

Studio-Talk

moving in a serried mass down an abrupt ravine into the dividing valley.

Mr. Olsson has a sea bright with waves that dance in the sunlight and that reflect the sun-smitten cliffs beyond: in these merry waters there are a multitude of merry maidens who disport themselves in what the artist calls a "sea frolic." The picture is very gay and pleasant in its cool purple waters and its warm sunlight; he has also a bright blue sea over which great sunny clouds are passing, shedding wisps of grey rain. Mr. Arnsby Brown has a group of powerfully-drawn cart horses that have come down to drink at a pool or brook; the evening sun strikes them with a most powerful light that glows and almost glitters on their backs, staining them with the colours of the dying sun. St. Ives has, I understand, no lack of other pictures worthy to be described, but I was not fortunate—the studios were mostly shut when I wandered round in search.

N. G.

MANCHESTER.—The members, Associates, and students of the Manchester Academy of Fine Arts brought together a very fair display of their work, though it is to be regretted that such members as Edward and William Stott, Greville Morris, and Tom Mostyn were not represented. For forty years this society has maintained its place as one of the strongest organisations of artists in the north of England, and while much of the work shown is worthy of hearty commendation, yet the general tone of the exhibition is lowered by the inclusion of many works of exceedingly inferior quality.

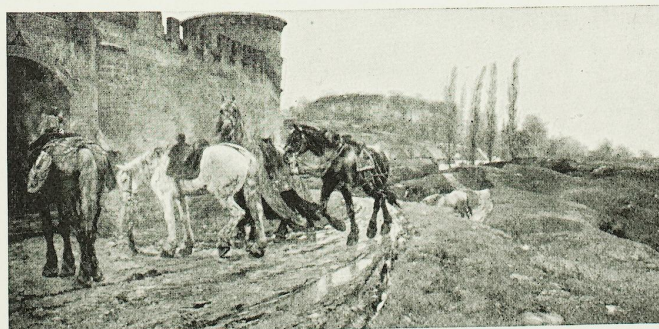
Considerable interest has been evinced in Mr. Fred W. Jackson's *Wreck of the "Carulla" off Runswick*. A group of fisher folk are depicted standing on a ledge of rock on which the spray is blowing from a foaming sea, while they eagerly watch the lifeboat approach the doomed vessel. Mr. Jas. W. Booth, a young Associate, this year made his way into the front rank. He usually devotes

himself to the delineation of farm horses either in or out of harness, and his work shows an intimate knowledge of his subjects. *An Old Favourite*, a picture of an old white horse, was full of careful drawing and clever brush-work.

Among the landscapes, Mr. R. G. Somerset had some careful and conscientious work, of which *The Meadows* was perhaps the best. The President, Mr. Clarence Whaite, was not seen to great advantage this year. Mr. Cyril Ward had some strong and fresh water-colours, and prominent among the work of the lady painters was Miss Dacre's excellent portrait of two children on an oak settee. Amongst the sculpture exhibited a word of special mention is due to Mr. Cassidy's group, *John and Sebastian Cabot*.
W. M. R.

NORWAY.—In order fully to understand the modern art of Norway, it is not essential that the art critic or the lover of art should be loaded with æsthetic theories; what is far more necessary is to have grown up under the influence of the powerful literature of modern Norway, and perhaps even more, to have had the imagination filled from very childhood with the beautiful sagas and folk-lore, or with the wild stories of giants, a great part of which were derived from a prehistoric epoch when the three Northern countries spoke but one language.

Side by side with the great Norwegian writers, who are now all near the sunset of life, an artist filled with the same strong love of the beautiful country, its fiords and galls and sea, has lived and worked, viz., Professor Hans Gude. It is the open



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