

Studio-Talk

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(From our own Correspondents.)

LONDON.—Mr. G. F. Watts has written to us concerning his equestrian group *Physical Energy*, in order to correct a statement that appeared in *THE STUDIO* for September. A belief was then expressed that the Government might have acquired the group for the nation by merely paying for the bronze-casting, but that the chance had been allowed to slip through the official fingers. Mr. Watts now writes to say that the Government, some years ago, made him a generous offer and wished to cast the design. The offer was appreciated as a great compliment, but Mr. Watts did not then see how he could accept it, for the reason that the work was still unfinished. But the matter was left open, and it remains open to this day.

It is common knowledge that a cast of the group is now being made and will be sent to South Africa, as a monument to the late Cecil Rhodes; but in connection with this fact Mr. Watts sends some new and interesting information. "When Mr. Rhodes saw the model he expressed a very strong wish to have a bronze cast of it set up in South Africa, overlooking his projected railway-line. When Mr. Rhodes died, Lord Grey, his friend and principal executor, desired to carry out the wish of the great Englishman, but I at first objected, because the model was not completed. Afterwards I consented, feeling a pathetic appropriateness in the thought of my unfinished design overlooking the greater work also left unfinished . . . The model remains with me, perhaps to be finished hereafter and disposed of as may be."

Mr. Frampton's Memorial Panel, illustrated on p. 136, forms part of a monument to be erected in Scotland to the memory of one who lost his life while endeavouring to save others from drowning in an ice accident. Angels and heralds beckon and accompany his soul "unto the desired haven." The design, conceived and worked out in a spirit of noble tenderness, is one of the best works that Mr. Frampton has given us.

Mr. Carton Moore Park, with whose work we have already dealt at length in *THE STUDIO*, has recently exhibited, at 8 Wentworth Studios, Chelsea, two large oil paintings of considerable interest. One of them is inspired by the poem by Burns entitled "The Twa Dogs." The other, in which the characteristic dogs of England, Ireland, Scotland,

and Wales are depicted, bears the appropriate title of *The National Quartette*. It is probable that these pictures will shortly be reproduced by photogravure, or some like process, and if they are, the prints should appeal to a large number of buyers. These pictures reveal once more the profound interest which the artist takes in canine life and character, and prove his skill in representing the dog on canvas in his habit as he lives.

EDINBURGH.—This year's exhibition of the Society of Scottish Artists, which is being held in the galleries of the Royal Scottish Academy on the Mound, is more remarkable for charm of *ensemble*, than for the merit of the individual works which form it. A moderate number of pictures and drawings, and a few pieces of sculpture admirably arranged against suitably toned backgrounds, produce a sense of harmony and repose not often found in more important shows in this country; but on closer examination one experiences a feeling of disappointment. Good work is not wanting, but there is a distinct lack of things marked by distinction of personality or style. Amongst the pictures which stand out from the ruck are two admirably characteristic landscapes by Claude Monet, a delightful little McTaggart of children dancing in a lily-gemmed garden, as gay and joyous as the dancers themselves, and an interesting Segantini, a studio interior by lamplight, which is completely free from the rather contorted and sometimes far-fetched allegory which often strikes a jarring note in the work of that gifted artist's last years. Of the members, a foremost place is taken by Mr. J. Campbell Mitchell, with three landscapes, each of which is pervaded by personal feeling and sympathetic apprehension. The *Twilight in Galloway* is especially charming and refined, and may be said to represent the highest point yet attained by this very promising landscape-painter. Mr. James Paterson's *Rough Pasture* is excellent, and so is a Dutch river bit by Mr. J. C. Noble; Mr. James Cadenhead, Mr. R. B. Nisbet, and Mr. Mason Hunter are well represented; and two or three small landscapes give some indication of the talent of the late William Mouncey. *Easter Eggs* is an admirable example of Mr. Hornel's fine sense of colour and very individual method, and is better drawn than usual, but the want of fresh and personal observation is beginning to tell on the really pretty work of his follower, Mr. T. B. Blacklock. Amongst work of this class—that is, figure associated with landscape—*Primrose Day*, by Miss