

Julius Olsson

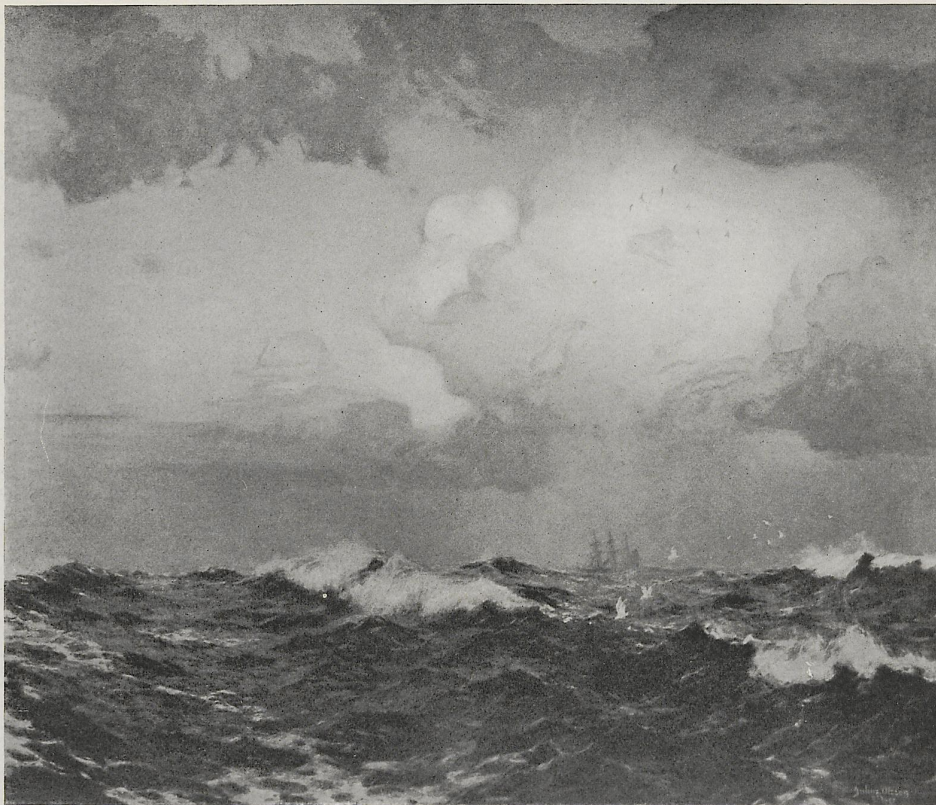
I would, however, place in a category apart his portraits of Tolstoi, two of which are *chefs-d'œuvre*. The first is merely a bust with folded arms, but so simple, so human, and so touching! The other represents Tolstoi in the blouse of a Russian peasant, seated on a horse. The countenance of Tolstoi is a very moving one. His eyes look out with a profound regard from beneath the arched and bushy brows, the thin face speaks of suffering endured, his forehead is noble and massive, and his face serene and calm. One feels that here we have a realistic portrait of the man and an inspired portrayal of the mission of this Russian apostle. Troubetzkoi must have loved Tolstoi with all his deep nature, and it is the beatings of his heart that have inspired his fingers and infused into the inert clay a little of his love and admiration. It remains to add that from the technical point of view the work is excellent.

Paul Troubetzkoi appears at present to be

striving towards the attainment of a more refined perfection, and if he can successfully attain that pureness without losing anything of his natural talent, his instinctive qualities and his powerful emotional force, there is no eminence to which he may not attain. A. S.

JULIUS OLSSON, PAINTER OF SEASCAPES. BY A. G. FOLLIOTT STOKES.

A BIG man with a big heart, who paints big pictures with big brushes in a big studio—this is the first impression of Julius Olsson. The second is that these broadly seen and broadly painted pictures are instinct with the spirit and power of the sea, and remarkable for their extremely fine colour schemes, which embrace the most delicate and subtle harmonies and the boldest contrasts. This ability to interpret the sea throughout the



"THE STORM"

(Gold Medal, Paris Salon, 1903)

BY JULIUS OLSSON