

*Studio-Talk*

"LE CALVAIRE"

BY JOZUË DUPON

or Epiphany, but there is a similitude of mind which idealises nature and makes it express the artist's own sensations and dreams. As a contrast to this "interpretation" of nature, we reproduce a more realistic Flemish landscape by a young painter, Robert Boudry.

The etching by Marten van der Loo, *The Beguinage, Bruges: Winter*, reminds us again of the fate of the beautiful old Flemish towns, once so quiet and peaceful, now resounding with the alarms of war—if not razed to the ground. The artist's studio, situated near the Antwerp forts, has probably been blown up, and his plates destroyed. Marten van der Loo has specialised in the delicate and complicated technique of coloured etching, and has proved himself particularly happy in rendering the aspects of old towns.

After the first article on Belgian artists was completed, we heard of many other artists who have sought refuge here. It has not been possible, however, until now, to reproduce any of their works, nor, owing to their number, can detailed reference be made to them; but as a source for later reference, it may be of interest to record the following names now in our possession: Alfred Bastien, Maurice Blicq, E. Canneel, Paul Cauchie, Julien Célos, Oscar de Clerck, Berthe Delstanche, M. Dethy, N. van den Eeden, Halkett, Jean Herain, Jozef Janssens, Maurice de Korte, Aloïs de Laet, André Lynen, Jean Le Mayeur, de la Montagne, Jenny Montigny, Louis Moorkens, Gerard Portielje, A. Puttemans, Alice Ronner, Jean G. Rosier, Leon de Smet, Blanche Tricot, H. Verbrugge, Fr. Verheyden. Many of these painters, sculptors and craftsmen are worthy of a special article, but for the present we must take leave of our readers until a later occasion.

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## STUDIO-TALK.

*(From Our Own Correspondents.)*

LONDON.—The public interested in art in England have never been afforded a more attractive spectacle than the generosity of the Royal Academy in throwing open wide its doors, in the name of the greatest of the war charities, to those outside groups of painters who in other buildings have never ceased to oppose its own traditions and challenge its pretensions. The Academy has even conceded to the representatives of the International Society on the committee unusual licence in the matter of hanging and the arrangement of the rooms. And perhaps Academicians have admitted, what all but the most conservative of them must have felt for a great while, that sympathetic hanging and absence of over-crowding is only doing common justice to the pictures exhibited. One other feature of the War Relief Exhibition at the Royal Academy is that a sale virtually amounts to a handsome gift made by the artist, who is content to receive one-third only of the less than normal prices at which the works are offered.

Many of the pictures now on view at Burlington House have formed important features of exhibitions formerly held elsewhere, and it must be admitted that the chief of the outside groups have not embraced, as they might have done, the unique opportunity to make good a claim that the Royal Academy walls, as representing English painting, suffer every year from the fact that they are not members of the Institution. On the other hand, it is very refreshing here to meet for once a beautiful Wilson Steer, and perhaps the finest