plied by the architects. Such experiments deserve the fullest encouragement, and they have been amply justified in the present case. It is only in bringing modern design to bear directly upon ordinary production that any æsthetic growth can be effected in the commercial world, and thereby upon the public taste.

Without wishing to ascribe to a dominant artistic influence the credit due to the architects themselves, we may safely say that the building affords one of the happiest examples of the influence of the "Arts and Crafts" movement upon architecture. It proves, indeed, that the danger of such an influence degenerating into a cult is not a grave one, that it has, in fact, emerged from the experimental stage and taken its place as a wholesome and potent stimulus to design. Seen from a broader standpoint as a factor in the modern rebuilding of London, the Passmore Edwards Settlement fully justifies its being, and gives, according to Mr. Ruskin's demand, something that compensates us for the lost space of light and air; "an expressive picturesque object, a friend whose aspect, changing with the seasons, becomes interwoven with our daily associations and is hailed with delight after absence; not—as it too often happens—a shadow upon our life; a grim mass of lifeless stone or brick oppressing us with its tedious and persistent gloom." It must at least be felt that such sincere and thoughtful architecture is in harmony with the ideal presented by Mrs. Humphry Ward in her inaugural address to the residents, "the building up of that true tolerance which lies in the passionate mutual respect of free individualities."

"ETUDE" BY STEINLEN

18

SOME DRAWINGS BY STEINLEN.

FEW draughtsmen there are who have so much attraction for the public as Steinlen. Every one admires and understands him; he claims the attention of all eyes, and boasts powers of fascination which none can resist. Others there may be who have greater artistic prestige; but Steinlen has got at the heart of the people. For he is at once strong and tender, and, above all things, human. Hence he becomes comprehensible to all. This is a quality which may perhaps tend to lower rather than to raise him in the estimation of those who hold that art should ever remain a mystery reserved for the elect, an appanage of the fit and few—that is to say, themselves! However it be, this gift of Steinlen's is incontestably a great gift; and his merit is the more remarkable in that, to obtain his effects, he makes

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