

will be found to have a fitness to their purpose which suggests that they have grown into their place upon the wall. The secret is the simplicity and largeness in the disposition of "full" and "empty" spaces in the design of the composition, the reduction in the number of planes and the flat modelling of the forms, the last being secured by contrasts of values instead of by light and shade. The example of Giotto led him to work for these qualities, and the modern study of values assisted him to achieve them. His "Peace" and "War," in Amiens Museum, are early examples before he had set himself to eliminate and simplify. His masterpiece is the "Hemicycle" of the Sorbonne. Fine examples are to be found in the Hôtel de Ville in Paris, and in the Public Library of Boston.

Among those who have been influenced by Puvis none has shown himself more original than Maurice Denis.

An important figure in the development of French landscape was Jean Charles Cazin (1840-1901). He carried forward the poetry of the Barbison school, and at the same time expressed it in a manner more Naturalistic and by means of the lessons in values taught by the Impressionists. While the sentiment of his work is feminine in character, that of André Dauchez has an austere virility. The landscapes of Émile René Ménard, with or without the presence of beautiful nude forms, have a quality of deeply expressive lyricism; while Charles Cottet, in Brittany scenes with figures, strikes a more dramatic and poignant note.

Henri le Sidaner renders by a method of separate spots of colour the tremulous vibration of evening and moonlight scenes.

An artist whose importance is too generally overlooked is Honoré Daumier (1808-1879). His oil paintings were few, one of the best being "Le Wagon de Troisième Classe," owned in America by Mr. Borden. His work consisted



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