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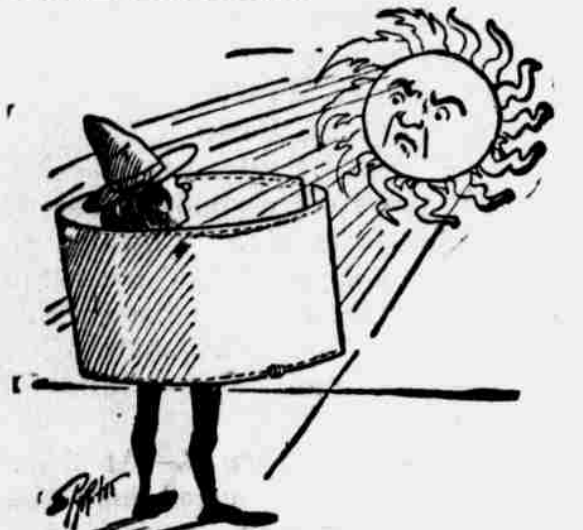
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ART AND -- ARTISTS

ESTHER GRIFFIN WHITE

One of the most charming little books issued by Thomas B. Mosher in his Vest Pocket Series, is "A Little Book of Nature Thoughts," selected from the work of Richard Jeffries, by Thomas Coke Watkins. This little book is highly valued by Mr. James Speed whose delightful Nature Studies have been one of the features of the series of entertainments afforded by the Chautauqua. Jeffries was ever a bit of a fatalist as witness this:

"Nature sets no value upon life, neither of mine nor of the larks that sang years ago. The earth is all in all to me but I am nothing to the earth it is bitter to know this before you are dead. These delicious violets are sweet for themselves; they were not shaped, and colored and gifted with the exquisite proportion and adjustment of odour and hue for me."

"There are never two works of equal beauty of any kind, just as there are never two moments of equal pleasure; seize the one you have and make much of it, for such a moment will never return."

Here is something with a positive lyric quality:

"The fervour of the sunbeams descending in a tidal flood rings on the strung harp of earth. It is this exquisite undertone, heard and yet unheard, which brings the mind into sweet accordance with the wonderful instrument of nature."

Mr. Edgar Forkner, who with Mr. Pierce is spending the summer in the artists' country studio, "the cabin," South of town, is doing some stunning work this season. His sketches in water color show constantly increased breadth of treatment and appreciation of varying conditions of color, some of his more recent work displaying a warmth, depth and richness of color absent from his pictures of some seasons since. It is to be deplored that Mr. Forkner has not lately exhibited in Richmond as he is doing the sort of work that wins applause from his fellow artists and has won him a reputation in Chicago where he has a studio, and other large cities of the west in which he frequently exhibits.

Mr. William A. McCord, the well known Cincinnati artist whose beautiful canvases have been exhibited in Richmond at different times, is also a devotee of the camera, his pictures taken with the latter being beautifully composed and artistic in effect. There is a wonderful pleasure in composing with a kodak or camera. Any one can take a picture of a person, but it is another thing to make a successful composition. There is as much charm in this as in painting, after a fashion, altho' it takes the artist, acknowledged or in embryo, to accomplish interesting results. Mr. McCord's little marines in photography are perfectly delightful bits of pictorial composition and would interest all admirers of his painting art.

Here is a vivid word picture from Jeffries that might be realized on canvas by an artist of poetic instinct and an interpreter of the meanings of words:

"Out again into the road as the sun sinks, and westwards the wind lifts a cloud of dust, which is lit up and made rosy by the rays passing through it. For such is the beauty of the sunlight that it can impart a glory even to dust."

The writer of this column has recently had the pleasure of receiving Maurice Maeterlinck's bookplate, which, judging from the motif, must be a recent acquisition on the part of the Belgian essayist, poet and mystic, since bees form the chief decorative effect and his poetic treatment of the latter being of comparatively recent publication. The plate is a large one, with a very effective reversal of lettering, the name of Maeterlinck being placed at the top with "Ex Libris," at the bottom. It is a beautiful plate and invaluable from the collector's standpoint.

Maeterlinck in his last volume "The Double Garden," is, perhaps, less caviar to the multitude than heretofore, for his involved symbolic dramatic poems, or poetical plays, have been unintelligible to the average reader of current literature, altho' heralded by certain sets and coteries as the utterances of a genius. All the translations of his work appearing in this country have been charming in format, however, the first, his plays, translated by Richard Hovey and published by the then firm of Stone &

Kimball, in "The Green Tree Library," being an alluring volume. Perhaps his most "popular" essay and one which has made his name known to many who had but a vague notion as to his identity, is his essay "Our Friend, the Dog," included in "The Double Garden," but first appearing in this country, in translation in the Century Magazine. This is simply unique in its way and it is hopeless to make any attempt at description. It is the most delightfully sympathetic appreciation of the noble qualities of this animal in his close relationship with man ever written and is not exceeded by anything known in the language unless it should be by the extemporaneous and wholly unpremeditated tribute to the faithfulness of the dog made by Senator Vest who died a short time since, quoted below:

Some years ago Senator Vest was traveling through Missouri on private business. One day he came to a town that was greatly excited over a dog case that was on trial in the local court. The senator visited the court room and found the lawyers for the plaintiff to be warm friends of his. They invited him to join them in prosecuting the slayer of their client's dog, and he consented. When the evidence was all in the senator was asked to make the speech to the jury, and this is what he said:

"The best friend a man has in the world may turn against him and become his enemy. His son or daughter that he has reared with loving care may prove ungrateful. Those who are nearest and dearest to us, those whom we trust with our happiness and our good name, may become traitors to their faith. The money that a man has he may lose. It flies away from him, perhaps when he needs it most. A man's reputation may be sacrificed in a moment of ill-considered action. The people who are prone to fall on their knees to do us honor when success is with us may be the first to throw the stone of malice when failure settles its cloud upon our heads. The one absolutely unselfish friend that a man can have in this selfish world, the one that never deserts him, the one that never proves ungrateful or treacherous, is his dog. A man's dog stands by him in prosperity and in poverty, in health and in sickness. He will sleep on the cold ground, where the wintry winds blow and the snow drives fiercely, if only he may be near his master's side. He will kiss the hand that has no food to offer; he will lick the sores and wounds that come in encounter with the roughness of the world. He guards the sleep of his pauper master as if he were a prince. When all other friends desert he remains. When riches take wings and reputation falls to pieces, he is as constant in his love as the sun in its journey through the heavens. If fortune drives the master forth an outcast in the world, friendless and homeless, the faithful dog asks no higher privilege than that of accompanying him, to guard against danger, to fight against his enemies. And when the last scene of all comes, and death takes the master in its embrace and his body is laid away in the cold ground, no matter if all other friends pursue their way, there by the graveside will the noble dog be found, his head between his paws, his eyes sad, but open in alert watchfulness, faithful and true even in death."

Then Vest sat down. He had spoken in a low voice, without a gesture. He made no reference to the evidence or the merits of the case. When he finished the judge and jury were wiping their eyes. The jury filed out, but soon entered with a verdict of \$500 for the plaintiff, whose dog was shot.

The August number of the Fine Arts Journal presents the usual interesting and varied table of contents. The editor, Mrs. Marian A. White, has just returned from a western lecture engagement during which she gave twelve morning talks on various phases of art, with several platform lectures of a more ambitious character, resulting in numerous engagements for the coming months throughout the west. The most interesting and valuable feature of the August number of this publication is a series of interviews with the "Oldest Living Dutch Artist," including Israels, Mesdag, and Bisschop, all elaborately illustrated, and written by Elsie Lathrop. Another western artist, Miss Harriet M. Bras, is exploited in this number at some length, with illustrations of her work in ceramic paint-

ing and water color and a portrait of the versatile and clever young artist herself. There is the usual piquant editorial comment, notes from various art centers, and the well sustained musical department, with book reviews, etc. "An Ideal School of Art" by the editor is also one of the features of this issue.

James William Pattison has this to say, in the September "House Beautiful," of American art: "Americans are versatile, investigating, conscious of their adolescence, and eager to raise themselves to the highest standards in all things, including their appreciation of art. Their force of character, quickness of wit, and ability to acquire knowledge, have carried them far in the line of product and connoisseurship. It is still too early to determine the results of this union of aggressive youthfulness to many sorts of blood. We are doing splendidly. We have produced a Whistler and a Sargent."

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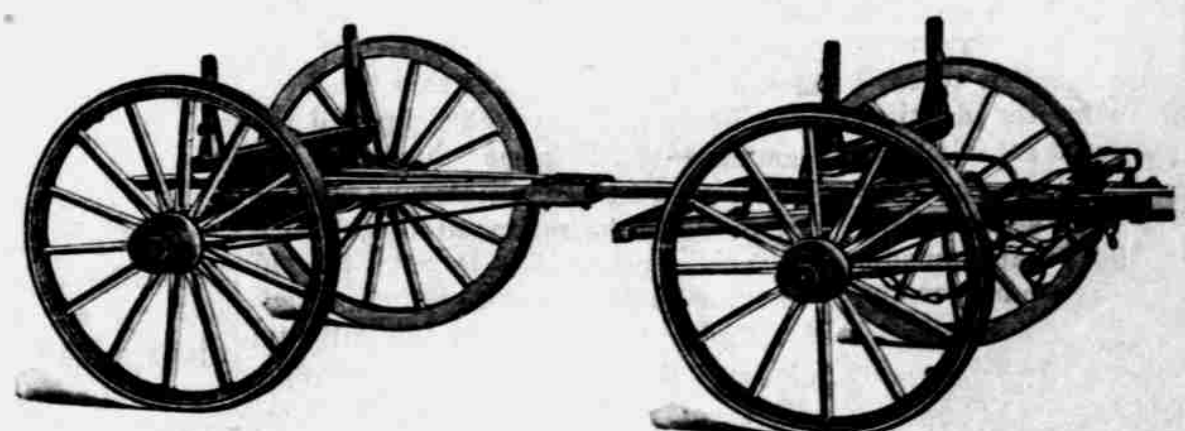
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