

### Carton Moore Park

in a corner of the Rosenborg Park. The site, which is now destined to become the future home of the Danish Open-Air Museum, is beautifully located some six or seven miles outside the town. There are now in course of erection several buildings of great and typical interest. Notable amongst these is a large farmstead, or rather a twin farmstead, from Näs, close to Hesleholm, in West Sweden, one of the provinces which formerly belonged to Denmark. The illustration on page 167 shows this building in course of re-erection. There are four adjoining houses, forming a kind of primitive court-yard, in the centre of which is a well. Still older, however, is a house from Ostenfeld, at Husum, in the Duchy of Sleswick, which has also belonged to Denmark. It is large and lofty, with an open fire-place, but without any chimney, the whole *ménage* of the farm being under one roof, with but few partitions. The timber is wonderfully well preserved, and all the bricks, too, are old, and have been brought from Sleswick. In addition to these there are several other houses; but the whole is still in a state of incompleteness.

The open-air museums, to which reference has been made above, all owe their existence to private initiative, and in most cases to that of one man; but as they grew, the number of their supporters and well-wishers increased, and they have also by degrees become State-subsidised. Individuals, from royalty downwards, have vied with public institutions in showering upon them gifts in money and in kind. At Stockholm and Lund a modest admission is charged, in spite of which the number of visitors to the Skansen Museum is immense; and the revenue is further swelled by lotteries, fêtes, markets, sale of publications, &c. In connection with the Skansen Museum a whole literature has sprung up, counting amongst its writers some of the most famous men and women in Swedish literature; ancient Swedish music has also been collected and published. The staff of the Skansen Museum is of necessity rather a large one, and it comprises a number of Lappländers and Dalar folks, in their picturesque national dresses.

Having endeavoured to give the outlines of what other countries possess in the way of open-air museums, I again ask: Why should not London have her open-air museums? Is there any country with a more glorious past than England? Is there a land richer in ancient buildings and old-time relics? Is there a wealthier, a more generous city in the world than London? and where can more desirable sites be found for open-air museums than in the immediate neighbourhood of or perhaps even

within London? And as for buildings—why, there are buildings in almost every part of Great Britain which would be the pride of any open-air museum, and which, in spite of their sundry centuries, look as if they might very well stand a journey to London. But almost every year some of these venerable witnesses of bygone ages vanish, in London and out of London; and, as an inscription in the Northern Museum of Stockholm gives warning:

“That day may dawn when all our gold cannot  
Call forth the picture of a bygone age!”

### THE WORK OF CARTON MOORE PARK. BY CHARLES HIATT.

IN criticising a young artist's work, generosity inclines one to explain its limitations and to extenuate its shortcomings on the ground of youth. It may well be that one is not entitled to expect from a man who is in all the tumult and trouble of the essay, that final serenity which only comes with the conquering. Few artists of twenty-five are, however, less immature than Carton Moore Park, and although it would be gratuitously indiscreet to prophesy what he may or may not do, his work already achieves such a degree of accomplishment that we may fairly discuss it definitely for what it now is, rather than for what it promises in the future. Mr. Moore Park prepared himself for his work by studying for two years at the Glasgow School of Art under the direction of Mr. Francis Newbery. It was perhaps due more to Carton Moore Park's temperament than to any defect in the training given at the school that he failed to derive any conspicuous advantages from its discipline. But it was discipline, and however irksome it may have seemed, it will be doubtless of real ultimate value to him. His first published drawings appeared in the local press, a press which has afforded to several artists of distinction their first opportunity of public appeal. The pages of the *Glasgow Weekly Citizen* and of *Saint Mungo* are of real interest on account of the drawings by John Hassall, Moore Park, and others which adorn them.

Moore Park's contributions to the pages of *Saint Mungo* included a few of his first studies of animal life. They displayed some of the salient characteristics—but little of the technical skill—of the drawings by which at present he is most widely and most favourably known. Although from his earliest childhood he had a passionate love of animals, and was devoted to shooting, riding, and