

SECTION X.

ART IN THE EXHIBITION.

BRITISH AND COLONIAL PICTURES.



"CLARISSA."

TWELVE rooms filled with beautiful works of art, some of them the work of some of the most famous modern British artists, formed the art section of the Exhibition, a display that in some important respects was by far the finest collection of paintings and of other works of art yet collected under one roof in Australasia. It was an art museum that for five and a half months drew thousands of admiring New-Zealanders, for the British Government picture-exhibit, which comprised the greater part of the large art show, was claimed to be one of the best, largest, and most comprehensive that has ever been sent away from English shores. Certainly no part of the British Empire had yet received so complete and representative a display of the British art school as that sent out to Christchurch. It was an education in matters artistic to walk through those gallery-rooms crowded with delightful oils and water-colours, fine etchings, and black-and-white drawings, dainty miniatures, and statuettes in marble and in bronze; and that New-Zealanders and Australians well appreciated those art treasures from far over the seas was given practical demonstration by the fact that over £17,000 worth of pictures and other objects was sold during the Exhibition season, and remained to adorn many a gallery and many a home in these southern lands. New-Zealanders can fairly claim to be regarded as art-lovers, for the sales—a matter of supreme importance to exhibiting artists—were the largest recorded at any recent international exhibition to which British artists have sent pictures. They were more than twice the amount realised at the British Art Exhibition at the World's Fair in St. Louis. The broad result of the British artists' show is already appreciable. The gallery-display has taught many New-Zealanders the value of a good picture; it has raised the whole tone of art in the colony.

The Art Gallery specially constructed for the reception of the pictures, a substantial brick building in the rear of the main Exhibition structure, contained two large rooms, each 60 ft. long and 40 ft. wide, and ten smaller rooms, each about 35 ft. by 28 ft. The first large room entered and two other smaller ones adjoining it on the right were devoted to New Zealand and Australian pictures. The remaining nine contained the British art collection; of these the large room and four smaller apartments were filled with oil paintings, two were hung with water-colours, one held a multitude of etchings and black-and-white drawings, and one the articles in the Arts and Crafts division. These rooms were, however, insufficient to house all the objects sent out for exhibition; the architectural drawings and a large number of the beautiful Arts and Crafts articles were therefore shown in the British Government section in the Main Building.

The total number of pictures and other art exhibits displayed, British and Australasian, was about 2,200. Of this number Great Britain contributed 1,826.

NEW ZEALAND AND AUSTRALIAN PICTURES.

The three rooms devoted to New Zealand and Australian pictures were the first that claimed attention as one entered the gallery. The Commonwealth's and the new Dominion's contributions to the art collection numbered 355 works, chiefly oil paintings. There was a collection of about thirty articles in the subdivision of Arts and Crafts. Over a hundred artists were represented.

Several works in the gallery which took the eye by reason of their prominence were part of the British collection, notably Sir W. B. Richmond's large cartoon "Melchizedek blessing Abraham," which stood just within the entrance-way. It came from the South Kensington Museum. Holman Hunt's "Light of the World" occupied a commanding position at the western end of the large room.

The New Zealand pictures occupied the first room. Nearly all the leading artists of the two Islands were represented by one or more works, but one regretted the absence of such fine things as C. F. Goldie's Maori studies. There was a great deal of honest artistic work throughout the rooms, and some exceedingly beautiful work, but inevitably the lustre of the New Zealand artists was dimmed by the glory of form and colour that filled the adjoining British gallery. Yet such gems as C. N. Worsley's water-colours of New Zealand alpine and river scenery, or Louis Steele's tragic Australian desert picture might well have stood alongside works of some of the most famous Englishmen and not have suffered by comparison.

In portraiture there were one or two good canvases, the best a fine picture by W. A. Bowring of the late Mr. Seddon, the big man who has gone, in the pose so familiar to New-Zealanders, standing as if about to begin one of his rugged magnetic speeches. Another of Bowring's works was a portrait of the Hon. W. P. Reeves, New Zealand's High Commissioner in London. James F. Scott had a full-length picture in oils of the Mayor of Wellington, the Hon. T. W. Hislop, in his robes of office. A picture of special interest to New-Zealanders was a painting by Morris Orr, a Queensland artist, of Mr. Matthew Fowlds, father of the present Minister of Education in the New Zealand Cabinet, at work as a weaver in his hundredth year. Old Mr. Fowlds (who died at Kilmarnock, Scotland, during the currency of the Exhibition) had been a weaver for the best part of his century of life, and the picture showed him working on a blanket at his loom.

A story-picture that easily took the eye was Kenneth Watkins' large painting representing the departure of the last Polynesian fleet of canoes from the South Pacific Islands for New Zealand about six centuries ago. It was a subject full of fine possibilities for an artist with imagination and with some technical knowledge of the subject born of considerable research and Mr. Watkins succeeded in producing a tropic-breathing picture which pleased the Maori expert as well as the ordinary man. Six large canoes, double and decked across, with their lofty mat-sails hoisted, are putting off from the shining shores of a palm-clad island into the blue waters of the Pacific, bound for this strange new land of Aotearoa, already visited and peopled by prior migrations of Polynesian peoples, and known to lie many days' sail to the south-west. The canoes are crowded with island men, brown Argonauts of the South Seas, and on the beach their friends are waving a final "Haere ra! Haere ra!" to the adventurers whose little pilgrim ships will presently be flying bravely along before the brisk trade-wind over the "Whare-Hukahuka-a-Tangaroa," "the Sea-god's Foamy Dwelling." Another painting of historic import was Captain M. T. Clayton's sea-piece showing one of Cook's exploring-ships off the New Zealand coast.

C. N. Worsley's water-colours were in many points the best landscapes of the collection. Softly delicate and altogether enchanting in colour and in form was his "Mount Sefton," the white Alp looming dimly through the mist that looked like mist indeed, and a flock of sheep in the foreground plodding along the road through the yellow tussocks. Worsley had seven other works, all excellent, of which the most attractive were



NEW ZEALAND PICTURES, ART GALLERY.

a beautiful Wanganui River scene, to which the brilliantly hued "roundabout" of the Maori dame on the bank gave a note of brightest colour; a wild scene of mountain and torrent in the Otira Gorge; and a Maori home on historic Mokoia Island, in Lake Rotorua—a whare with carved front, in the rear the green-looming hill of woods and ferns, in the foreground the pretty little canoe-landing-place, where weeping-willows shade the tiny silver beach.

E. W. Christmas, whose farm pictures and glacier studies were conspicuous in the Courts of the Tourist Department and the West Coast, had several large canvases in the gallery; one a grandly sombre Bettws-y-Coed, with the cloudy Welsh mountains lowering over all; another a typical backblocks scene, the smoking logs that told of the settler's summer "burning-off."

Sydney L. Thompson, pleasant figure-painter and *genre* artist, had a number of oils of high merit: a classic-like "Spring," a beautiful study in young womanhood; a delightful "old-crony" subject entitled "Yer 'ealth"; and a fine picture with a title that told its own tale, "The Pioneer's Story."

John Gibb, whose fine seascapes have for many years adorned New Zealand art exhibitions, sent a picture of those bold volcanic harbour-gates Akaroa Heads, lit by a sunshine glint; and W. M. Gibb showed some coastal studies and an Avonside view.

Louis J. Steele, of Auckland, doyen of New Zealand horse-painters, exhibited a large picture of famous old "Musket," and a powerful Australian desert scene, "The Explorer's Message"—a sky that burned and a land that baked, an outstretched skeleton of poor humanity, and two explorers seeking to decipher the message traced by the pioneer who had preceded them and perished.

E. W. Payton, of Auckland, had a classic bit in the Hot Lakes country, the storied warm bath Wai-kimihia, in which Hinemoa rested after her great swim across Rotorua to her lover Tutanekai on Mokoia Island. Another of Payton's landscapes of the Thermal Land was a distant view of the volcanoes Tongariro, Ngauruhoe, and Ruapehu, from the northern end of Lake Taupo; another was a geyser "in spout," famed Wairoa, of the Whakarewarewa Valley.

T. L. Drummond, who loves the warm landscapes of North Auckland, had a pleasant summer-time picture of beautiful Whangarei Harbour, and a north coast scene of wilder character, sunrise after a stormy night.

Some particularly good studies of New Zealand native plants, flowers, and fruits were from the brush of Nina Jones—the white flags of the waving toetoe, the golden blooms of the kowhai, earliest of our bush flowers, and the bright-hued drupes of the karaka-tree, as gathered by the Maoris for food—for the karaka-berry was a favourite article of *kai* amongst the Native people until quite recent times. C. E. Butler, a young New Zealand artist now in London, showed several works in oils, including one of a dim old cloistered cathedral interior. Miss Richmond, of Wellington, had a pretty bit of Maori child-life, "Brown Babies." W. A. Bollard showed a number of Otago landscapes and Waikato scenes. Miss M. O. Stoddart, who has been painting in Europe for some years, had a brightly attractive street-scene in classic Capri, besides a view on a canal in Venice, and some English landscapes. Miss Ella Adams, of Wellington, sent several Italian sketches. J. N. Madder, of Christchurch, in his "Lake Manapouri" had fixed with clever brush much of the grandeur and soft beauty that commingle on that glorious Alp-girt water-sheet, most beautiful of our lakes; and F. M. Duncan, who has spent almost a lifetime in contemplation of the moods of mountain and lake at Te Anau, sent two pictures of scenes in the great wilds of the south-west Lakeland and Fiordland.

Other exhibits worthy of particular mention were a number of beautiful works in the Arts and Crafts division by Miss Alice B. Waymouth, of Christchurch, comprising over a score of articles such as belt-buckles, a coat-clasp in silver and enamel, an enamel silver and turquoise necklace, another in greenstone and silver, a set of enamel and silver

"kowhai" buttons, photo-frames in copper and silver, a hand-beaten silver cream-jug set with greenstone, a beaten-silver sugar-bowl and silver mug, and boxes and a rose-bowl in beaten copper—all excellent specimens of deft workmanship, and well worthy of comparison with some of the beautiful articles of this class in the British gallery.

Nelson Illingworth, the Australian sculptor, who has come to New Zealand to make a study of Maori subjects, showed two of his busts, one a beautiful little work titled "Dawn," modelled from a young half-caste girl of the Canterbury district.

Australian artists were well represented. There were pictures from all the States, many of them of a very excellent standard of art. The subjects treated, as in the case of New Zealand artists, were chiefly landscapes, and the rich tones and bright lights and the vegetation that give Australian scenery its own peculiar character found faithful reproduction. There was W. Lister Lister's fine picture "The End of the Day," from New South Wales; then there were Aird's "Queensland Bush Home," J. M. Tait's "The Rain is on the River," Hans Heysen's New South Wales pastorals, and divers other typical nature-pieces. The gorgeous Australian bush flowers found a capable brush to portray them, that of F. S. Fuller, who had a large painting of the flowers of Western Australia. "Autumn Roses," by Amy Bosworth, of Sydney, was a delightful flower-study. Australian artists abroad sent examples of some of their best work; prominent amongst these was Will Ashton, of South Australia, whose English and Continental pieces were amongst the fine things of the colonial gallery. A powerful bit of symbolism was embodied in picture by a Sydney artist, J. S. Watkins—the old mythological subject "Circe and Her Victims." Mrs. Muntz Adams, of Victoria, had a fine portrait of a lady, a truly excellent piece of work in flesh-tint and in gown-texture painting. S. Dattelo Rubbo, the Italian artist who has done such good service to art in Australia, was represented by a clever work titled "A Time to Laugh." There were some very beautiful and dainty miniatures on ivory, painted by Mrs. Ada Whiting, of Victoria—work that was quite as good as many of the exquisite miniature paintings in the British art collection.

THE BRITISH PICTURES.

Then the British Gallery was entered, the rooms that held more than £100,000 worth of pictures, and arts-and-crafts gems, the highest products of the artistic genius of the Old Land—a genius that is the heritage of long centuries of stress and story. The nine rooms of the Art Gallery and the sections of the Imperial Court devoted to the British exhibits contained oil paintings, water-colour drawings, miniatures, sculpture in marble and bronze, black-and-white drawings, etchings and engravings, architectural drawings, and a representative arts-and-crafts exhibit. The contributors included a large number of members and associates of the Royal Academy, the Royal Scottish Academy, Royal Hibernian Academy, Royal Water-colour Society, Royal Institute of Painters in Water-colours, Royal Society of British Artists, Royal Society of Painter-etchers, New English Art Club, Royal Scottish Water-colour Society, Royal Institute of British Artists, Society of British Sculptors, Royal Society of Miniature Painters, and the Society of Miniaturists. In addition to these a number of eminent artists were also represented who were not identified with any society or institution.

While it was deemed advisable to devote the space available mainly to the work of living artists, examples by Millais, Leighton, Watts, Burne-Jones, Henry Moore, and other brilliant exponents of the British School were included. It also contained a few pictures of historic as well as artistic interest, notably those relating to the jubilee of Her late Majesty Queen Victoria, the funeral of Queen Victoria, and the coronation of His Majesty King Edward. Examples of the work of the late Queen Victoria and the late Prince Consort were shown in the Black-and-White Room.

Owing to the distance, and difficulties of transport, it was found necessary to restrict the sculpture-exhibits to busts, statuettes, and ideal figures of moderate size, but a

sufficient number of these were included to show the great progress made in recent years in this important branch of British art.

The following table shows the number of British works of art at recent International Exhibitions:—

International Exhibition of—	Oils.	Water-colours.	Pieces of Sculpture.	Black-and-white Drawings.	Architectural Drawings.	Total.	Artists represented.
Paris, 1889 ...	172	124	40	123	93	552	300
Chicago, 1893 ...	461	204	53	266	146	1,130	515
Brussels, 1897 ...	205	109	24	222	54	614	259
Paris, 1900 ...	166	89	54	114	47	470	282
St. Louis, 1904 ...	293	158	90	294	190	1,025	554
New Zealand, 1906-7	233	209	83	309	160	994	567



MR. A. A. LONGDEN, IN CHARGE OF BRITISH ART EXHIBITS.

The New Zealand list in this table does not include the 142 miniatures and the 560 objects in the Arts and Crafts division. These bring the total number up to 1,696. The total number of British artists represented was 567, comprising 198 painters in oils (233 pictures), 124 water-colour artists (209 pictures), 59 miniature artists, 91 black-and-white artists (309 drawings), 39 sculptors (83 works), and 58 architects (160 drawings). In the Arts and Crafts section there were 170 exhibitors (630 works). There were in all 737 exhibitors.

It was in a great measure due to the tact and energy of Sir Isidore Spielman, Director for Art in connection with the British Government exhibit, that this collection was brought together. Sir Isidore was assisted in the work of selection by Sir Edward Poynter, P.R.A., and Mr. E. J. Gregory, R.A. Mr. Alfred A. Longden, Assistant Director for Art, himself an artist of repute, was the expert representative in charge of the art exhibit; he came out from England to superintend the arrangement of the gallery, and remained until the close of the Exhibition.

A fine decorative effect was given to the British art rooms by a handsome frieze, which was designed

and for the most part painted by Mr. Walter Crane, President of the Arts and Crafts Exhibition Society. The scheme consisted of a series of shields connected by scrolls of foliage. The Royal Shield and the Prince of Wales's Shield formed repeated centres, and were flanked each side, the Royal Shield by the Prince's Feathers and the Three Leopards of England, while the crosses saltire of St. Andrew and of St. Patrick appeared at each end; bay branches completed the decorations. A similar arrangement included the Shields of St. George, St. Edward, and St. Edmund; the connecting foliage design was the rose. Occasionally the frieze was broken into smaller panels, the Red Lion of Scotland and the Irish Harp being placed at either end with the thistle and the shamrock. A centre panel showed the Royal and English Shields, with the rose, shamrock, and thistle combined, and those of St. Edward and St. Edmund filled intermediate panels designed with branches of the oak and the rose. Oak, rose, and bay recurred as the decorative foliage in the other panels, and the shields already mentioned were varied by the Union Flag, the Red Ensign, the Blue Ensign, and the White Ensign. In all, fifteen different shields were introduced, and arranged throughout the various rooms. The same general scheme, varied in detail, especially in the designs of the foliage, was continued in the frieze throughout the galleries. It was partly stencilled and partly painted. Mr. Cleobury assisted Mr. Walter Crane in the work.

OIL PAINTINGS.

First of the pictures, the oil paintings. These are a bewildering collection to describe, however briefly—such a feast of colour; so many masterpieces that take the heart as well as the eye.

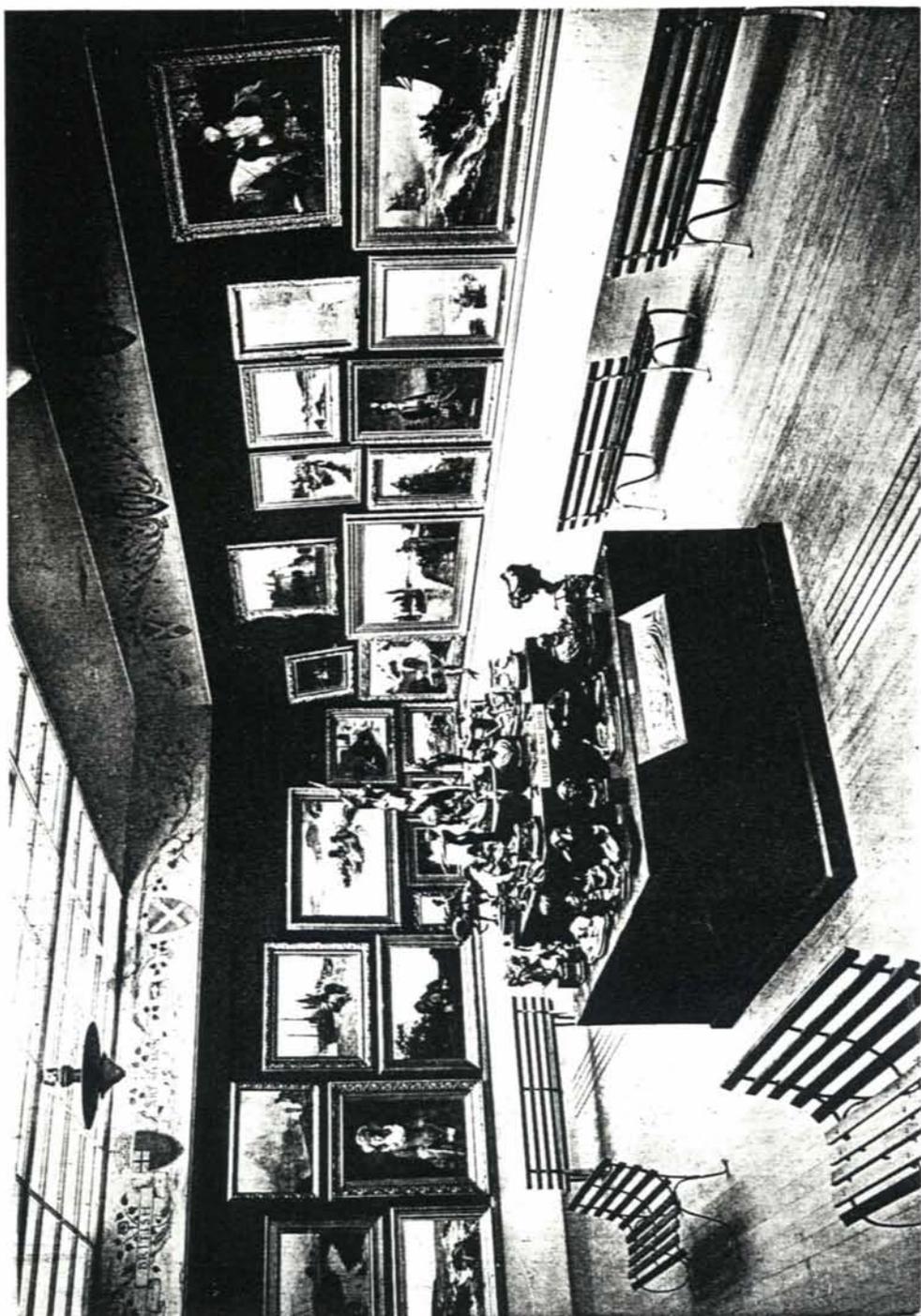
Many regarded the pictures of Sir John Millais, Lord Leighton, and one or two other famous painters as the gems of the collection. In point of intrinsic value no doubt they were in the first rank; but the things that really captured one's fancy were as often as not some little oil or water-colour from a lesser-known brush, some one or other of the many enchanting pieces of portraiture or land- or sea-scapes scattered over these crowded walls. Millais' two canvases were, however, magnificent works—one "Diana Vernon," the proud Scottish beauty in her Highland bonnet and riding-gear, a painting of wondrous velvety-smooth texture; the other lovely "Clarissa," passing fair but haughty, with an air that might well have licensed the artist to title her "Lady Disdain," and draped with a skill marvellous to see. The first picture was lent by Mr. C. Sebag-Montefiore, "Clarissa" by the executors of the late Mr. J. Statts Forbes.

The late Lord Leighton was represented by three oil paintings—"Teresina," a portrait of an Italian girl, a triumph in flesh tints; "The Bather"; and the original study painted in 1886 for his celebrated "Perseus and Andromeda." From Lord Leighton's pencil there were six drawings and studies full of fine detail. "Teresina" was purchased by the Canterbury Society of Arts for the Christchurch gallery.

Sir Edward Poynter's beautiful portrait "Asterie," in the long gallery at the opposite end to Millais' "Clarissa," was an eye-delighting specimen of the Royal Academy President's work.

Sir Laurence Alma-Tadema—another great name on the Royal Academy list—lent a fine work in portraiture, a picture of Mrs. Rowland Hill and her children; and another of his paintings, a Roman interior, was lent by the executors of the late J. Statts Forbes. Lady Alma-Tadema also sent an oil painting, "The First Ear-rings."

Scottish Highland landscapes were some of the most vigorously treated subjects in the collection—Peter Graham's changeful skies and dun herds of Highland cattle; Joseph Farquharson's "Evening on Loch Duich"; David Farquharson's "Sunrise on the Perthshire Moors"; and, most superb of all, Macwhirter's grand study in bold



ONE OF THE ROOMS OF OIL PAINTINGS, BRITISH SECTION, ART GALLERY.

purples and black-blues, "The Rugged Hills of Skye." This was one of the fine things of the gallery—a glorious mountain scene, with the lofty hills towering in deep purple gloom against the setting sun, and, below, the rolling white mists of the blue-shadowed glens; such a scene as only mountain-lovers can appreciate at its fullest—such a scene as a thousand glens in our own wild southern mountains have to show. It held the true Highland atmosphere, the mountain gloom and mountain glory of Ossian's songs. As one gazed and let the wild spirit of the dour hills and the mists enter his soul, it was easy to fancy it some scene of heroic Fingal's times, when the warriors of the North "lay in the heath of the deer and slept beneath the dusky wind"—aye, and "the ghosts of the lately dead were near, and swam on the gloomy clouds."

Another subject from Caledonia's glens was Sir James Guthrie's sombre-toned "Highland Funeral," with its stern sorrowing men and sad-faced womenfolk—a fine example of an engrossing theme treated with intense power.

Some dramatic historical subjects showed out conspicuously on the walls. Strongest in interest and of a melancholy value was John Charlton's large and careful work, "The End of a Glorious Reign," depicting the funeral procession of Queen Victoria passing St. James's Palace on the 2nd February, 1901. Another, with a gayer note of colour, was "Queen Victoria's Diamond Jubilee Procession," by George Haite; and yet another, J. H. Bacon's painting of the "Homage-giving in Westminster Abbey at the Coronation of King Edward VII." Haite's picture was purchased during the Exhibition season for the New South Wales National Gallery in Sydney.

Spenser's lines from "The Faerie Queene,"

Then doth the dædale earth throw forth to thee
Out of her fruitfull lap abundant flowres,

might with appropriate descriptiveness have been inscribed beneath the title-words on Robert Christie's large painting "Flora and Zephyr"—the white-limbed flower-goddess, with her lush wealth of blossoms scattered all about her. Another piece of classic imagery was Ernest Normand's fine painting of "Pandora"—Pandora with her fatal casket, whence issued all human ills. Finer still was Solomon J. Solomon's "Psyche," an outstanding example of beautiful pose, accurate drawing, and perfection of flesh-tones. This work was purchased by the Canterbury Society of Arts for £440.

"Serena, Found of Savages"—a subject from Spenser's "Faerie Queene"—was a fine theme powerfully handled by T. B. Kennington—Serena in her slumberous naked loveliness, gazed upon by the silent company of wild men of the woods, Spenserian Pans and satyrs. This picture was purchased by the Auckland municipality for the local Art Gallery.

Now one of Thomas Somerscales's glorious ultramarines filled the eye, a scene "Off Teneriffe"—the ivory sugarloaf peak rising through its haze, a grand heaving sea, the real "deep blue sea," that so few marine artists can paint, dappled by a brisk breeze, and a little topsail schooner lifting bravely along before it. Somerscales's bold ocean-blue was a refreshing change from many a weaker-tinted seascape. It had all the vigour and freshness of the deep waters on which the ships pass to and fro. Had it been for sale it would no doubt have remained in New Zealand.

Not far away a smaller daintier sea-piece, with something of the same vigorous dash of true sea-blue, drew one's admiration, "The Foam-Sprite," by Herbert Draper—a laughing elf of a girl mounted on a dolphin plunging through the white-topped blue surges—a picture full of audacity and the wild joy of life and motion. It was an art gem fully worth the 250 guineas paid for it during the Exhibition season by the Adelaide Art Society.

But there on the opposite wall hung the most famous sea-piece of them all, Napier Hemy's great picture "The Smugglers"—a contraband craft with a crew of daring-

looking fellows flying along before a fresh breeze, pursued by a revenue cutter which has just plumped a ball from her bow-chaser through the smugglers' sail. A grand vigorous work, that brought a glow to the eye and a snap of action and adventure to one's nerves. It brought the top price of the season in the Exhibition sales—900 guineas—and now hangs in the New South Wales National Gallery in Sydney.



"THE SMUGGLERS."

Here was a sea-piece of different character, "A Blue Day off the Isle of Wight," a pleasant sketch by Julius Öllson. There was J. C. Hook's bold coastal scene, "The Seamew's Nest," with its rocky cliffs and beating waves; and there was R. W. Allan's large

nautical piece "The Return of the Herring-fleet." A particularly fine impression of sea and cliffy coast was the late Henry Moore's "Devonshire Coast" scene, with Lundy Island in the distance.

The placidly beautiful scenery of Old England, with its leafy lanes, its woods, its gentle hills, its church-spires rising like heaven-pointing fingers behind their ancient groves, its palace-homes and its old-fashioned villages, found reflex in many a beautiful canvas. Probably the landscape of this type that most delighted the eye of the New-Zealander was W. B. Leader's great picture "Southward from Surrey's Pleasant Hills," an eye-enchanting panorama, ranging in its scope over hill and dale, and wood and plain, from a viewpoint on the high ground near the artist's home. Ethel Walker's "Sussex Farm" was a quiet green rural bit that gave colour to Kipling's lines about the choice that sent him to live "strong unhampered days"—

In a fair ground—in a fair ground—
Yea, Sussex by the sea!

Edward Davies's "Summer-time" was a warm restful scene in the Aylestone Meadows, Leicestershire. Alfred East's "The Miller's Meadow" was another eye-soothing altogether pleasant country piece. David Murray's "River Meadow"; J. L. Pickering's "Abbey Farm, Bedford"; Alfred Parsons' "In the West Country: Cottages by the Exe"; H. Rooke's "End of the Day"; and Frank Walton's "Holmbury Hill—Sunshine in a Shady Place," were amongst the many landscapes skilfully treated as to drawing and colouring. Several of these found purchasers. Leader's was bought by Mrs. W. B. Rhodes, of Wellington.

The solitary alpine piece of any importance in the collection, Ralph Peacock's "Sunrise on the Cambrena Glacier, Switzerland"—the ruddy light tingeing with unearthly glow a huge ice-slope—was acquired by the Adelaide Art Society for its Gallery; the price was £500.

Here, again, was a clever piece of work, a simple theme treated with perfection of brushwork. "Sunlight through the Leaves," by Lucy Kemp Walsh. Another fine woodland subject was Sir E. A. Waterlow's "Through the Wood (near Barbizon)."

"The Prodigal Daughter," the Hon. John Collier's well-known painting, with its powerful lights and shadows, was one of those pictures that were doubly entrancing because of the story that they silently told. George Harcourt's "Wanderer," of bold colour-glow, was somewhat similar in type; it is now in Wellington's little Art Gallery. Another story-picture, a large canvas, was Glazebrook's "C'est l'Empereur!"—a painting of the oft-told incident of the sentinel in Napoleon's army, who, having fallen asleep at his post, awoke to find to his dismay the great soldier-Empereur with his musket mounting guard in his place.

Full of the dazzling sunshine of the East was a rather striking picture by T. F. M. Sheard. "And behold Two Blind Men sitting by the Wayside"—an embodiment of the heat and white light of the sun-baked Holy Land.

From the studio of the late G. F. Watts came three paintings, of which the one that most impressed one was the wondrously coloured "Brynhildr," the battle-maid of far Northland mythology, lying amidst the flames, condemned to remain there in a trance-like sleep until awakened by a hero who will brave the flames to secure her.

Of paintings of the highly decorative class were Walter Crane's splendid symbolic work, "The Conquerors," and G. D. Leslie's brilliant "Wizard's Garden."

Amongst the portraits commanding special attention by reason of the subject as much as the treatment was Tennyson Cole's portrait of the Right Hon. R. J. Seddon, painted from sittings given in London during the late Premier's last visit to England.

These were some of the pictures that lingered well before the mind's eye after one had inspected the gallery. It is not possible to separately note all the fine pieces of the oils section. Enough to say that, besides the artists named, there were works from the easels of painters of such standing as Nisbet Pollok, Sir Philip Burne-Jones, Frank Bramley, W. H. Byles, Frank Dicksee, Stanhope Forbes, Wolfram Ford, W. P. Frith, E. J. Gregory, C. E. Hallé, Von Herkomer, W. A. Ingram, John Lochhead, J. Seymour Lucas, Mortimer Menpes, Charles M. Orchardson and W. Q. Orchardson, C. E. Perugini, Sir H. B. Richmond, Marcus Stone, G. A. Storey, A. Chevallier Taylor, and W. L. Wyllie, and other artists of high repute.

WATER-COLOURS.

In the water-colour rooms, hung with over two hundred works, it was another bewildering array of delightful art, a perpetual feast of colour. British water-colour artists are regarded as the best in the world, and the collection housed in this gallery was thoroughly well representative of the school.

Perhaps the most valuable work in the Water-colour Rooms was the late Sir Edward Burne-Jones's soft and graceful "Sleeping Beauty," of style mediæval, with a decorative architectural setting and a background of roses. His other water-colour was the "Chess-players"; in addition some of his studies in black-and-white for pictures were shown, including a head for the painting "The Golden Stairs."

Another celebrated water-colour artist, Sir Edward Poynter, showed two attractive works, "A Surrey Chalk-pit," and "Hardrow Scar, Yorkshire."

A picture of excellent detail and gorgeous colour was T. M. Rooke's "Herod's Feast," in which the daughter of Herodias is dancing before Herod. A painting full of high dramatic effect and brilliant, even dazzling, effects in rainbow hues, full of the palpitating sensuous life and colour of the old, old East.

Here, in one corner, is a marvellous and mystic sea-piece—"The Silent Sea," by George Cockram. A motionless, weird spread of ocean, without beginning and without end; an atmosphere that breathes of awe and mystery—the spirits of air and ocean brooding upon the great deep. Some altogether intangible air of enchantment over it all—an effect simple yet so profound—drew many again and again to "The Silent Sea," in an attempt to solve the riddle of its strange charm. A Wellington lady became the possessor of this work at the close of the Exhibition.

"Lorna Doone," a splendid canvas ablaze with colour, by Joseph Finnemore, brought crowding memories of the most charming of English romances. There stood the lovely Lorna in her dark slender grace, with her strong-handed stout-hearted farmer-lover John Ridd, confronting the wizard-like old patriarch of the Doones, the "bad men" of the Doone Valley, that Blackmore drew in language so full of skill and yet so finely simple.

Of Sir Ernest A. Waterlow's famous water-colour work there were two fine examples, one the eye-delighting "Mill Pool," which went to the New South Wales National Gallery for £250; the other was "A Pool among the Hills."

Frank Dadd had three pictures, "The Captain of the Troop"—a sorrowful story-

picture showing a Puritan leader dying in a farmhouse in the midst of his stern but loving-hearted men; "Small Fish are better than no Fish," and "First Aid." H. von Herkomer had two equally fine water-colours; one a splendid study of a chuckling shrewd-eyed old boatman.

Walter Crane's "Britomart" was of another type, a brilliant piece of classic and symbolic painting: Britomart, the warrior-maid in the "Faerie Queene"—in whom Spenser is believed to typify Britannia—all in her gold and scarlet.



IN THE BRITISH SECTION, ART GALLERY.

George C. Haite's "Venetian Fruit-stall" was a charming bit of bright colour, of golden fruit and dark-eyed girls. Another of Haite's, of a different class, was a fine English landscape, a view from Richmond Hill, Surrey. W. Lee Hankey's "We've been in the Meadows all Day" was a pleasant piece of work that the trustees of the Canterbury Society of Arts picked up for their Christchurch gallery.

E. J. Gregory's "The Castellan," a work much praised for its admirable handling of textures, black velvet and red silk, went to the New South Wales National Gallery at 250 guineas.

"On the Canal, Dordrecht," by R. N. Coventry, won the admiration of the Selection Committee of the New Zealand Academy of Fine Arts, and was purchased by them for the Wellington Gallery.

Of the legion of other water-colours those which drew one's particular attention were such fine sketches as John M. Swan's "Tigress watching Python"; W. Eyre

Walker's Devonshire scene "The Valley of the Dart," and a Scottish moorland view; "On the Hill-top" by Alfred Parsons; "The Houses of Parliament, Westminster," by W. M. Hale; "From the Depths of the Sea," by J. R. Reid; "Amiens Cathedral, from the Choir," by the late Sir Wyke Bayliss; "A Roman Garden," by A. C. Gow; "The Sword-cutter's Daughter," by Edgar Bunby; a hill scene in North Wales, by Edward Davies; two landscapes by Claude Hays; and "Far from Court and Free from Care," by G. Sheridan Knowles. A number of these are now in the New Zealand art galleries. Mr. Longden, the British art representative, had two of his own water-colours in the collection, an autumn scene near the Mississippi, and "The Moat of an Ancient Suffolk Farm."

MINIATURES.

Many daintily delightful gems of English art were included in the collection of 144 miniatures, contributed for the most part by the Royal Society of Miniature Painters and the Society of Miniaturists. Amongst the most admirable of good drawing and exquisite colouring were a "Bacchante" by Mr. Alfred Praga (President of the Society of Miniaturists); some beautiful bits of portraiture by Mr. Lionel Heath; "The Sea-King's Daughter," by Mr. Hal Hurst; several works by Miss E. Haig; five excellent miniatures by Cecil W. Quinnell; several by Alyn Williams, including a picture of Queen Alexandra; "Summer Days," by Mrs. Lee Hankey; "Portrait of a Child," by Helen Conder; "A Type of English Beauty," by Mrs. Chamberlain; "Hope," by Chris. Adams; "Motherhood," by Hannah Myers; and "Reverie" and others, by Aimée Muspratt.

BLACK-AND-WHITE WORK.

The section of the gallery allotted to the many works in black-and-white—drawings, etchings, engravings, &c.—deserved long and careful inspection. Every one of the scores of exhibits in this class was an example of excellent work by an artist of repute in the Old Land. Of special interest because of their royal authorship were a number of etchings by the late Queen Victoria and the Prince Consort, signed and dated. Many a famous artist's name was included in the list of those represented by pen-and-ink and pencil drawings, etchings, and mezzotint engravings. There were the late Sir E. Burne-Jones's studies of heads and figures for his paintings "Laus Veneris," "The Golden Stairs," and "Cupid's Hunting-ground," and drapery studies for his unfinished picture "Avalon." There were Frank Craig's powerful drawings "Varsity Life at Oxford—the Uninvited Guest," and "Between the Races at Henley Regatta"; and a set of Walter Crane's original line drawings for Spenser's "Faerie Queene," for "Flora's Feast," and his fine piece "Chants of Labour." Then there were two of Aubrey Beardsley's typical drawings; two of Leslie Brooke's original pen drawings for "Punch"; pencil and chalk drawings by Lord Leighton; three chalks by Seymour Lucas; chalk and charcoal studies by Briton Rivière. The subject of one of Alfred Pearce's black-and-white drawings was the memorial service held at St. Paul's Cathedral for the late Mr. Seddon. On every hand were fine etchings; some of those of highest excellence were contributions by Frank Short, Alfred East, W. Barnett, Fred Burridge, Sir Francis Seymour Haden, Colonel R. Goff, Sir Charles Holroyd, William Strang, and W. L. Wyllie. Robert Spence had a powerful etching, "Vanderdecken." From H. Scott Bridgwater's studio came an exquisite set of mezzotint engravings of beautiful women, after Romney and Sir Joshua Reynolds.

In this class there was a large "overflow" collection in the British Court in the Main Building, comprising 290 works—black-and-white drawings, etchings, and engravings. Amongst these were drawings by Phil Mav, Du Maurier, Tom Browne, Henry M. Brock, Fred Townsend, Bernard Partridge, and Fred Pegram—many of these were drawings for *Punch*. A set of four *Punch* pencil drawings by Sir John Tenniel

were also shown. There were a large number of eye-delighting etchings and exquisite engravings; amongst the principal artists in these departments were R. E. Bush, George Gascoyne, Margaret Kemp-Walch, Axel Haig, Constance Pott, Joseph Pratt, F. Slocombe, and Daniel Wehrschmidt.

Over a hundred and fifty architectural drawings were also included in the art sections accommodated in the Main Building. These drawings covered a very wide field in modern British architecture. Amongst them were Mr. Bentley's designs for Westminster Cathedral, and drawings for two other English cathedrals and an abbey, designs for numerous other ecclesiastical buildings, several museums, colleges, banks, and libraries, offices and factories, and dwellinghouses. Amongst the most interesting to architects were Sir Aston Webb's designs for the Royal College of Science at South Kensington; Sir T. Newenham Deane's and Thomas M. Deane's studies for the Industrial Institute, London, and the Science and Art Museum and National Library Buildings, Dublin; Messrs. E. George and A. B. Yates's drawing of Welbeck Abbey; Mr. Gerald Moira's decorations for the new City Sessions House, London; and Sir C. K. Nicholson's design for a national memorial.

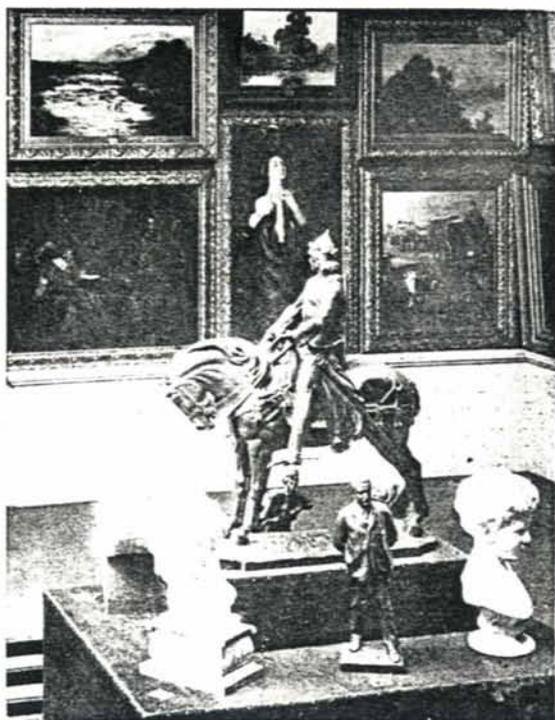


SOME OF THE STATUETTES, BRITISH ART GALLERY.

SCULPTURE.

The eighty-three pieces of sculpture that adorned the British gallery consisted chiefly of bronze statuettes, with a few heads and busts in marble. The collection of

bronzes was a splendid one, embracing examples of work from some of the most famous English studios. Thomas Brock, President of the Society of British Sculptors, was represented by three works, one an exquisite bronze statuette, "Eve," another a marble study of a head for the Leighton tomb. The work of the late Onslow Ford was represented by a head in marble. A particularly beautiful piece of work was W. Reynolds-Stephens's bas-relief "Youth." Probably the finest of the bronzes were Alfred Drury's "Age of Innocence," and a head, "Griselda." Conrad Dressler sent a classic "Bacchante." Of the late Lord Leighton's work there was the famous figure "The Sluggard," a bronze reduction. A wonderfully skilful work in bronze was Lucchesi's old hooded "Hermit"; almost as fine was his statuette "Destiny." Bertram McKennal contributed three fine pieces, two of which were in bronze and the other a marble relief. Of H. Thornycroft's genius there were four fine examples in bronze, an equestrian statuette, "Edward the First"; "The Mower," "The Bather," and



IN THE BRITISH SECTION, ART GALLERY.

"Teucer, the Homeric Bowman." J. S. Sargent showed a study in bronze for the large decoration of Boston Cathedral, U.S.A. Other beautiful works were P. Montford's bronze "Mother and Child"; H. Bertram Pegram's marble bust "A Merry Babe"; Charles Hartwell's bronze statuette "The Lass of Dee"; J. W. Goscombe's "Elf"; and "A Greek Dancer," by G. Bayes. A number of these bronzes and marbles found purchasers in New Zealand: W. Reynolds-Stephens's "Youth" was sold for £125; Pegram's "A Merry Babe" for £65; and the Thornycroft and Drury statuettes, "The Mower" and "The Age of Innocence," for £50 apiece.

ARTS AND CRAFTS.

The section of the gallery occupied by the arts-and-crafts exhibits was a delightful museum of the applied arts—book-illustration, book binding and printing, illumination, calligraphy, metal-work, jewellery, enamel, glass and pottery, wood-carving, furniture, gilding, mosaic, stained glass, wall-decoration, needlework, tapestry, lace, and hand-weaving. The display of beautiful work in beaten silver was a leading feature of the

splendid collection, and many of the gems of art shown were excellent examples of mediæval designs applied to modern articles of use and adornment.

Prominent on the north and south walls of the principal room devoted to arts and crafts were examples of the famous designs by Walter Crane and the late William Morris, leaders in the movement for the revival of English arts and handicrafts. William Morris's work included some beautiful designs in wall-papers, hand-blocked printed cottons, wool tapestry hangings, silk and wool damask, and embossed Utrecht velvet. May Morris showed some very beautiful work in the form of panels, and jewellery of excellent design. Walter Crane's fine frieze around the walls of the Art Gallery has been already described. His other work shown included a set of original drawings in line and colour for his book "A Flower Wedding"; original drawings for Nathaniel Hawthorne's "Wonder Book"; original coloured sketches for "Ali Baba"; and screen and frieze and book-cover designs, all perfect in drawing and colouring, and forming a collection of uncommon charm to art-lovers.

In pictorial work there were many scores of other beautiful objects, most of them by members of the Art and Crafts Exhibition Society. Noticeable amongst these were J. D. Batten's water-colour prints; T. T. Blaylock's stencilled prints; H. A. and Margaret Bone's frieze painted on linen, "The Ox-wain"; a wood-engraving and several woodcuts in colour by Sydney Lee; an original design for decoration, "Autumn," painted on the wall of the Royal Academy, London, by Harold Speed. In illuminating, there were many dainty examples of the ancient and beautiful art. Particularly fine were Florence Kingford's illuminated page of Keats' "Ode on Indolence"; a miniature illumination "King Cophetua," by Jessie Bayes; a written and illuminated copy of "The Beatitudes," on lambskin, and several other illuminated writings by Percy J. Smith. In artistic calligraphy, too, there were several delicately beautiful pen-and-brush writings by Graily Hewitt. Of more than ordinary beauty were the illuminations of flowers in two books, one Francis Bacon's book on the pleasure of a garden, and the other a lecture on "Art and its Producers" delivered by William Morris at Liverpool.

In art book printing and binding numerous fine examples were shown, lying open in the gallery (as well as three cases of books in the main British section). They were of great value to New-Zealanders as models of beauty in the making of a book, both in clearness and boldness of type and in rich and decorative binding. Of special beauty was a Life of William Blake, bound in red morocco, with oak-leaf design by Katherine Adams; an illustrated Life of Rembrandt, bound in coloured vellum; "The Knight and the Dragon" in similar binding; and a copy of the "Canterbury Tales" in Niger morocco—all three designed and executed by Irma J. Rowntree; a Bible of dignity and beauty in its type-design of black and scarlet, and two Psalms, by T. J. Cobden-Sanderson and E. Walker; "The Christmas Carol," bound in brown sealskin; "Modern Love and other Poems," bound in white sealskin inlaid and tooled; and "Memorials of Edward Burne-Jones," bound in Levant morocco—all three designed by Douglas B. Cockerell and executed by E. March and W. Callaghan.

Of very beautiful design and workmanship, too, was a fine book lent by His Majesty the King, "The Nearest Guard"—a history of "His Majesty's Body-guard, of the Honorable Corps of Gentlemen-at-arms." It was bound in red Niger morocco, tooled in gold, and was designed and executed by Nelly G. Woolrich.

Of tapestries and art screens, decorative panels, embroidery-work, plaques, banners, worked coverlets, &c., there was a bewildering variety, of surpassing beauty of design and richness of colouring. It is impossible to list or describe them all. A few of those of more than ordinary excellence were Amelia M. Bauerte's decorative panels, "The Sleeping Beauty" and "Orphans"; an enamelled plaque figuring a kneeling angel, designed by Conrad Dressler; tapestries and oak carvings by G. Jack; a screen-panel and cushion-cover by May Morris; a splendid painted screen "The Revenge," by R.

Morton Nance; porcelain panels by Leon V. Solon; a needlework panel, "Sweet Thames," designed by Walter Crane and executed by Violet Turner; designs for stained-glass panels by Leonard Walker; designs in various fabrics by Cecil Millar; a decorative panel, "Fair Rosamund," and two panels in inlaid and incised wood, by Bernard Sleigh; pieces of beautiful hand-woven fabric by E. Hunter, including a fine tapestry, "The Forest"; designs in silk brocade and various fabrics by Cecil Millar; "peasant" tapestry and curtain, designed by Godfrey Blount and executed and exhibited by members of the Peasant Arts Society. There were copper repoussé plaques; vases of great beauty bearing designs by Walter Crane and other artists; lustre vases and



IN THE ARTS AND CRAFTS SECTION.

specimens of Lancastrian pottery in opalescent, crystalline, and flambé glazes, with designs by Crane; mantelpiece-panels; hand-painted tiles; and a host of other pretty things for the home beautiful.

The silver beaten work and the jewellery were to many the most enticing exhibits in this section. It was indeed a display that represented the highest level of the silversmith's art. Everything was made by hand, and there were no duplicates of any articles. There were silver buckles, belt-clasps, brooches, buttons, necklets, bowls, tankards, caskets, jugs, spoons, and a multitude of other beautiful objects, designed by artists and executed by clever art workers. In jewellery there were many exquisite articles: gold pendants and charms; gold pendant necklaces set with pearls, turquoises, rubies,

and other gems; silver and turquoise necklaces; silver and enamelled pendants; silver crosses set with precious stones; wrought gold and silver brooches; bracelets in silver and mother-of-pearl; a gold filigree pendant set with moonstones—but they were beyond enumeration, all of graceful design and meticulous care in workmanship. Some of the enamel-work in the jewellery was particularly beautiful; it was often used with great taste in the adornment of belt-buckles, and in pendants, &c. A notably decorative example of the use of enamel was a representation of the combat of St. George and the Dragon, in enamel, framed in dull beaten steel, with an encircling briar-rose design.

In one of the cases of silver-work there lay a remarkably beautiful example of decorative silver handwork, the mace of the City of Sheffield, lent by the Victoria and Albert Museum. It bore an elaborate detail of the English wild rose, the acorn, and the oak-leaf, alternate with the shield of the city, and with rich pomegranate patterns down the handle.

In copper-work there were numerous examples of high-art workmanship, amongst them a silvered-copper relief, "The Storm Ride," and a relief "Jason ploughing the Acre of Mars," by Gilbert Bayes; a copper loving-cup; some beautiful chased copper bowls exhibited by the Birmingham Municipal School for Jewellers and Silversmiths; hammered copper palm-bowls, plaques, candlesticks, and a Zodiac Belt, cloisonné enamel on copper. Just a few, these, of the hundreds of richly beautiful articles in the collection—examples of the excellent use of art designs in common things as well as in jewellery and in articles for house-decoration.

Another class of art handicraft in which beautiful work was shown was the lace. Irish and English lace-work was illustrated by numerous fine specimens of feminine skill in the form of collars and scarves from Limerick and from Buckinghamshire.

In addition to the collections in the Arts and Crafts Gallery, a large number of objects of art workmanship were shown in the British Court in the Main Building. These articles, of great variety and of high artistic value, included examples of work in gold, silver, and enamel jewellery; chased silver and copper work; high-class book binding and printing; friezes, drawings, woodcuts, and photo-engravings; carvings in English oak, vases, painted bowls, wall-paper designs, cartoons for stained-glass windows, and designs for many kinds of art-work by eminent artists. An exhibit of quaint interest, of rural Old-England associations, was a collection of rustic smocks from six counties—Bucks, Dorset, Essex, Gloucestershire, Sussex, and Kent.

SALES OF PICTURES.

New-Zealanders and Australians gave practical expression to their admiration of the British Art Gallery by making large purchases of pictures and other works of art. The sales of pictures, pieces of sculpture, &c., during the season totalled a sum of £17,017 7s. 8d. Of this amount the sums spent in the gallery by Art Societies were as follows:—

	£
Sydney	3,339
Canterbury	2,442
Adelaide	1,947
Wellington	1,168
Auckland	642
Dunedin (including Dunedin University)	147

The oil paintings sold numbered 52, and the water-colours 90; pieces of sculpture 11, and miniatures 15; besides some 100 black-and-white drawings, and 321 articles in the Arts and Crafts Section. The Presidents of the Royal Academy (Sir Edward J. Poynter), the Royal Institute of Painters in Water-colours (Mr. E. J.

Gregory), the Royal Water-colours Society (Sir A. E. Waterlow), the Royal Society of British Artists (Mr. Alfred East), and the Arts and Crafts Exhibition Society (Mr. Alfred Crane) all sold some of their work. The total sales of British pictures at the St. Louis World's Fair amounted to only £7,444, or less than half the amount realised at the New Zealand Exhibition.

Besides these purchases by New Zealand and Australian Art Societies private purchases were made to the amount of £7,420. New Zealand bought to the value of £11,821 1s. 8d., and Australia to the value of £5,286 6s. The number of exhibitors in the British Art Section who sold works was 255; of these 183 were in the Fine Arts and seventy-two in the Arts and Crafts Section. The average price realised by oil paintings was £186, and by the water-colours £55.

Mr. Alfred A. Longden, the representative of Fine Art for Great Britain, was more than satisfied with the success of the gallery. The attendance, he said, compared very well with that at the St. Louis Exhibition, and the colonial public expressed its admiration for the gallery's treasures in a most practical manner. Mr. Longden felt that much of the success achieved was due to the fact that the various schools of English painting were represented in the gallery. This had been brought about by the presidents of the societies taking an active part in the project, and by the members of societies giving material assistance. The administration was indebted to Sir Isidore Spielmann, Director of Fine Art for Great Britain, without whose tact and energy this collection could never have been brought together. Mr. Longden believes that the exhibition of samples of British arts and crafts will have a lasting effect, in the homes of the people of Canterbury at any rate. This was only the second time that arts and crafts had been included in the British Fine Arts Section at an International Exhibition, and it has been shown in Christchurch that the idea could be very successfully carried out.

In yet another direction the gallery was educational—visitors learned the advantage of framing pictures suitably and of hanging them properly.

As to the sales, Mr. Longden congratulated the Canterbury Art Society on its choice of pictures. It was second, in regard to the sum of money spent, to only the National Art Gallery of Sydney. After it came the Adelaide Art Gallery, and then Wellington, Auckland, and Dunedin.

