

OF PAINTING

CAPUTO, MITI-ZANETTI, GRAZIOSI, DE MARIA, GIOLI, TOMMASI, WHEREIN
NOMELLINI, NOCCI, INNOCENTI, MIGLIARO, to say nothing of IMPRES-
MANCINI, nearly all are moved by the new inspiration. But the SIONISM
supreme genius of Italy of modern times was GIOVANNI SEGANTINI. THROUGH

MORELLI

1826 – 1901

Morelli brought a forceful realism to Italy, of which his power-
fully lit *Temptation of St. Anthony* remains the most brilliant example. THE

In etching Italy can boast CHessa, VEGETTI, ZANETTI, REALM
NOMELLINI, FATTORI, and the younger FORTUNY. In pen-drawing OF THE
RAFFAELLI is really a Frenchman; but Italy has produced a good IMAGINA-
pen-draughtsman in FABRÈS, whom I gather to be an Italian. RICO TION
has penned good street-scenes, and trained TITO.

MODERN PAINTING IN SCANDINAVIA AND RUSSIA

SWEDEN

To the north the æsthetic-academism came as an impetus. Its
idea was rooted in the rugged ideals of the Norsemen. The pastel-
list LUNDBERG (1695-1786), the portraitist ROSLIN (1718-1793),
the painter of social life NIKOLAUS LAFRENSSEN (1737-1807), better
known as LAVREINCE, the famous miniaturist PETER ADOLF HALL
(1739-1793), the painter of social life called HILLESTRÖMS (1732-
1816), and the fine Nattieresque portrait-painter PILO (1711-1793),
had all wrought in the French vision with rare skill. VON BREDA
(1759-1818), painted the portrait in a Reynoldsesque style. Then
the Swedes had gone to Germany, and MORNER (1794-1837) and
the portraitist TROILI (1815-1875) followed, with men of the type
of FAGERLIN (1825-1907), and HÖCKERT (1826-1866), creating the
home-life anecdote in the German style. With the landscapist
WAHLBERG (1834-), the French romantic landscape painters
influence a fine design; and NORSTEDT (1843-) proves that he
has seen the work of the men of Munich. Then Realism brought
forth the vigorous portrait-painter VON ROSEN (1843-); whilst
Munich trained KRONBERG (1850-). CARL LARSSONS (1853-
), the decorative poet of the home-life, continues the move-
ment. Bastien-Lepage brought forth SALMSON (1834-1894).
Realism created BIRGERS (1854-1887) and JOSEPHSON (1851-1906),
a strong painter, and the portraitists BJÖRCK (1860-) and
BERGH (1858-). The royal house produced an artist in

A HISTORY

THE
TRIUMPH
OF
IMPRES-
SIONISM
IN
COLOUR-
ORCHES-
TRATION
AND THE
REACTION
TOWARDS
PRIMAL-
ACADEM-
ISM INTO
OUR OWN
DAY

PRINCE EUGENE (1865-). Landscape found a poet in JANSSON (1862-); and birds in landscape another in LILJEFORS (1860-). Then stepped forth the great Swedish master ANDERS ZORN (1860-); SAGER-NELSON (1868-1896); the painter of the people WILHELMSON (1860-), and a clever group ending with AROSENIUS the painter of fantasies. Nor should the remarkable work of ANNA BOBERG of Norse vision be passed by, nor the haunting imagination of OLAF LANGE.

Z O R N

1860-

The Swede ANDERS ZORN is a powerful mass-impressionist trained in Paris. Not only a painter of genius, he is also an etcher of genius. His art is more Parisian than Scandinavian, it must be allowed ; but as a European he stands in the foremost rank to-day.

DIRIKS

I remember a picture of boats at anchor tossing restlessly on the incoming tide by Edouard Diriks, which caught the action and atmosphere of the thing so truly that one listened for the creak of the boats straining at their cordage. And this kind of epic simplicity runs through all his art.

In Norway the Germanic art of TIDEMAND (1814-1876) made place for the poetic art of FRITZ THAULOW (1847-1906), and the romance and realism of PETERSSEN (1852-), of WERENSKIOLD (1855-) and MUNCH (1863) and others.

DENMARK

Denmark has evolved a style that fulfils itself in the haunting and spacious art of HAMMERSHÖJ (1864-). The painters of the home-life are MARSTRAND (1810-1873), KÖBKE (1810-1848), KRÖYER (1851-1909), JOHANSEN (1851-) and PAULSEN (1860-)

FINLAND

In Finland her art culminates in a superb master GALLEN (1865-) or Gallen-Kallela. I recall a painting of a boat on a great lake in which the stillness of night is uttered with compelling force.

RUSSIA

VERESTSCHAGIN (1842-1904) created a realistic impression of warfare in his detestation of war, that was without restraint ; and it

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was a strange destiny that slew him at Port Arthur. All that is vital in Russian painting to-day is due to impressionism. BORIS KUSTODIEFF produces remarkably fine portrait groups. MALIAVINE (1869-) paints the women of his race in decorative schemes. SEROFF (1865-) known best to us by his portrait of the *Czar in the Uniform of the Scots Greys*, is one of the finest portrait-painters, as his portraits of *Korovine* and *Count Sumarokoff-Elston* prove. JUNON (1875-) is a mass-impressionist.

WHEREIN
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GRABAR 1871 -

GRABAR'S still-life, as seen in his *Breakfast Table*, pulsing and glittering under the sun's flood that breaks through the leafage of the shade from the trees under which the table is set, reveals him one of the most lyrical masters of broken-colour impressionism of the age.

KOROVINE'S fine *Café in the Crimea* is a powerful modern piece of painting that pronounces the complete triumph of mass-impressionism in Russia. The realist RIABUSKINE is best known for the Russian family at *Tea*. Of the romantic school is SOMOFF. And the most modern problems of Impressionism are tackled by TARKHOFF.

TARKHOFF

NICOLAS TARKHOFF'S paintings of mothers and babes in their impressionism are fragrant of life, as is his vigorous and masterly work of the gathering of *The Harvest*. Coming to Paris he caught the allure of the city and the land. The fêtes, carnivals, and streets of Paris brought out his innate sense of colour, which is joyous and blithe.

PRINCE PAUL TRUBETSKOJ (1863-) is a fine impressionist portraitist best known for his sculpture.

In etching, Scandinavia has brought forth the Danes KROYER, NISS, and MONSTED; the great Swede ZORN; the Finns MISS, FLODIN, SPARRE, GALLEN, and EDELFELT.

In Scandinavia, pen-drawing has produced DE JOSSELIN DE JONG; HANS TEGNER, a master of line; the Danish HANSEN; the poetic Finn BLOMSTEDT; the powerful Finns GEBHARD and JÄRNEFELT, and SPARRE. Switzerland has BURNAND and ESTOPPEY.

AMERICA

America was born under astounding promise of greatness; her people were founded in greatness, for she drew to her shores the