Contents

Introduction: In the Victorian Picture Galleries	1
A Note on the Texts	41
Pictures: A Shavian Preface	47
Art Corner	49
The French Gallery and Messrs. Tooth's	52
The Institute of Painters in Oil Colours	53
Art and Society	57
John Millais after Pre-Raphaelitism	69
Landscapes and Meissoniers	73
English Contemporaries	75
English Impressionists and French Traditionalists	77
The Teesdale Collection; Art and Socialism	79
In the Picture-Galleries. The Holman Hunt Exhibition	81
A Bavarian Collection	84
Minor Picture Shows	85
Etchings, Engravings, and Oils	87
The Graham Collection; Tristram Ellis	89
In the Picture-Galleries. The Royal Institute	90
The Spring Exhibitions	94
Pre-Raphaelite Art: Rossetti and Holman Hunt	99
In the Picture-Galleries. The Academy and the Grosvenor	102
In the Picture-Galleries. The Grosvenor (Second Notice)	106
In the Picture-Galleries. Water-Colour and Other Art Shows	111
Tissot	117

viii Contents

Marine Painting	118
Engravings and Watercolors	119
Morris on the Aims of Art	120
Bouguereau and Turner	121
The Reynolds of the North	122
Frederick Leighton's Fresco "The Arts of Peace"	122
New Pictures in Old Bond Street	123
Van Beers and Other Forgeries	124
Drawings and Watercolors	126
Millais, Moreau, and Others	127
Unfashionable Exhibitions	129
Black and White	130
Copley Fielding	131
In the Picture-Galleries	132
Watercolors and Pastels	135
The Hanover and Burlington Galleries	136
Art in 1886	137
MacWhirter and Macbeth	139
The Queen, Larger than Life Size	140
Miscellany	140
Mountains and Water	142
The Nineteenth-Century Art Society and the Goupil Gallery	143
Mr. Fahey's Modesty	145
Campotosto, Alken, and Haig	145
Spring Picture Exhibitions	146
Landscapes	149
Picture Shows	150
In the Picture-Galleries	153
In the Picture-Galleries	156
At the Academy	161
The Grosvenor Gallery	166
Pictures, Foreign and Domestic	171
Watercolors and Drawings	173
Americans and Others	174
Du Maurier, Moore, Menpes, and Wyllie	176
Painting and Pottery	177
Robertson and Campbell	179
English Sculptors and Continental Painters	180
Notes by Ignotus	181
Vassili Vereschagin's Realism	183
Harry Furniss's Drawings	184
Watercolors	185

Con	tents	ix
Winter Art Exhibitions		186
French Influences		189
In the Picture-Galleries. The Royal Institute and the British	า	
Artists	_	191
The Royal Water-Colour Society		195
The Goupil and Fine Art Society Galleries		196
British and Other Old Masters		197
Monticelli and Mosaics		199
Clara Montalba and David Law		200
The Nineteenth-Century Art Gallery		202
Bruce Joy and Anthony Ludovici		202
The New Galleries and the British Museum		204
Millais and Birket Foster		207
Occident and Orient		209
The French Gallery and Fountainebleau		210
Watercolors		211
New English Art		212
The New English Art Club		214
Old-Fashioned New Art		214
John Haynes Williams		216
The Royal Academy Spring Exhibition		217
Sculpture and Etchings		218
In the Picture-Galleries. The Grosvenor—Meissonier—Press	s	
Day at the Academy		219
In the Picture-Galleries. The Academy—the British Artists		223
Thomas Bush Hardy		227
In the Picture-Galleries. The New Gallery—The Kakemono	s	
in Bond Street		227
Bucknall's Surrey Landscapes		231
Falero's "Nightmare"		231
Old Masters		232
Maris, Abbey, and Others		233
Gardner and Tuxen		234
Lowes Cato Dickinson, Portraitist		235
Wreckage from the Salon		235
In the Picture-Galleries. Art and Crafts		237
Victorian Sculpture, Continental Pictures		240
In the Picture-Galleries. Pastels at the Grosvenor, etc.		241
Minor Exhibitions		244
629 Pictures		245
Four Galleries		246
Arts and Crafts; Black-and-White		249

x Contents

The RSBA without whistier; Cooden-Sanderson on	
Bookbinding	250
Last Lecture at the Craneries. Walter Crane as a "Lightning	
Sketcher"—The Exhibition Has Paid Its Way	252
Watercolors	253
Conrad Beckmann; Sutton Palmer	254
Stuarts	255
English, Dutch, and French Masters	256
Wyllie's "Queen's Navy" Sketches	258
British Art, 1737–1837	258
Mortimer Menpes	260
Landscapes	261
Bond Street	262
Stuarts	264
Haden's Etchings; Cattermole's Histories	264
In the Picture-Galleries. The Royal Institute—French	
Gallery—Tooth's—M'Lean's—Gainsborough Gallery	265
In the Picture-Galleries. Romanticists at Dowdeswell's—	
British Artists—Lady Artists—Hanover Gallery—and	
Others	269
In the Picture-Galleries. The New English Art Club—Monet	
at the Goupil Gallery	272
The Royal Water-Colour Society	275
In the Picture-Galleries	277
Minor Exhibitions	281
Flowers and Horses	283
In the Picture-Galleries. Humourists at the Institute—	
Dowdeswell's, Etc.	283
Four Exhibitions	287
Rejected Art	289
Wores and Roussoff	290
Herbert Ward's Africa	291
In the Picture-Galleries. The Arts and Crafts—The Old	201
Water-Colour Society	292
In the Picture-Galleries. Pastels at the Grosvenor	294
The Old English School	297
Resignation	297
In the Picture-Galleries. Old Masters at the Academy	298
Greater Than Da Vinci?	303
The New English Art Club	308
New Wine from An Old Bottle	312
In the Picture-Galleries	314
England's Prestige in Art	317
	21/

	Contents	Xl
Among the Pictures		320
Young Art at the Grosvenor		325
The New Gallery and Some Minor Shows		328
The Grosvenor and Rabelais Exhibitions		333
Dunthorne's, Dowdeswell's, and McLean's		335
J. M. Strudwick		336
The Royal Academy. First Notice		344
Punch's Jubilee		344
Nudity and Nakedness in Art		351
Pictures at the People's Palace		355
The Dudley Gallery		358
The Spitzer Collection		361
Fine Art Society; RA Prizes		361
Pursuing Holbein's Madonna		363
A Degenerate's View of Nordau		366
Must Peterborough Perish?		396
Madox Brown, Watts, and Ibsen		400
Delacroix		405
The Picture or the Baby? What Mr. G. B. Shaw and M.	lr.	
Wells Would Do. Art v. Humanity		405
Rodin		407
The Lane Collection		412
Mr. Roger Fry's [Art] Criticism		415
Crepitation		420
Mr. Roger Fry's Criticism		423
Rodin's Bourgeois		425
Walter Crane		426
The Ugliest Statue in London		427
Shaw Would Destroy All 20-Year Buildings		428
Epstein's Christ		429
Ugly Public Buildings		431
Scene-Painting		432
Mr. Epstein's Panel		435
Is the Albert Memorial a Thing of Beauty? Creator of I	Rima	
Laughs		436
Thames Bridges		438
Mr. Shaw on Dear Pictures		439
Mr. Shaw's Retort. Advice to Mr. Nevinson. Sell Painti	ings	
by the Foot. "No Good Artist is a Gentleman." By G.		
Bernard Shaw in an interview last night with Charle	es	4 4 7
Graves		441
Troubetzkoy's Sculpture		443
Walter Crane II		445

xii Contents

Baalbek Architecture	447
The Economics of Art	449
Esthetic Science	45]
Art Workers and the State	454
Art and Socialism	457
Victorian Pictures: A Select Source List	459
Acknowledgments	461
Index	463