

Wm. H. Wilson.

The Connoisseur

An Illustrated Magazine For Collectors

Edited by C. Reginald Grundy

Vol. L.

(JANUARY—APRIL, 1918)

LONDON

PUBLISHED BY THE PROPRIETOR, W. CLAUDE JOHNSON, AT THE
EDITORIAL AND ADVERTISEMENT OFFICES OF THE CONNOISSEUR,
AT 1, DUKES STREET, ST. JAMES'S, S.W. 1

1918



BELGIAN ARTISTS IN ENGLAND

By PAUL LAMBOTTE, Directeur des Beaux-Arts, au Ministère des Sciences et des Arts de Belgique

A LARGE number of the Belgian artists—painters, sculptors, and engravers—who have found refuge in England since the commencement of the war, have again turned their attention to their art. In most cases their sojourn in what to them is a foreign country has scarcely affected their ideals or modified their choice of themes, or their method of expressing them. I have noticed that those who, owing to their temperament, interpret the aspect of nature from the extreme subjective point of view, and those whose work is readily recognised by their characteristic styles, have not been influenced by their changed surroundings. Those, on the contrary, whose interpretations are strictly objective, have changed in sympathy with their new

environment, maintaining a fresh and ingenuous feeling in their work, while their art, ripened and developed, has readily adapted itself to new impressions. I would say of the former that their work appears to be almost identical with that executed previously in their studios in Brussels, Antwerp, or elsewhere in Belgium. The landscapes, interiors, and still-life subjects they have painted, the busts and statuettes they have modelled, the prints they have engraved, still show a precisely similar interpretation of nature, the only notable alteration being imposed by their new environment, the different types of humanity and aspects of scenery wholly accounting for this change.

Circumstances have not permitted me to be minutely informed as to the work of

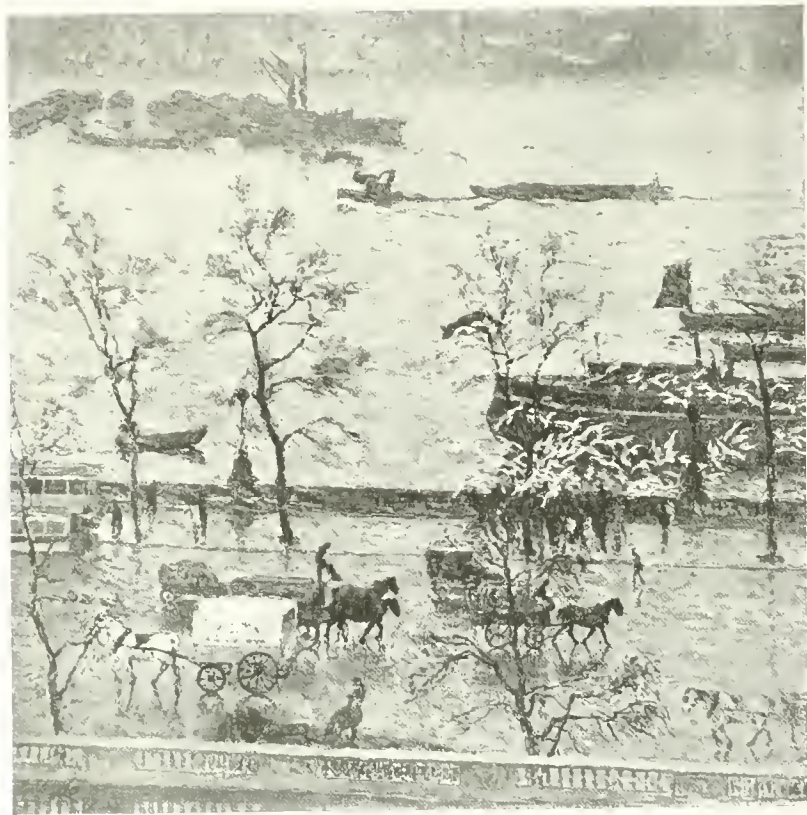


SUNSET REFLECTIONS (MARCH)

BY EMILE CLAUDE

several Belgian artists who reside in distant localities, or who have not deemed it opportune or possible to submit their works for public exhibition. This is unfortunate, as the evolution of men such as Emile

Joseph Janssens de Varebeke, and Emile Motte, whose accurate and solidly painted portraits, cleverly executed and masterly in every way, show no difference from their pre-war productions: and certainly the



TUGS ON THE THAMES

BY EMILE CLAUS

Fabry, Geertz, Mime, Jean Delville, and Nicholas Van den Leuten would be extremely interesting to note, if they still continue to practise their art. Others of our artists who, at the commencement of the war, worked in England, have since left this country, either to rejoin the army or to settle in France or Holland. Thus we miss the thoroughly characteristic work that painters such as Maurice Wagmanns, Alfred Bastien, Pierre Paulus, and Andre Lynch would have produced had they remained much longer on this side of the Channel—and under similar circumstances, Isidore Opsomer, now at the Hague, and Michel Sterckmans, to-day in Paris or Bormes, would have been amongst the most notable of the artists to whom I desire to dedicate this brief review. I have been asked to make this as short and concise as possible, so I shall merely mention the names of the men whose art has not undergone the slightest modification in style or outlook through their exile. Amongst this group I would mention M. Jean G. Rosier,

pictures of M. G. Van de Woestyne and M. Valerius de Saedeleer, painted at Aberystwyth, and noteworthy for being profoundly imbued with the personality of the artists, could have been as readily conceived and realised at Laethem St. Martin, Flandre Orientale, being precisely similar to those produced there prior to August, 1914. The individuality of these two painters stands out in their work. They arrange their subjects according to an established formula, and the fact that the scene chosen for representation is in a particular country has little effect on its presentation. For it is the same sunlight that illuminates it as elsewhere, and the same tonal harmonies under similar skies characterise their landscapes, their translations of nature being so individual and characteristic as to constitute in themselves the signature of the artists.

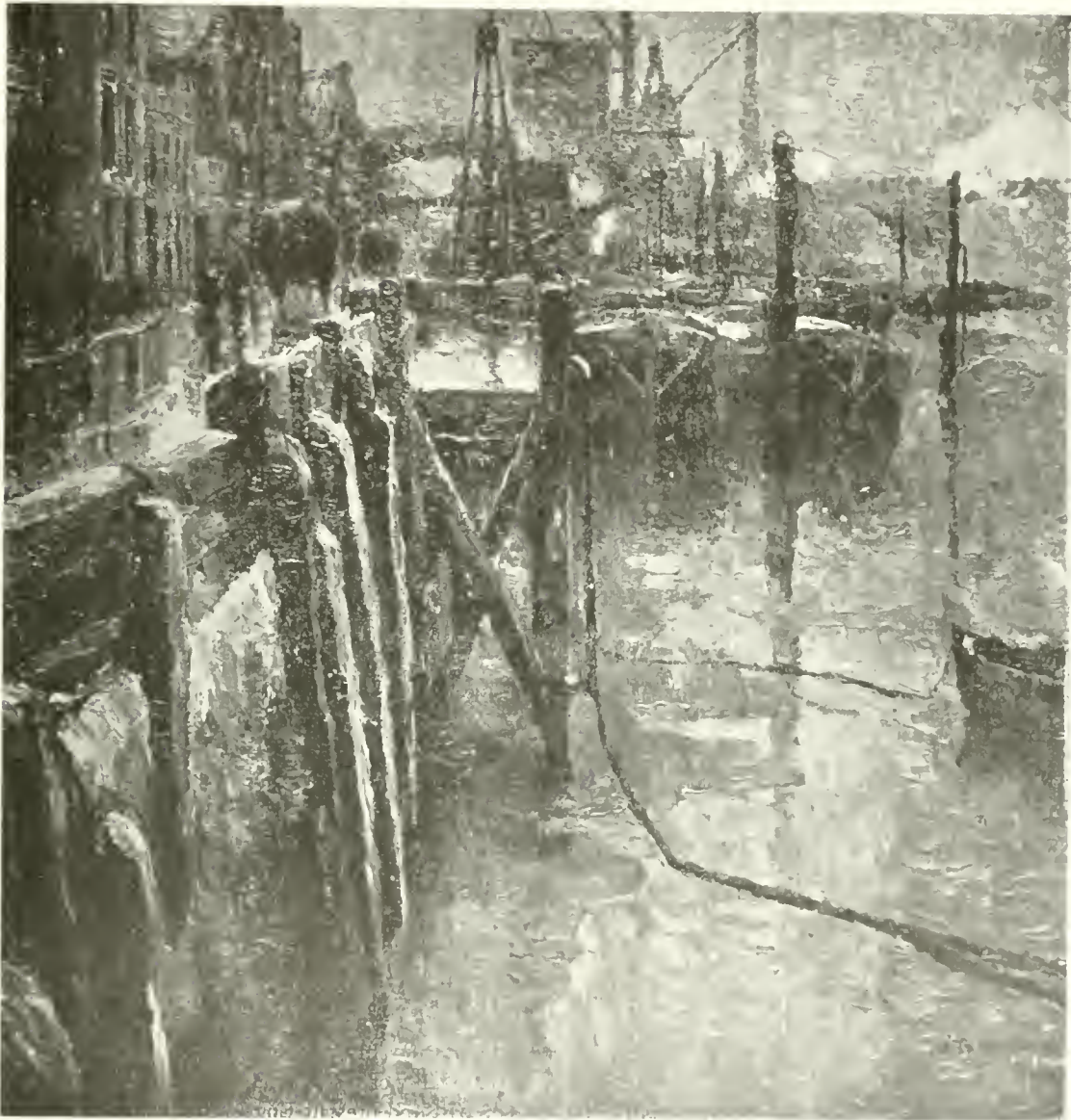
Although showing more simplicity in style, M. Charles Mertens has not modified his work in any marked degree, and his portraits, interiors, and

Belgian Artists in England

landscapes, so conscientiously observed, are in the same vein as his former efforts. Several other artists, however, since their arrival in Great Britain, have

it is to these exceptional personalities that it would be desirable to devote study.

Briefly, I affirm that the *Reverberations sur la*



A THAMES QUAY

BY ALBERT BAERTSOEN

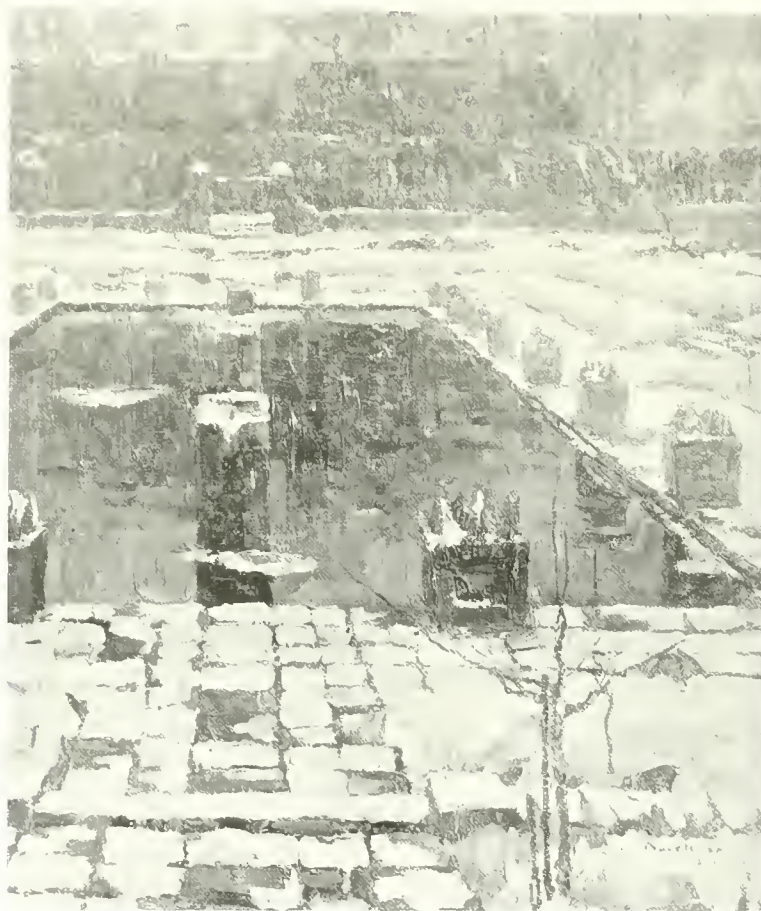
adopted entirely different styles to what they formerly practised. The distinction is rather in outlook than in technique, as they use their earlier methods to realise conceptions of an altogether new type.

The climate, fresh influences, new models, and, no doubt, their frame of mind, have all combined to inspire these new departures. As I said earlier, the facility of interpreting the objective has helped to modify their point of view, and the change of environment has done the rest. Were time available,

Landscape of Emile Claus hardly resembles in any particular the *Reverberations sur la Tyne* or his *Corners of Tyne*. His representations of nature at Slough and Kew and other places near London do not in the least remind us of the familiar environs of Astene, so often the subject of his brush. This is owing to his innate feeling for localities. Studying Emile Claus from this point of view, the important exhibition of his pictures and studies held at the Goupil Gallery was a revelation. It proved that the master has the youthful

faculty of evolution, and an ardour and courage worthy of high praise. The visitor was inspired with admiration and respect before such an effort, resulting in

heralded in the works that Baertsoen executed whilst in the mining region on the outskirts of Liege, which depicted modern life, but showed nothing which



KENSINGTON GARDENS

BY ALBERT BAERTSOEN

such original and eloquent art. When a similar exhibition can take place at the Cercle Artistique, Brussels, or elsewhere, what a surprise will be in store for our countrymen who are still in Belgium.

Albert Baertsoen's English studies also differ in a marked degree from his previous work. His London bridges, boats, and quays on the banks of the Thames have nothing in common with his renderings of the placid Flemish waters, veiled in haze, and reflecting old and half-ruined buildings on their still surface. Baertsoen's London effects are of a totally different type, full of life and movement. The smoke from the tugs passing under the arches intermingles with that of the trains speeding overhead, and the river is depicted full of swirls and eddies. In short, instead of the dreamy charm of his pre-war paintings in Flanders, we are shown buildings which are of a utilitarian and industrial type, a change which was

would compare with his present broad and masterly style.

The portraits of M. Andre Cluysenaer appear to differ from his previous works, partly owing to the nationality of his models and partly through his study of past and present English masterpieces. His work is now distinguished by more freedom in execution and an elimination of all unnecessary detail. M. Marcel Jefferys seems to have found in Chelsea an ideal spot for the pursuit of his art. His river studies, viewed from the same standpoint as those of Whistler, reveal an extremely dexterous touch, and, in my opinion, are greatly superior to anything that his former work led us to anticipate.

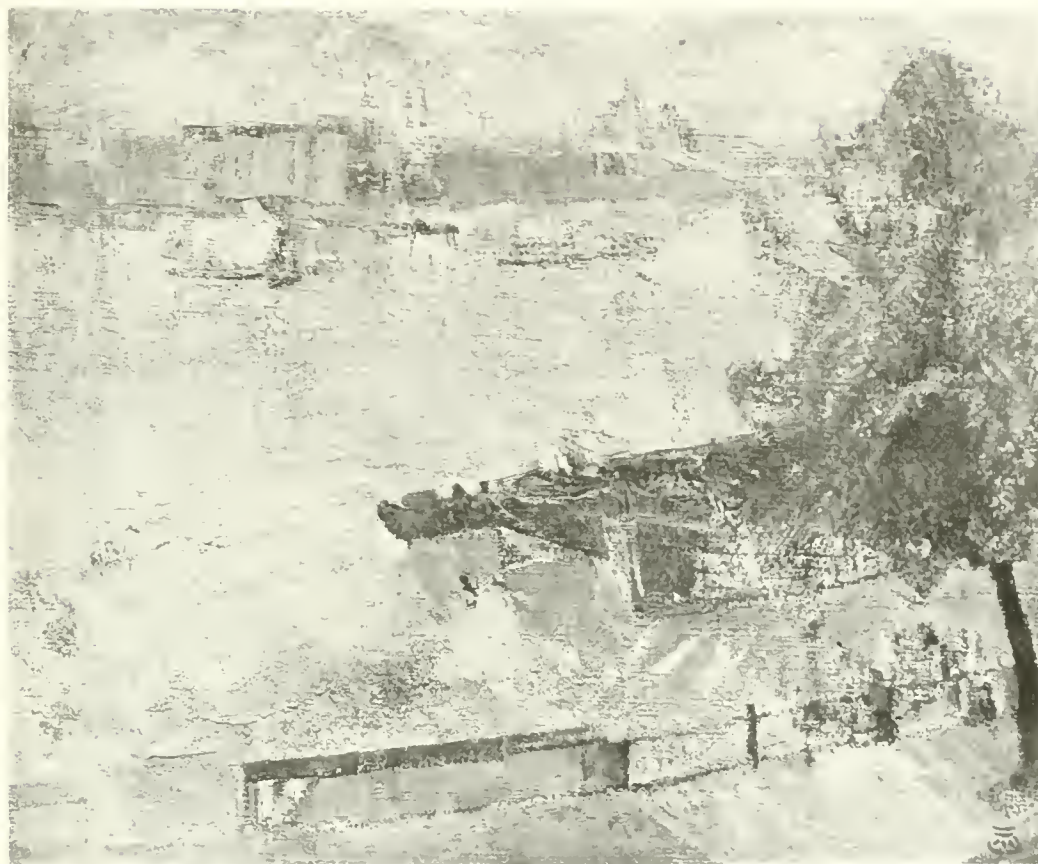
M. Leon de Smet has worked most industriously, striking out in various directions. His portraits, still-life pictures, figure studies, and landscapes, though sometimes showing very strongly the influence of

Belgian Artists in England

extraneous and transient fashions, have developed cleverly, and in point of vigour, tone, and brilliant and harmonious colouring, he has certainly made great

taken by delicate buds, satiny fruits, and discreetly low-toned objects.

Under the combined influence of war and exile,



THE THAMES AT CHELSEA

BY MARCEL JEFFERYS

strides and produced some charming work. It is remarkable to note that M. Jefferys, M. Leon de Smet, M. Maurice Wagemans, and, more striking still, Mlle. Alice Ronner, have developed a more Eastern style. I would not hesitate for a moment in discriminating between the works painted by this artist while in England, where she still devotes herself to the studies of flowers, etc., and those executed formerly in Belgium, in spite of the fact that they represent identical subjects. I have discovered a new note in her work, the colouring arrangements of which show an exotic influence and a predilection to the vivid hues and striking harmonies borrowed from Chinese knick-knacks by the British. She has used for her models green jades, red and orange ambers, purple amethysts, black opals with strange fires, and the metallic hues of the kingfisher—more vivid and brilliant than the brightest turquoise—whereas in former days their place was

certain of our artists in other branches have shown a more distinct alteration than their preceding work would have led one to anticipate. There are also in England at the moment several other Belgian artists whose personality and talent are extremely interesting. Though, no doubt, they devote as much time as circumstances will permit to their art (and we occasionally see one or another represented at various exhibitions), they do not show sufficiently to keep one completely informed regarding the evolution of their work. To enable one to pass a more decided opinion on their work, it would be necessary that each one should find a means of exhibiting characteristic examples of his work executed during the last three years. Amongst this number are MM. Maurice Bieck, Julien Colos, Emile Vloors, Albert Claes-Thobois, Hippolyte Dæve, Mlle. Jenny Montigny, MM. Louis Reckelbus, Martin Van der Loo, F. Verhaegen,

A. Proost, C. Permeke, A. Delaet, J. Michaux, J. Dierckx, and Ad. Hamesse; MM. C. Jacquet, the

combined with a sentient execution that allows him to realise his themes in a manner which unites



LA MORT EN FLANDRE

BY JULES DE BRUYCKER

water-colour artist, and A. Puttemans and Fl. de Cuyper, the sculptors.

M. Jules de Bruycker has given us an exceptionally fine series of etchings, undeniably amongst the most distinctive work of the present time. These are weird and fantastic visions, not possessing the slightest resemblance to his former work. They depict scenes founded on nature, but interpreted through a mind rich in phantasmagoric fancy. In such works as *La Mort en Flandre*, *La Moisson*, and *La Tranchée* he shows remarkable wealth of imaginative power,

convincing effect with an impressive sense of mystery. M. Albert Destanhe and Lt. P. A. Masui Castricque, while in London, have executed a series of wood-engravings doing great credit to their talents. Those of the former combine elegance of style, innate grace, and charming harmonic effects; while the latter's works are sometimes marked by an intense vigour in execution, which invests them with an extraordinary expressiveness.

There are some excellent illustrations of M. Jean de Bosschere in *Christmas Tales in Flanders*. His

Belgian Artists in England

coloured plates show artistic temperament and a pleasing blending of tones. In a thoroughly unconventional style he has combined reminiscences of

blocks in colour, marked by great simplicity, frankness, and sincerity. The artist himself contributed the letterpress as well as the illustrations.



THE SECRET

BY VICTOR ROUSSEAU

Pierre Breughel the elder with inspirations borrowed from Chinese paintings, Persian miniatures, and Indian coloured prints, and in this way achieves singular charm. A more marked animation, rather inclined to caricature, is shown in the black-and-white drawings which brighten each page of this beautifully got up volume.

Edgard Tytgat, in his *Quelques Images de la Vie d'un Artiste* (conceived on the lines of the old and precious *Images d'Epinal*) gives a series of wood

In the same manner the statuary by Victor Rousseau is marked with a more cosmopolitan feeling, and perhaps a new sense of plastic beauty, his work certainly showing deeper sensibility than his former efforts. Thus his busts of Lady Diana Manners and Master John Max Müller both show a distinct leaning towards the great traditions of Greece and the Italian Renaissance: while in a series of small clay figures the master renews the grace and spirit of the Tanagras.

The attractive blending of ancient and modern art

appears in Rousseau's recent group, entitled *The Secret*. Never, either in London or Brussels, has a piece of statuary appeared more complete in its

to be learnt by the events which have happened, symbolising in concrete forms the respect of treaties and the action of force when inspired by justice and



MODEL FOR CENTRAL GROUP OF THE BELGIAN MEMORIAL

realisation more perfect in its conception than this piece, which is so surcharged with plastic beauty and depth of feeling. It is given to Victor Rousseau to create a work, thoroughly in accord with Belgian artistic traditions, to commemorate a unique historic event in the annals of civilisation. It will be symbolic of Belgian gratitude for the military aid given by England to her, and the help and hospitality offered to her exiled children. Rousseau in this work shows with a marked dignity to future generations the lesson

honour. The model of the memorial, which is of an impressive architectural simplicity, gives promise of a monument which will be amongst the most imposing in London. The sculpto-resque element constituted by the figures in bas-relief and those composing the principal group will afford the artist a further occasion to show the public fresh proofs of his intellectual personality and masterly technical skill. The inauguration of this memorial, which cannot take place until the establishment of peace, will not fail to make



BUST OF LADY DIANA MANNERS
BY VICTOR ROUSSEAU

⁷⁵10
CONNOISSEUR



LA TRANCHE BY JULES DE BRUYCKER



LA MOISSON BY JULES DE BRUYCKER

still closer the bonds of friendship between English and Belgian artists.

I have tried in this short review to permanently mark the artistic effort made in this country by Belgian

artists and show the influences by which they have been inspired.

[Since this article was written, I regret to learn of the death of M. Nicholas Van den Eeden.]



MODEL OF THE BELGIAN MEMORIAL TO BE ERECTED IN LONDON



Pottery and Porcelain

Liverpool Delft

By Mrs. Hemming

BEFORE attempting to write about any of the specimens of Liverpool delft in my own possession, I think it is best to give a short account of the collection in the Liverpool Free Library and Museum, which I visited in September last. It was fortunate that the museum was still open, though I think some specimens had been removed for fear of air-raids. The collection of Liverpool delft there was left to the town by the late Mr. Joseph Mayer, who wrote his handbook on *The Art of Pottery in Liverpool* in 1873. Liverpool delft is very poorly represented in our London museums. It is necessary to go to the museum of the town itself to learn much about it.

Speaking generally, over the average number of the examples in the Liverpool Museum, the glaze is whiter, or, to be more correct, it is less blue than with the Bristol specimens. The dip of tin enamel is usually thinner, and on the whole the pieces, especially the bowls, are thinner in their walls and more skilfully potted here than was the case either at Lambeth or at Bristol. Cracking is almost unknown, though there are sometimes pinholes in the enamel. Of course, there is a range in the tint of the enamel. Alderman Thomas Shaw's "Golden Lion" bowl being the bluest, and Seth Pennington's "Success to the

Monmouth" being the whitest, and also the most thinly potted, piece in the museum. The blue colour employed in the decoration is rather dark, and in most cases it has a *hard* appearance, probably due to the rather thin coating of the tin enamel itself. Liverpool delft is especially celebrated for its punch-bowls, dedicated to different ships; but puzzle-jugs, drug-jars, dishes, plates, etc., also bin-labels, are in the museum.

Alderman Thomas Shaw's Pot-works.—The earliest pot-works of which anything reliable is known, was that owned by Alderman Thomas Shaw, after whom Shaw's Brow, a rising piece of ground at the bottom of Dale Street, was named. Here, in 1857, when the Liverpool Free Library and Museum was built on the part now called William Brown Street, many wasters, also an old slip-vat containing clay, were found. Jewett, in his *Ceramic Art of Great Britain*, states that "this clay was of the common coarse kind, the same as the general body of delft-ware," and he says that Mr. Mayer caused a vase to be made of it.

There were two potters of the name of Shaw—Alderman Thomas Shaw, and Samuel Shaw, his son. Speaking of the Shaw's Brow pot-works, Chaffers says: "It was probably continued by his son, after the alderman's death, for we find recorded in



NO. 1.—INSIDE VIEW OF PUNCH-BOWL, PROBABLY MADE AT SAMUEL SHAW'S POT-WORKS