

---

LONDON NOTES

Author(s): S. B.

Source: *The American Magazine of Art*, Vol. 11, No. 13 (NOVEMBER, 1920), pp. 480-481

Stable URL: <https://www.jstor.org/stable/23926629>

Accessed: 13-08-2021 06:54 UTC

---

JSTOR is a not-for-profit service that helps scholars, researchers, and students discover, use, and build upon a wide range of content in a trusted digital archive. We use information technology and tools to increase productivity and facilitate new forms of scholarship. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

Your use of the JSTOR archive indicates your acceptance of the Terms & Conditions of Use, available at <https://about.jstor.org/terms>



JSTOR

is collaborating with JSTOR to digitize, preserve and extend access to *The American Magazine of Art*

secured by means of an entertainment of "Living Pictures" in which all members of the club took part, posing as figures in the different compositions. Appropriate music was furnished and a description of the pictures was given by one of the members as each was shown. Three performances were given with an attendance of nearly three thousand.

The exhibition was enjoyed greatly by members of the club. A detailed study of the pictures was made for two weeks, the history of the artists was studied, sketches of the paintings were made as studies in composition. The club hopes to have another exhibition in the same manner this coming season.

LONDON  
NOTES

The death, which was announced from Stockholm at the end of August, of the famous Swedish artist, Anders Zorn, removes from the word of art one of the most brilliant creative artists, and one who was at different times so intimately connected with Italy that his loss will be noticed there. In a clever introduction to the exhibition of the paintings of Ettore Tito, at the Galleria Pesaro, of Milan, in March of 1919, Sig. Ugo Ojetti remarked that "so many thinkers, apostles, lecturers, antiquarians, warriors are busied today in laying to with the brush on the canvas, and in proclaiming each other as "painters," that the real old race of the painters themselves, the "*Pittori pittori*, happy only in being painters, capable of nothing else save to draw and paint, is becoming every day more rare."

Undoubtedly Anders Zorn belonged to this race of the "*pittori pittori*." He was an all-round artist, and transfigured every material with his magic touch. "Even as a boy," says Muther, "he had carved animals in wood while out in the pastures. At school he painted portraits from nature . . . he acquired early a keen eye for form and character, and adhered to this principle when later he began at the academy to paint scenes from the life of the people round his home. An exhibition of the work of his pupils brought him his earliest success." With the money he had gained by his

portraits he was able to come to Italy; though it was as a mature artist that he exhibited in the Venice International of 1909. It was there that I first met him personally, and came to appreciate his marvellous versatility, as well as his personal charm. In his individual show in Sala IX of that exhibition he appeared in oil paintings, mostly portraits, of which that of the King of Sweden was much noticed, in water colors which were technically superb, in wood carvings and sculpture in bronze, besides his then already world-famous engravings; and in all these varied and difficult mediums he showed perfect mastery, he never made a miss.

His own show was close to that, in Sala VII, of Professor Ettore Tito, and the two artists, both so sincere in their creation, soon came to know and appreciate one another. I remember spending the evening at that time in Professor Tito's house in the Zattere, and his showing me there a most beautiful wood carving of a young girl, one of those very Swedish models whom Zorn used so often in his popular etchings of bathing scenes, while Anders Zorn, on his side, had acquired from the Venetian Master, his painting called "*L'alga*." Zorn was well known in America, where his etchings in recent years fetched very high prices; one impression from an early plate was recently quoted at having sold for £600, but this was, of course, an outside price, though I know that at Venice they fetched a good figure. The loss of Anders Zorn, at the age of only sixty, when he had years of creative work still open to his genius will, in fact, be felt in America, where the genial Swedish artist had many admirers, as much as in Europe. I understand that "The Studio" have in view an article on his work which should be of interest; but what would be more valuable still would be a fairly complete Memorial Exhibition of his paintings and etchings, as well as his occasional work in sculpture, which it should be possible to arrange either in Stockholm, or such a world center of art as is London.

An interesting specimen of Roman sepulchral sculpture has been added to

the British Museum collection recently by the donation of Mr. Dixon, a well-known landscape gardener. Originally discovered near the Porta Capena at Rome, about 1700, it was mentioned about that period by Bianchini, and again by Zoesa, who was in Rome at the end of that century up to 1809; but then this sepulchral monument, which represented in relief three half-length draped figures in a recessed panel, disappeared altogether, and was lost for more than a century, till it was found by Mr. Dixon in a contractor's yard in St. John's Wood, London, N. W., where it had lain for some fifty years. Mr. Dixon, recognizing its merit, when he had acquired it brought it before the notice of the British Museum authorities, who have identified it as the lost monument of Lucius Ampudius, and his wife and daughter. These are portrait figures, seen full-face, the first of them a shrewd-looking old man, while the matron and young girl beside him are very finely carved. The two corn measures, at each end of the monument, seem to suggest Ampudius having been a corn merchant, and his date is placed between B.C. 25 and A.D. 25.

Two other recent bequests to our national collection are those of a selection of etchings by the late Sir Charles Holroyd, which have been given by Lady Holroyd to the Victoria and Albert Museum in memory of her husband. These include the beautiful "Nymphs by the Sea," "The Young Triton," and a scene of monks at prayer; and in landscape work his "Kidsty Pike," one of the Cumberland series, his fine "Yew-tree at Glaramara," as well as a study of the Parthenon. With all the claim on his time by his official work as Director of our National Gallery collection, Sir Charles never gave up his beloved etching, and told me once at Venice that he preferred, when possible, to work direct from nature on the copper plate. Thus his plates, several of which I have in my own collection, have a directness which elaborate studio work can never give.

Another important bequest to the same Museum is that of 159 mezzotints and etchings by Sir Frank Short, R.A.,

P.R.E., which the President of the Society of Etchers has given as a memorial to his son, Captain Leslie Short, who died in active service in 1916. This collection is specially interesting as showing different methods in the hands of a most accomplished etcher. Thus in "Seine Boats at St. Ives" and "Washing Day, Bosham" we find pure etching, in his "Silver Tide" and "Rye Pier, Evening" aquatint, and "A Yorkshire Dell," gets a most rich effect by means of mezzotint.

The exhibition being held in Brussels at the Musée Royal des Beaux Arts from August 14 to September 26 is near enough to attract London art lovers, and is of extraordinary interest. Here is displayed the great altarpiece of "The Adoration of the Lamb" by Hubert abd. Jan van Eyck, now recovered to Belgium in its entirety, the wings having been surrendered by Germany, the city of Ghent lending the central panels, and figures of Adam and Eve coming from the Museum of Brussels, where they were placed by the Church authorities, who seem to have resented the traditional lack of clothing of our first parents. It may be permitted us to express the hope that this grand painting may now remain united.

S. B.

ART IN  
KANSAS CITY

Reports of extensive activities in the field of art throughout the West have been coming in to THE AMERICAN MAGAZINE OF ART during the past few months. The latest of these concerns Kansas City, Missouri.

The Fine Arts Institute of that city has moved into quarters which will give it about five times its previous space, thus enabling it to take care of additional students and to give more important and comprehensive exhibitions than in the past.

An influential group of men and women, under the leadership of the Institute's new President, Mr. J. C. Nichols, is getting behind the institution in a financial way. The Chamber of Commerce and the daily newspapers, in particular the *Kansas City Star*, are backing the program for the enlarge-