

grand style who paints in a frenzy, despises outline, and will have nothing to do with detail. The pictures of Detaille call for no self-repression of this kind. They answer with military sharpness to inspection, and, as we gaze, we feel as if we were looking on at the scenes he represents. A sensible eclecticism will take military pictures for what they are, and will enjoy them for their accuracy of representation. In military pictures the truth of each historical statement must be assured before attention can be given to pictorial effect. We can imagine pictures of battles painted with a breadth that would treat troops as masses of color, and make much of gunpowder smoke and suggestive shadows. Military pictures of that kind, however, would not be tolerated in France, where people require a great amount of realism in these records of war. Accordingly, the French military painters have aimed less at panoramic effects than at side issues, incidents of soldier life, skirmishes, battle-field scraps.

Detaille's early pictures, therefore, as well as those of later years, show a photographic exactness of reproduction, which misses no line and leaves out no mass of light and shade. They show, also, a great mastery of drawing horses and men. The labor of years has produced in him a facility and sureness that stick at nothing, and the most difficult foreshortenings are attacked with a courage that overcomes all obstacles. There is no timid shifting around to get his models in an easy pose. They come before the spectator as they are, alert with life, men and animals that might almost be expected to move. But the early pictures lack that skill of composition and balancing of parts which distinguish Detaille's later work. In this we find a gradation of significance that is a great advance on mere reproduction. But, lacking the laborious years of industry which went to produce his early style, it is doubtful if he would have been able to give us such magnificent paintings as those of which reproductions are given in the present article. Take his picture of 1869: "Repose during the Drill." It is simply a faithful transcript of a scene that might have been observed

almost at any time at the camp of St. Maur. During the rest the officers adopt easy postures; the strain of duty is, for a time, relaxed; they light their cigars and arrange their accoutrements. The private soldiers stand by or sit on their knapsacks, refresh themselves from their canteens or take a bite of soldier's bread. But there is no inspiration about the picture. The French people liked it, were enthusiastic over it, because they are a military people, and admired anything that would bring vividly before them the army with which their ideas of glory were bound up. But by this sort of work Detaille was only preparing himself for the pictures that came after 1870-'71. It was the Franco-Prussian war that made Detaille, so to speak. After that the people were ready for his pictures. True, they had been beaten by the superior force and genius of their enemies. But they were conscious of the heroism that had been displayed on many fields, even though that heroism had not led to victory. Our painter could not paint the French army conquering its foes with triumphant success. His patriotism forbade his painting Prussian victories. What he did was to produce a series of half-sarcastic, but truthful, pictures of exact finish, correct color and artistic composition, which brought before the minds of the spectators, when they were exhibited, the tragic incidents of the war. A note of sadness, of heroism in defeat, of a calm bowing to resistless fate runs through most of them. But they all exhibit Detaille's great qualities of sobriety, precision and simple dignity. They were war pictures, but, even so, there was no extravagant theatricalism about them. And, in this particular, it may be said that Detaille has read a lesson to French art in general; which is frequently neither sober, nor precise, nor dignified. Even when it is not brutal, as it often is, it may be said that Parisian picture-galleries frequently suggest a condition of society that is altogether unhealthy and abnormal. The sprawling nudity, the intensely sensational incidents, that are sometimes chosen for representation, would appear to show that many French painters have come to the conclusion that people will