

*In the Galleries*

At the other side of the fire another shepherd, a sounder sleeper, is still in the depths of his night's rest, a notion quite in harmony with the generally simple tale of the Gospels, which are marked in so many places with a verity of observation in the seemingly unimportant record of human trivialities.

The angel, too, is no glorious apparition of an unapproachable, all-knowing spirit. We have recently witnessed considerable controversy, set off by the works of one of our sculptors for a cathedral, over the moot question of the sex of angels. The painter here would seem to have made the same choice as the sculptor. The angel has a girlish face and mien. At all events, it is childlike. She does not stand afar off or rest above the level of their eyes. She has swooped down upon the ground and roused them and is delivering her message faithfully

but without any commanding assurance and with the constrained, almost awkward, gesture which would be used by one not altogether at ease in formal address. With all these elements of simply drawn character the whole picture gains decidedly in its narration. Bastien-Lepage, who was so little attuned to the academic, paints an annunciation with a greater sense of fact than is usual in the subject. The scene was one which particularly wooed his poetic fancy. He contested the Prix de Rome in 1875 with a painting of the same subject. This earlier work received the medal at the World Exhibition in 1878 and was the painting which Sarah Bernhardt crowned with laurel at the competitive exhibition. It is now in France.



Courtesy of M. Knoedler & Co.

THE DECLARATION

BY BARON LEYS

A more interesting contrast to the tendencies represented by the Frenchman could hardly be presented than the notable example of the art of the Belgian baron, Jean Auguste Henri Leys, the master of Alma Tadema, a painter whom fortune favored almost from the start and made a national figure. Yet for all their obvious dissimilarity they had this in common, that each, after his own fashion, harked back to nature. Perhaps this is a hasty saying. For it is also true that each harked back in a fashion not primarily his own, except as distinguished from the other. The Frenchman, who though a contemporary lived later (1848-1884, while Leys was 1815-1869), followed his Manet; toned down the emphatic expression of new princi-

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