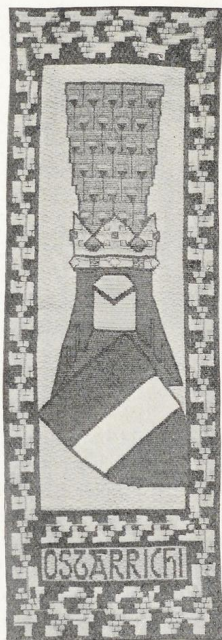


*Drawings and Sketches by Modern Masters*

TAPESTRY DESIGNED BY  
MARGARETHE GULLMANN-  
THELLER AND WOVEN IN  
FRAU GUTTMANN'S CLASS

is every prospect of a bright future for these young artists, who are made of good mettle and capable of long endurance; and, after all, it is only by steady perseverance that success can be reached.

A. S. LEVETUS.

In celebration of the three hundredth anniversary of the foundation of the city of Mannheim steps are being taken to organise an International Art Exhibition, to be held there during the coming summer. It is stated in the circular sent to us that the "traditions of the 'Seceders' of the Munich and Vienna schools in the nineties will be revived and carried on," and also that "especial stress will be laid on the introduction of lately executed and distinguished works." It is also stated that a sum of £15,000 has already been guaranteed as purchase money. Prof. Ludwig Dill is the chairman of the exhibition, and Prof. Rudolph Hellwag, who was one of the organisers of the German Art Exhibition held at Knightsbridge last summer, has been entrusted with the selection of British works. Prof. Hellwag's address is Alma Studios, Stratford Road, Kensington, W.

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Kunstgewerbeschule will undergo still greater developments is as certain as the success it has already achieved. Copyists and "patchers" have arisen; that is only natural, and is a sign of flattery, as is all imitation. This is exactly where the evil lies: the ignorant are apt to accept the dross for real gold; they neither know nor wish to know the difference, and it is only given to the few to distinguish the real from the false. Thus the imitators reap much of the benefit that should fall to the original artist. Still there

**D**RRAWINGS AND SKETCHES  
BY MODERN MASTERS. BY  
T. MARTIN WOOD.

In a preceding article dealing with the drawings of older masters we attributed our pleasure in studying them to the sensitiveness of the vision shown and the nervous responsiveness of the pencil; and we regretted the modern tendency to lose the more sympathetic qualities of drawing in a system almost mechanical in its aim, which is, unfortunately, fostered in the schools. In this article we have brought together examples of the work of modern draughtsmen with whom the secret of good drawing remains, who show that they share with the old masters indifference to everything but personal vision and interpretation. And by the word personal we do not mean that self-conscious work which effectually marks where originality leaves off and eccentricity begins. For this self-consciousness surely shows that an artist has allowed other people's work to obsess his mind, since he is so painfully anxious to show in his art an extraordinary difference between himself and them. Compared with the contrasts after which the modern artists strain that their work may be unlike each other's, the work of the old



PLASTER MODEL BY NORA VON EXNER  
(PROF. METZNER'S CLASS)  
(See previous article)