"THE MUFFIN MAN." OIL PAINTING BY ORLANDO GREENWOOD

painting, always within the limits of its spiritual aims, to to speak. *The Blue Girl* shows him on a much higher level, for not only is it an admirably composed and harmonious picture: it is, *au fond*, a realisation of personality expressed with a good deal of subtlety, felt as a whole, and personal in its very pose and design.

In these brief notes there is no room for adequate appreciation of Mr. Greenwood's work in water-colour, and yet it is probably in that medium that he is to be seen at his most artistic. In the exercise of it he achieves a limpidity and delicacy, a richness and robustness, which are wholly admirable.

DOMESTIC ARCHITECTURE AND DECORATION.

IN the January number of "Architecture," the new periodical launched by the Society of Architects last November with the intention of making the art it represents the subject of first-class critical writing, there is a trenchant article by Mr. St. John Ervine, the well-known dramatist who, dealing specifically with the work of architects in relation to theatre design, gives vent to some outspoken criticism of architects in general. He complains that "the average architect is more concerned with the irrelevancies of architecture than

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