

The Munich Exhibition

TANGIER

FROM A PAINTING IN OILS BY NORMAN GARSTIN

Then sand dunes lift themselves in warm white billows as if they could not quite make up their minds whether they belonged to sea or land. These hills of sand take upon themselves a vegetation that, to the painter, is very alluring; there are the grey-greens of the aloe's sheaf of spears, sentinels upon the outposts of the green world; the tufted grasses also grow in an Arab Bedouin sort of way, not permanently as by the waterbrooks hard by, but sparsely and in encampments, as it were with their loins girded, well knowing that the sands may rise up and smother them. There are here and there geraniums, gaudy and tall, that have escaped from some garden and are trying a wild life. There is a Spanish broom that in the spring would make a homelier land lovely with white blossom, and in the midst of these sandy wastes there is, wherever wells of water have been dug, the dark, glossy green of an orange garden making a pleasant accent amidst the quakerish garb of seashore vegetation.

Looking southward in midday the whole landscape swims in a vibratory haze from out of which rise afar off purple mountain spurs of the great Atlas range. But I must stop and, lest you should think that I have piled up the advantages of Tangier too high, I must admit that like the flies in the ointment of the apothecary—well there are things which make the artist's life less

sweet than might be fancied from the above—amongst other matters there is a text in the Koran which thwarts him much in the obtaining of models, but all the same, it is a lovely land, and a paintable.

NORMAN GARSTIN.

THE MUNICH INTERNATIONAL ART EXHIBITION. BY DR. G. KEYSSNER.

AMONG the various centres of artistic life in Germany, Munich still holds the place of honour, thanks to a combination of numerous and diverse circumstances. Of these one of the most important is the fact that the Munich artists have made it a practice to remain on familiar terms with the art work of foreign countries, not disdaining to learn something therefrom, or to follow in its wake. Artists of weakly imagination might well have lapsed into mere imitation; but those of stouter stuff have by this means broadened their view of things, and gained in knowledge. Since the exhibition of 1869, which made our German artists acquainted with Courbet's imposing genius, and had so strong an effect on artists of such force and variety as Thoma, Leibl, and Trübner, the connection between Munich and foreign art has never been severed entirely; and from the Exhibition of