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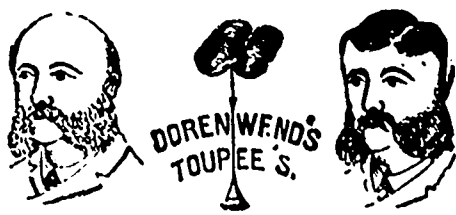
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The Field of Art

Not the least significant feature of the inauguration of the Commonwealth of Australia has been the federation of Colonial art through the instrumentality of the two rival societies in Sydney. It was hoped that the differences of these two societies for the promotion of art might be healed, and that the greater federation of Colonial art would include the lesser union of the local societies. Unfortunately the differences of opinion are still too pronounced to be overcome, and they remain apart, to the regret of their supporters. Yet, in spite of these difficulties, the lesson to be learned from the local exhibitions is that there are unmistakable signs that the land is even now a most fertile nursery of art. The federal movement has already borne good fruit, though both the exhibitions were disappointing inasmuch as they evoked no striking promise of genius, for it has shown the New South Wales artists that they must attain a higher level to compete successfully with the best artists of the sister Colonies in that distinct branch, portraiture. Both in full size and miniature painting, Victoria and South Australia show infinitely greater strength, breadth and delicacy of treatment. This is notably shown in Mr. J. Longstaff's portraits of Sir Frederick Darley, Mr. Henry Lawson and Mr. Frank Suttor; and those of Mr. E. Phillips Fox, whose "Portrait of My Cousin" originally won the third medal at the Paris Salon. In the water color section the three sisters, Alice, Emory and Helen Hambridge, of South Australia, show some remarkably good work in miniature painting. Of genre painting there is little or none in either exhibition. Sea and landscape have many votaries both in oil and water color. The Art Society inaugurated its exhibition with the view of celebrating its twenty-first anniversary, and confined its exhibitors to its members. Mr. W. Lister Lister, the President, somewhat dominated the show by his big canvases, "The Last Gleam" and "The Crossing, Hunter River, near Singleton," are both very fine examples of his style. A new exhibitor, Mr. Henri Tebbitt, has sprung into first place through the tender feeling and perfect accuracy of drawing and color he shows in the handling of his subjects. Mr. L. Bernard Hae has a fine study of the nude, "Andants," which is happily free from coarseness, but it is to the youthful Society of Artists that we turn to find the federation of arts. This exhibition is always attractive from the impression of irrepressible youth and daring in the choice of treatment of subjects. Conservatism is scattered to the winds; so that there is a versatility and originality which fires the enthusiasm of the young generation, while it evokes the scathing criticism of the matured one, which does

not relish the old order changing, revered canons of art being reversed. At the same time, common fairness cannot deny a virility which promises well for the future; and, whatever its sins, it escapes the monotony which pervades the parent society. Here we find the fruits of the new schools of Victoria, South Australia and Queensland under the leadership of the youthful President, Mr. Sid Long. His own work is disappointing, so also is Mr. George Lambert's, but there is much other interesting work, particularly in portraiture. Mr. Julian Ashton shows a fine seascape in "The Jewelled Margin of the Sea"; and Miss Thea Proctor shows some very artistic book-plates and clever posters.

* * *

The death has occurred at the age of 60 of M. Jean Charles Cazin, the famous landscape painter. He was the son of a doctor of Boulogne-sur-Mer, and became the pupil of Lecoq de Boislaudran, under whose tuition he early acquired that precision of touch which was one of his characteristics. He was appointed Professor of Design at the School of Architecture at Trelat, and afterwards Director of the School of Art and Museum at Tours. After the war of 1870 he came to England, and was appointed Professor of Design at South Kensington, in succession to Professor Legros. In 1875 he returned to France, and at the Salon of 1876 was represented by "The Work-Yard," and among his principal works in succeeding years were "The Flight Into Egypt," "The Journey of Tobias," "The Departure of Joseph and Mary from Judea," the latter of which secured him a honorable mention. In 1880 his "Hagar and Ishmael" was awarded a first-class medal, and in 1883 the famous "Judith Leaving Bethlehem," which was the last of a series of religious pictures. From this time he was represented entirely by the landscapes, luminously painted and full of tender poetic sentiment, which have ranked him as one of the greatest exponents of the art of landscape painting of modern times. He was created a Knight of the Legion of Honor in 1882, and an officer in 1889. An Grand Prix was awarded him at the Exhibition last year.

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Of first importance, granted the possession of a voice, comes the capacity for study. Our way is not necessarily the right way; we must know how to do and how not to do things. If we would sing correctly we must be willing to profit by the experience of those who have demonstrated what success means by themselves attaining it.

A great factor of success is to be always on the alert to seize those little points that go to make the great total of excellence. All really great artists are ceaselessly on the alert searching how to do these little things, and humbly knowing that more, and more, and yet more is to be gained, no matter what the degree of attainment may be.

I spoke to a young singer on the stage about voice production and her shortcomings in it. She may take my advice. I felt that my record would warrant giving, through kindness of heart, that advice to a fellow-singer, when she acknowledged that after singing the Brünhilde in one performance she had not been able to sing for fifteen weeks.

Do the young singers who come to me to hear them sing follow my advice? I regret to say that I fear many do not. They appear to dislike to be told that they are wrong, that their method is bad, and that they must go home and courageously begin to right their faults. And yet that is the one thing to do.

In ten minutes or a half an hour I give out to these young singers that which has taken me ten years to learn by experience. My one desire in telling them these things is to make their way easier. If one is wrong and is told the right way, one should always be ready to recognize it. That is the kind of courage that is necessary to progress. Be courageous and face the truth. There is no easy way of escaping it.

It is only by constant recognition of the experience of others that we progress ourselves. As a young girl, at the Imperial Opera in St. Petersburg, I learned one important thing from Madame Sembrich by experience. She transposed a certain aria from the original to a lower key. I could sing that same aria in the original. When I came on the stage I found that I could not sing it as I had sung it in my room at home. That was a lesson by which I profited—a lesson to respect the experience of older artists.

The quickest way to gain that experience which we should obtain is to profit by the experience of others.

To-day the praise of the young singer is too often indiscriminate. After all, good counsel is the thing that helps us. When I was fourteen or fifteen and sang Creation and the Mozart Glorias and all those things, there was no one to tell me that I sang like Patti and that I ought to be singing in an opera house. And so much the better. No problem in algebra can be solved until we know the multiplication table.

Students must be taught how to study, and that right now is the time to do it. Much will have to be given up for that one thing—study. But in the end comes the reward that brave and conscientious work so surely brings.

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