTON

"THE RIVER BANK, EVENING." BY ASQUITH BAKER

MOUNT BARKER, FROM CRAFERS." BY GUSTAVE A. BARNES

In the National Gallery of South Australia

A CLIFF ON THE MURRAY." BY GUSTAVE A. BARNES

"THE PIPES OF PAN." BY GUSTAVE A. BARNES

"UNDER SUNNY SKIES." BY MONTAGUE BROWN

"FULL MOON A PASTORAL. BRIGHTON. S. AUSTRALIA." BY EDWARD DAVIES

THE FOREST, GUMERACHA, S. AUSTRALIA." BY EDWARD DAVIES

FISHERMEN, LAKE MACQUARI" BY ALBERT HANSON

"THE OLD HOMESTEAD, WARRANDYTE." BY A. COLQUHOUN

(In the possession of Laurie Abrahams, Esq.)

"A WINTER'S DAY ON THE SWAN, WESTERN AUSTRALIA." BY JAMES W. R. LINTON

"THE END OF THE DAY, SWAN RIVER, WESTERN AUSTRALIA." BY JAMES W. R. LINTON

"SYDNEY HARBOUR, FROM BRADLY'S HEAD." BY W. LISTER LISTER

"A CROSSING, NATTAI RIVER, N.S. WALES." BY W. LISTER LISTER

'THE WEALTH OF THE BUSH.' BY W. LISTER LISTER

"RING-BARKED TIMBER, N.S. WALES
BY W. LISTER LISTER

"A BUSH BURIAL." BY F. McCUBBIN

(In the Geelong Art Gallery.)

"DOWN ON HIS LUCK." BY F. McCUBBIN

"NEARING THE CAMPING GROUND"
BY J. FORD PATERSON

(In the Sydney Art Gallery)

"THE LIVE-LONG DAY"
BY W. B. McINNES

"A FAVOURITE CAMPING GROUND, DUNOLLY"
BY C. DOUGLAS RICHARDSON

"PASTORAL, RIVERINA, N.S. WALES," BY EDWARD OFFICER

"OLD BURNEE." BY RUTH SUTHERLAND

"WINTER MORNING IN THE ADELAIDE HILLS." BY JOHN WHITE

"NEPEAN BAY, KANGAROO ISLAND, S. AUSTRALIA." BY JOHN WHITE

"NEAR THE PIONEERS' ANCHORAGE, NEPEAN BAY, S. AUSTRALIA BY JOHN WHITE
(In the National Gallery of South Australia)

"FROM THE SAND-DUNES." BY JOHN WHITE
(In the National Gallery of South Australia)

"CHRISTMAS IN CAMP." BY A. McCLINTOCK
(In the Public Art Gallery)

NEW ZEALAND

LANDSCAPE ART IN NEW ZEALAND

NEW ZEALAND is a land of contrasts, ranging from sub-tropical in the north almost to subarctic in the south ; from the lofty ranges of the Southern Alps to the wide plains of Canterbury ; from dense bush, deep valleys, and boulder-clad streams to the open seaboard ; from raupo swamp and Maori settlements to the homesteads and cultivated paddocks of the European ; from the volcanoes and hot springs of the north to the cold lakes of the south ; abounding in a fiord scenery unequalled in the world, New Zealand presents many and varied aspects to the landscape and marine painter. Certain difficulties, however, present themselves to the painter accustomed to English landscape. The extreme clarity of the atmosphere giving on many days a first impression of hard brightness to every object, either far or near ; the absence, except in the south, of long evenings and sustained twilight effects, and the comparative rarity of the still, grey day beloved of the painter, all add to the demands made on the trained eye of the artist. To this may be added the prevailing greyness of the native landscape, monotonous to the casual eye in its general colour effect, lacking the spring and autumnal tints of the English scenery, and the luscious reds, browns, and greens found in the more humid atmosphere " at home."

The cultivated portions of New Zealand, moreover, are oftentimes treeless and monotonous, devoid of picturesque details and ready-made subjects such as old cottages, mills, and quaint villages. Far from being an evil, however, this is in reality an advantage. The elimination of the trivial, the obvious, and the merely picturesque necessitates the artist searching for the larger and simpler truths in nature, untrammelled by the intrusion of the unessential, and urges him to seek for the delicate colours, subtle harmonies, and values which gradually reveal themselves to the discerning eye, undisturbed by gaudy colouring or mere prettiness. The art of the really earnest student of nature in New Zealand, therefore, tends to be austere, simple, or decorative according to the temperament of the artist ; whilst the painter who merely wishes to " pot-boil " is driven to the mountain, lake, or waterfall for the obviously grandiose or merely pretty picture.

Landscape art in New Zealand has a brief history of little more than fifty years ; but of those who have left their influence upon it none stand out more clearly than John Gulley and Petrus van der Velden, and Auckland, Wellington, and Canterbury artists unite in acknowledging a debt to them. Gulley, who was a landscape painter pure and simple, was entirely self-taught and did not practise seriously till comparatively late in life when he left the government service. Though his water-colours might possibly appear somewhat precise to the modern artist they are entirely sincere and spontaneous, full of poetry and delicate in colour. The large water-colour shown here (p. 93) is the last one painted

by him and the foreground had not been quite completed when he died. Van der Velden, on the other hand, came to New Zealand as a matured artist of considerable repute, having obtained the highest honours in Holland, his work being included in the collections at the National Museum, Amsterdam, The Hague, and also in the National Gallery at Sydney. Though generally in rather a low key, the works of Van der Velden to be seen in the local art galleries set a high standard of achievement to the student. His method of working was not especially direct: he seemed to feel his way step by step to the very finishing-touch on the picture. In their unfinished state his works conveyed little or nothing to the casual observer; and not until the brilliant but careful and significant finishing-touches of pure colour brought the main interest into relief against the sober and retiring background was it possible to realize the beauty and significance of his work, which, with its feeling of unity, quietness, and restraint in colour and technique, possessed that elusive quality and mystery which would enable the eye without weariness to return to it again and again.

Among other earlier artists must be mentioned J. C. Richmond, who, like his friend and companion John Gully, was also a self-taught artist. Richmond was known more particularly for his water-colours, which there is little doubt were a source of inspiration to Gully. Contemporary with these were W. M. Hodgkins, a water-colourist of no small merit, his work closely resembling that of Gully; and N. Chevalier, of whose somewhat topographical, yet entirely pleasing water-colours the Dominion, by the generosity of his widow, possesses an extensive collection.

Contemporary with Van der Velden was James Nairn, whose influence, though more local than Van der Velden's or Gully's, was greater than any other in Wellington art circles. Representative of the Glasgow School of painting, Nairn's work, after the careful, precise, and somewhat topographical examples of his predecessors, caused considerable stir; and though not understood at first by the public was welcomed by the artists, who, in New Zealand, have always shown an extremely modern tendency. Nairn was essentially a painter of sunlight, and there is a pleasing fresh and open-air feeling in his work. A teacher at the local school of design, he quickly galvanized life into art in Wellington. A genial man, who withheld nothing that he knew, he mixed freely with the students in sketching exhibitions. Working in both water-colours and oils, his largest canvases were finished out of doors and he flung all academic conventions to the winds. Some of his followers tended at first to perpetuate his faults rather than his virtues, and for a time there were produced somewhat crudely coloured, brutal or stodgy oils and sloppy water-colours, in which blobs of not too clean colour ran riot, libels on nature and on Nairn, whose colour was essentially pure. Emerging from this stage and working out their own salvation these

artists nevertheless owed a debt to Nairn, whose fresh-spirited work has had considerable influence, on the water-colourists especially, and whose death at a comparatively early age was lamented by his many friends.

New Zealand art revolves chiefly around the four centres : Auckland, Wellington, Christchurch, and Dunedin, in each of which there is an art gallery containing fairly representative collections of Modern British art, the societies of each centre holding an annual exhibition to which the artists of the other societies send. Wellington being the metropolis of New Zealand and the seat of Government, its society bears the somewhat grandiloquent name of the " New Zealand Academy of Fine Arts," but differs in nowise from the other three art societies. Christchurch is the capital city of Canterbury, and Dunedin of Otago.

Turning to the modern painters, C. N. Worsley (p. 111), though not a New Zealand artist, has resided here for some time and has been a constant exhibitor. A most accomplished technician, painting with facility either seascape or landscape whether of Spain, Italy, England, or New Zealand, he is versatile to a degree. Worsley's work has been exhibited at most of the leading exhibitions in London and also at the Salon.

Among the Auckland artists who claim our attention are Frank and Walter Wright (p. 110). Walter Wright, whose *métier* is the portrayal of Maori life and custom, came to New Zealand at an early age, but was able to return to England and was for some time at Newlyn with Stanhope Forbes. Frank Wright, with whom we are concerned more particularly as a landscape painter, had some preliminary training at the art school in Nottingham, but has since served an apprenticeship to the best of instructors—Nature herself. On coming to New Zealand he fell under the spell of the solemn grandeur of the Bush, which has ever since held him in its thrall.

Charles Blomfield (p. 91) is another Auckland artist who has also made his way into places and scenes few have visited, and so has been able to get faithful records of unique and noble scenery before the advancing hand of civilization has robbed it of its virgin beauty. Blomfield is practically self-taught, and the patient and devoted study he has given to nature has been untrammelled by the conventions of an academic training. He aims to paint New Zealand as he sees it, and not to use it as a peg on which to hang examples of clever technique.

Among the later Auckland men—" younger men " as they are generally termed amongst the fraternity, without any regard to years—are W. R. Johnson and F. R. McCracken. The work of the younger men, especially when purely a native product, is always viewed with interest at our exhibitions. The paintings of these two artists shown on pages 94 and 100 speak for themselves and show simplicity, breadth, and dignity in conception and execution. Johnson is at present serving at the front. David J. Payne (p. 99), though receiving his training at the

Birmingham Municipal School of Art, has been ten years in the Dominion and may claim to be regarded as an Auckland artist. He, too, has been caught with the beauty and wonder of nature as it appears in "the roadless north." J. W. Ash (p. 92), another Birmingham student, although not long in Auckland, has succeeded in catching the spirit of the New Zealand landscape.

Landscape painters in the Wellington district suffer under some disabilities from the enclosed nature of their surroundings and the lack of places to which to go. There are only two roads running out of Wellington and these for many miles lie between steep, bare ridges, there being little or no landscape of the ordinary pastoral nature. Yet Wellington has produced its quota of landscape artists. Miss D. K. Richmond (pp. 100 and 101) has ably carried the mantle of her father, J. C. Richmond, and acknowledges the influence of Nairn, under whom she worked for a year, subsequently studying under Norman Garstin. Though her earlier work was chiefly executed in oil, she has latterly worked almost entirely in water-colour. Miss Richmond does not paint merely to please the public, for whom most of her work is possibly too austere; but though it has varied in style and manner her compositions have been consistently gracious, dignified, and restrained in colouring. She has achieved some distinctive results in her sketches. H. M. Gore, the President of the New Zealand Academy of Fine Arts (p. 93), has for many years limited his attention entirely to landscape painting in oils. His pictures are generally painted in quiet greys and are reposeful rather than vigorous. There is a pleasing absence of technical swagger in his work, for he recognizes that technique avails nothing compared with a truthful representation of his impression. Painting on sound conventional lines he possesses a keen eye for pictorial compositions in landscape and a well-trained sense of perspective.

The newer men in Wellington belong chiefly to the landscape painters of a little group of artists who run a studio and life class in Wellington. They are known as "The Silverstream School," their habitat being at Silverstream in the Hutt Valley, some seventeen miles from Wellington. They are all *plein-air* artists and earnest students of nature. Among them the work of Nugent Welch (p. 109) calls for particular attention. Like H. M. Gore, Welch is a self-taught artist. In his oils he has frankly followed the conventions suggested by the late Sir Alfred East, of whose work he was a great admirer; and though in these can be seen his own method of self-expression, it is to his water-colours that we turn to see the undiluted expression of his artistic self. Welch has temporarily abandoned his work to do his duty to the Empire and its Allies, and is serving at the front with the New Zealand Forces.

Fred Sedgwick (pp. 103 and 104), who might be termed the father of the school and has done much to hold it together, has established a

serious claim to be ranked as one of our leading landscape painters. Receiving his early instruction from Nairn he has since worked steadily and quietly along his own lines, disdaining all technical tricks and other adventitious aids, and uninfluenced by the various fads and crazes that from time to time have been the rage. Working chiefly in oil, Sedgwick is most successful in the portrayal of the pearly, misty effects of evening at Silverstream, which abounds in arboreal compositions of the nature immortalized by Corot. Amongst others of this group is James MacDonald (p. 98), the artist of the Dominion Museum, who has only recently turned his attention to landscape in colour, though his black-and-white work and etchings are well known.

Amongst the Canterbury artists may be ranked A. W. Walsh (p. 107), though he has been for some time resident in Auckland. Undoubtedly he is one of our most representative water-colourists, and it is as a sketcher that he deserves special mention. There is a wonderful outdoor quality, freshness, and vigour in his work. C. F. Kelly (pp. 95 and 97) is an artist who learnt his craft in New Zealand. A close student of nature, his pictures are free from that triteness and preciseness that characterize the studio-made article. He is a painter of the open spaces as exemplified in Canterbury. His subjects are simply and broadly treated, and the tonality of his work oftentimes most beautiful. He has an able ally in his wife (p. 97), who, however, is more widely known for her sympathetic and attractive portrait and figure compositions.

One of the more recent Canterbury artists working equally in water-colour and oil is W. S. Wauchop (p. 106), who owed his early training and influence to Walsh, of whose work he is a great admirer. He is an excellent example of the progress which a New Zealand artist can make with no other assistance than the company and help of other New Zealand artists. The poetic appeal that the landscape makes to Wauchop is very evident in his work, which is full of feeling and quality and of high technical excellence.

Miss M. O. Stoddart's water-colours (p. 105) have long been a feature of our exhibitions and she has exhibited on ten occasions in the Paris Salon. Her work possesses remarkable quality and feeling, and though generally painted in a low key with sober tones has a great charm of colour. Her early instruction was at the Christchurch Art School, but she later received lessons from eminent men in Cornwall and Paris.

Menzies Gibb, the President of the Canterbury Art Society (p. 92), is a well-known worker in oils and water-colours, and several of his pictures hang in the permanent collection in Christchurch. He is a realistic painter of nature, generally in its happiest moods. The son of a well-known marine painter, he has spent most of his time in New Zealand and received much of his early training here.

The list of Christchurch artists would be incomplete without mention

of L. T. Booth, a well-known worker in black and white and a moving spirit in the local artists' club. Many of the Christchurch men acknowledge a debt to the sound teaching in landscape art they received from G. H. Elliott, art master at the Christchurch School of Art.

Among New Zealand artists who are pursuing their art in other lands are Miss Frances Hodgkins (Cotswold), Owen Merton (France), Noel Barraud (Cornwall), G. Butler (Clifton), Roland Wakelin (Sydney), and Alfred Nicol (Edinburgh). The last named did good work as a teacher at the Elam School of Art in Auckland, and on his recent visit to New Zealand joined the New Zealand Expeditionary Force.

The lack of encouragement to art in New Zealand has induced many promising young artists to seek fresh fields. This is a great pity as the progress of art in New Zealand is naturally retarded thereby. Though travel for the purpose of advancing one's knowledge is no doubt desirable, yet a great number of our leading men are either self-taught or have developed entirely in New Zealand. There is no need to go to Paris to learn how to paint the New Zealand landscape. There are art schools here at which good grounding in principles and craftsmanship can be obtained; this, with the judicious observation of a few well-selected masterpieces which our galleries should endeavour to obtain, and a fraternizing with brother artists, should give all the equipment required. For the remainder Nature will provide all that is necessary. The mildness of the climate, enabling painting to be done without discomfort in the open air all the year round, is a factor that has counted for much. Already there has developed in New Zealand a strong body of *plein-air* artists, whose sincere and earnest work is already becoming understood and appreciated by the public and is ousting from popular favour itinerant artists of commonplace qualities, whose slick and pretty work has in the past found a somewhat ready market. To those who can interpret aright the signs of the times and the trend of art, there is not the slightest doubt but that shortly there will come an era of first-rate landscape art in New Zealand, conceding pride of place to none and owing allegiance to no other school; and those who forsake their country will probably, if they return, find themselves out of touch and sympathy with the new spirit.

The one thing remaining is to stimulate a demand among the public for art. If the public will demand pictures artists will soon be found to paint them. The great trouble is that there is in New Zealand at present practically no market for works of art. A few sketches find purchasers every year, but the higher priced finished works remain unsold. There are a few artists however—all honour to them—who, knowing this, still have the courage to spend their time and money producing the finished article, without which our exhibitions would become mere displays of sketches.

E. A. S. KILLICK

"THE MOTUKATUKA RIVER, NEAR LAKE WANAKA." BY C. BLOMFIELD

"KAURI-PINES, NEW ZEALAND BUSH." BY C. BLOMFIELD

"NIKAU PALMS" BY J. W. ASH

"A VALLEY OF THE SEA, KARI KARI, NORTH ISLAND." BY W. MENZIES GIBB

"LAKE TE ANAU." BY JOHN GULLY
(In the New Zealand Academy of Fine Arts)

"THE MUNGAROA RIVER." BY H. M. GORE

"KARAKA TREES. BY
W. R. JOHNSON

"MOUNT ALEXANDER"
BY CECIL KELLY

"A CANTERBURY PASTORAL." BY CECIL KELLY

"LAKE MOANA." BY A. ELIZABETH KELLY

"THE SILENT DAY." BY J. MacDONALD

"EVENING CALM." BY E. A. S. KILLICK

(In the possession of the Rev. Mother, St. Mary's Convent, Wellington)

"PITRA, WEST COAST, AUCKLAND." BY DAVID J. PAYNE

"PITRA BAY, WEST COAST, AUCKLAND." BY DAVID J. PAYNE

"A GLIMPSE OF THE WAIKATO." BY F. R. McCRACKEN

"CAMP AT WELLINGTON HARBOUR." BY D. K. RICHMOND

"WELLINGTON HARBOUR."
BY D. K. RICHMOND

TWILIGHT GREY. BY F. SEDGWICK

"A SILVERSTREAM PASTORAL
BY F. SEDGWICK

"SHEEP COUNTRY. BY MARGARET O. STODDART

"SUNSET, KAIKOURA SOUTH." BY W. S. WAUCHOP

"A PASTORAL NEAR TIMARU." BY W. S. WAUCHOP

"A NEW ZEALAND FOREST SCENE." BY A. W. WALSH

THE COAST NEAR WELLINGTON. BY NUGENT WELCH

"MORNING AFTER RAIN." BY F. WRIGHT
(In the Auckland City Gallery)

"A NATIVE GATHERING." BY WALTER WRIGHT
(In the Auckland City Gallery)

(In the Auckland City Gallery)

"OTIRA GORGE." BY C. N. WORSLEY

SOUTH AFRICA

LANDSCAPE ART IN SOUTH AFRICA

I MAY remark at once that I have undertaken this article with extreme diffidence. To begin with it is most invidious for one artist to discuss his contemporaries in the same branch of art; and secondly, it is almost impossible to describe the greatness of South African scenery and the difficulties which its representation implies. It must always be remembered that South Africa is immensly large and very thinly populated, and that, more so even than in other colonies, painting, or indeed any art, has had as yet but little chance of showing its head above the turmoil of politics and material struggle. Frankly, there is no such thing as a school of South African landscape painting, though there are a number of artists whose work shows the deep and abiding influences of huge spaces and the strange personality of Africa in artistic minds. Just as Dutch painting is most obviously born of the genius of the land, so will the art of Africa, if ever there be a great art in this country, be as it were a profoundly original product of the soil. At present, of course, there is imitativeness, but I think we can already see that the foundations are essentially national. This may be an optimistic opinion, but unless one holds it it would be worse than useless to write about our landscape art. Curiously enough, however (and this is cheering, in that it bears out my theory), painting and architecture are the only South African arts one could write about, because they are the only ones which exist in any real sense. Literature and music are practically non-existent, and such interest as there is in them is almost entirely derivative.

Before discussing any individual artist, it may be useful to describe shortly what South African scenery really is. Apart from the Cape Peninsula, which contains, perhaps, the most varied scenery of the Union, but is not, strictly speaking, at all typical of South Africa, the features of our land are mainly three—monotony, size, and light. It is true that in the examples given with this article these three features are represented solely by light, but that is practically inevitable. The eloquence of vast monotony, of vast distance, is almost impossible to convey on canvas, and even so might only be taken as chosen, rather than as typical. But in the South African school of the future there can be little doubt that something of this sombre and strange attraction will steep itself in its art. The appeal of Africa is primarily the appeal of distance and all that that implies, the veld has the sameness and yet the moods of the sea—and the veld is South Africa. This is, of course, a generalization; and though it has more truth than most generalizations, it is open to exceptions. Throughout South Africa, from Cape Town to the Zambesi, there are wide tracts of land which are not typical "veld" at all. The fruit farms of Cape Colony, the sugar plantations of Natal, the great tropical belt of Northern Rhodesia are as unlike the veld as an English lawn is; but here also the claims of light

and distance are supreme. It must ever be remembered that South Africa is essentially a dry country, and that much of it is a plateau, and that its air has perforce those qualities of refraction which eliminate miles and bring close to us the far mountains. No one can ever forget a twilight on the veld, when above the darkened world the rosy glow lingers, slowly dying about the summit of the hills. This is the hour which has appealed especially to the South African artist, and which is at once his delight and his despair. It would need a second Turner to fix eternally these noble and evanescent tints. But there is something fine in the mere attempt, and it is an attempt which nearly every South African artist has essayed. These ashen and purple landscapes are the very genius of South Africa, and he who achieves their conquest will be the first great painter of our land. But the artists now at work understand the limitations of impressionism, and where one feels the spirit of Africa in their work, one feels it more in the underlying emotion than in the presentation of typical scenes ; and that, perhaps, is the only sound method of building up a national school. The obvious must be made impressive by a point of view that is not obvious. In other words, national feeling does not display itself by outward signs so much as by something deep and ingrained which only emerges in hints and glimpses.

In writing of South Africa one must not forget to speak of its towns, which have their own varied and distinct personality, and which are, naturally, easier to paint than the country itself. The charm of these places lies in the exotic elements of outlying quarters rather than in the main thoroughfares and busy streets. For instance, the Malay quarter of Cape Town, the Indian quarter of Durban, and the compounds of the Rand are full of suggestive touches, and they have been freely painted by our artists. On the other hand, the Dutch villages, scattered all over the Union, have in the main but one kind of individuality, and that individuality is closely allied to the soil. Paint one of them, and you have painted them all. But this does not apply, however, to the isolated Dutch farm-houses, which, though fairly uniform in architecture, are individualized by a thousand different backgrounds and surroundings. These farm-houses give one a strange feeling of inevitability, and are extraordinarily sympathetic to the eye ; dignified and austere, they yet blend with every soft outline, and one simply cannot imagine any other kind of building in their place. Such architecture is a great help to the pictorial artist, and the pity is that utilitarian and European motives have disfigured our cities and drowned the ancient glamour.

After these general considerations it is now time that I said a few words about the artists whose work is presented here. Not all of them are South African-born, but none of them are mere visitors to the country ; and, as I remarked before, their basic influence is not so much aca-

demic as a natural desire to express something of the glory of South Africa.

Pieter Wenning is a Hollander who has resided in this country for the past fifteen years. He is probably the most original, delicate, and suggestive of all our artists, though, like all temperamental painters, it must be admitted that his work varies greatly in quality. He has never exhibited in public, and his fame is growing almost in spite of himself; but the people of South Africa are slowly beginning to realize that they have in him a master of rare charm and ability. The example of his work shown here (p. 141), gives a glimpse of a street in the Malay quarter of Cape Town, and reveals very clearly Wenning's distinguished and highly personal style.

Gwelo Goodman, who, although born in South Africa, was trained in Europe and whose work is well known in England, has travelled all over the continent, from the sea to the Falls, and has painted South Africa in various moods. His work is marked by a vital style and a considerable personality, and his landscapes have found an appreciative public in South Africa. His finished technique has been well applied to the creations of atmospheric effects. He has held many successful exhibitions in the larger towns, and these have done much to encourage an interest in South African landscape art. He is represented here by a coloured plate and four half-tones (pp. 121 to 126). The coloured plate is of a water-colour drawing of the gorge below the Victoria Falls, and in both technique and style is a fine achievement. The others illustrate respectively *The Victoria Falls* (oil), *Usakos*, *South-West Africa* (pastel), *The Drakensberg* and *Stellenberg* (etchings), and they are all indicative of the artist's later manner.

Hugo Naudé claims special attention in that he was not only born in South Africa, like Gwelo Goodman and several of our artists, but he has also lived here all his life; consequently he may be termed our one absolutely national landscape painter. His work is marked by a genuine feeling for atmosphere and by sincerity of aim; although his technique is not perfect, still it is without any form of affectation, and his mind is plastic to new impressions. *Kogman's Kloof* (p. 129) gives a good idea of the mountainous scenery of the Cape towards evening. The other examples of his work (pp. 130 and 131) represent domestic scenes of farm life, and one is an impression of the last of the winter's snow on the mountains.

Miss Nita Spilhaus has lived in South Africa over ten years and has painted the scenery around Cape Town with much vivid intensity. Her colour is notable for its luminosity and daring, and she is one of our few artists who has tackled fully the very difficult subject of trees. She is represented here by a glowing impressionistic oil of Table Bay (p. 138), as seen above the trees of Sea Point; a sunset view in oil of the mountains of Riebeek Casteel in the Cape Colony (p. 139), a striking attempt

to reproduce the gorgeous opalescent hues so typical of the country; and a charcoal drawing of trees shows happily her efforts in this direction (p. 140).

Gordon Pilkington, who is a born South African, is by profession an architect, and as he has never exhibited his work is only known to a comparatively small circle of connoisseurs. By them, however, his water-colours are highly rated, and no list of South African painters could be complete without his name. His great merit lies in his draughtsmanship and his clever treatment of colour, which latter, however, may sometimes be rather forced. We give here in colours an example of his work (p. 133) a funeral scene in the Malay quarter of Cape Town. (The apparent gaiety of such a scene is in strong contrast to our western ideas.)

Miss Ruth Prowse was also born in South Africa, and after receiving her art education at the Slade School she returned to this country, and has devoted her talents to a decidedly modern and somewhat impressionistic study of the town and country life of Cape Colony. Her fresh, cool colouring and freedom of handling cause her work to stand out remarkably in the various exhibitions in which it appears. She has an individual style, and her chief characteristics are well exemplified in the illustration we are able to give of a ploughing scene in the uplands of the Paarl district (p. 135). Miss Allerley Glossop is an English lady who has long resided in the Colony and has mingled farming with painting; her oils of typical South African landscapes are frequently enlivened by animal figures, as will be seen in the two examples here reproduced (pp. 143 and 144). J. S. Morland is the doyen of South African painters and has lived here for about forty years. His work is in sympathy with the old school of landscape artists, of whose theories he is a sound and sincere exponent. It has only been possible to secure one example of his work, and this is a rendering in water-colours of the mountains of the Cape Peninsula (p. 127).

McCulloch Robertson is a water-colour artist whose work is frequently seen in London exhibitions. He claims attention by the pleasing and accomplished handling of his themes. The example given here (p. 143) is a view of a Malay tomb near Cape Town, with the Lion's Head in the background.

Sydney Taylor is a gifted amateur who, in the intervals of a busy professional life, succeeds in indulging his hobby with energy and distinction. Oil and pastel are his chief mediums, and the glimpse of life in Basutoland (p. 144) is a good instance of his work in the former.

Mrs. Penstone-Robinson, whose *Old Farm*, *Stellenbosch*, and *Simonsberg* are reproduced on pp. 131 and 132, has long been one of our leading water-colourists, and her landscapes are graceful and not without force.

I may now, perhaps, be permitted to speak of my own work, as I am the only remaining artist whose paintings we are able to illustrate; but for

this I should certainly not have put myself before the two names that follow. I think I may say that the three examples shown (pp. 136 and 137) represent more or less adequately my ideas in regard to South African landscape. All three are pastels. My chief aim has been to catch, if possible, the effect of the African light and shade.

I must now name two artists whose merits deserve a much earlier mention but of whose work I have most unfortunately, owing to the short time at my disposal, been unable to obtain examples. G. S. Smithard, who holds a post as Government instructor of art in the Transvaal, is an artist of true distinction and of wide renown in this country. Some ten years ago he held an exhibition in London which was favourably commented upon, but of late years he has not been so prolific. His most important recent work has been the painting of four decorative landscape panels for the new Pretoria railway station. These are executed in tempera. His work, which is largely in pastel, is marked by fine feeling for colour and decoration. Wallace Paton, who works both in pastel and oil, is our leading painter of the sea. His pictures of the wild African coast show remarkable power and are the product of a striking artistic personality.

I will add finally that this is far from being an exhaustive list, and that if I had the space I could mention other names worthy of consideration; but I think I have said enough to prove that South African art, while not yet a great product of the soil, is at least a genuine and expanding one. What we want here, as indeed is what is always wanted in all art, is vital personality, mingled with almost religious faith in the possibilities of the subject. Such is the foundation of a national art, and without it the most accomplished technique is finally vain.

EDWARD ROWORTH

"THE VICTORIA FALLS. BY R. GWELO GOODMAN

"THE DRAKENSBERG, SOUTH AFRICA"
ETCHING BY R. GWELO GOODMAN

"THE ZAMBESI BELOW VICTORIA FALLS." BY R. GWELO GOODMAN

STELLENBERG ETCHING BY R. GWELO GOODMAN

"USAKOS, SOUTH-WEST AFRICA." BY R. GWELO GOODMAN

"THE MOUNTAINS OF THE CAPE PENINSULA." BY J. S. MORLAND

"KOGMAN'S KLOOF, MONTAGU"
BY HUGO NAUDÉ

'SUNSPOTS.' BY HUGO NAUDÉ

'TREADING GRAPES.' BY HUGO NAUDÉ

"THE LAST OF WINTER'S SNOW." BY HUGO NAUDÉ

"AN OLD FARM, STELLENBOSCH." BY E. PENSTONE-ROBINSON

"SIMONSBERG, CAPE PENINSULA." BY E. PENSTONE-ROBINSON

"A MALAY FUNERAL, CAPE TOWN." BY GORDON PILKINGTON

PLOUGHING. BY RUTH PROWSE

THE ROAD TO PAARL. BY EDWARD ROWORTH

"WASHING DAY, MALAY QUARTER, CAPE TOWN." BY EDWARD ROWORTH

ACROSS THE SILVER TREES. BY EDWARD ROWORTH

"ACROSS TABLE BAY"
BY NITA SPILHAUS

THE MOUNTAINS OF RIEBEEK CASTEEL. BY NITA SPILHAUS

STUDY OF TREES
BY NITA SPILHAUS

"A STREET IN THE MALAY QUARTER
CAPE TOWN." BY PIETER WENNING

"THE MALAY TOMB, CAPE TOWN." BY McCULLOCH ROBERTSON

"LANDSCAPE WITH GOATS." BY ALLERLEY GLOSSOP

"SOUTH AFRICAN OXEN." BY ALLERLEY GLOSSOP

"IN BASUTOLAND." BY SYDNEY TAYLOR

151097

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