

cells, which afterwards produce seeds, have a separate existence, and are endowed with the power of motion. During this stage the free cell travels about until, by some means, it reaches the cell which it is to fertilise and change into a seed. It has been shown that these free cells may be allured, some by sugar, some by malic acid, each species of plant probably exercising an attraction over reproductive cells derived from its own species, and so promoting fertilisation.

## Notes on Art.

### THE ARTS AND CRAFTS EXHIBITION. (Second Notice.)

FULL of interest as the Exhibition is, it must be admitted that it is hardly as good as those which have preceded it. The school of William Morris is, however, well represented, and we will turn to the most prominent feature of the collection, the Arras Tapestry representing "Sir Galahad and the Holy Graal." The drawing is quite worthy of Mr. Burne Jones, but the colour is hardly satisfactory and the detail over elaborate; very reluctantly too, it must be confessed that the Arras tapestry (No 170) by the same distinguished workers, is disappointing and the design monotonous; on the other hand, the cartoons for glass (No 71) representing the stoning of St. Stephen, designed by Mr. Burne Jones, are in every way admirable. Preference must be given to the interesting curtain and vallance in woolwork on linen, for the sake of quoting the quaint and beautiful lines with which Mr. Morris has adorned the catalogue and makes these bed hangings tell their story:—

"I am old, and have seen  
Many things that have been,  
Both quiet and peace,  
And wane and increase;  
No tale I tell  
Of ill or well,  
But this I say,  
Night treadeth on day,  
And for worst and best,  
Right good is rest."

Perhaps, after all, the needlework will most appeal to women. In this branch of Art, continuity has been better maintained than in many other branches, and as regards execution, if not in spirit and design, fewer links with the past have been dropped, and the beautiful colouring and patient stitches which are to be found in the Shepherdess or Adonis wrought by our grandmothers, and in the quilts they elaborated with dainty sprays, have many points of resemblance with the charming productions of the modern School of Art Needlework. Special attention should be given to the lovely silk embroidery: "A Midsummer Night's Dream" (No. 145) designed by Heywood Sumner, and worked by Una Taylor, and to the cream-silk *portière* executed by the *Royal School of Art Needlework*. Excellent as the execution of modern needlework is, Mr. John Sedding has recently pointed out "that we get no nearer to the old work that first mocked us to emulation," and he holds, as a reason, that while "the design of the old needlework is based on enthusiasm for birds, flowers, and animal life, the design of modern

needlework has its origin in enthusiasm for antique art." Surely, if the art is less spontaneous now, the drawing is far better than of old.

There is one form of Decorative Art to which it would be difficult for the readers of this journal to attach too much importance as it involves the accurate training of the eye and taste of our children by familiarizing them with good drawing and pure colour. With this end in view, the Fitzroy School Picture Society has issued some excellent works, printed in colours, which well deserve praise, and of the series the more meritorious are the "Lessons of the Cradle" and the "Lessons of the Cross" (Nos. 125-127), designed by Christopher Whall, and the "St. George" (No. 129), by Heywood Sumner.

Some of the furniture is very praiseworthy, and in it we think that, far from imitating mediæval examples, the designers have, in their efforts to be original, feared to borrow enough from early types. The plea of the modern school of designers of Art furniture seems to be against redundancy, and Mr. Halsey Ricardo reminds us of the way in which Bellini fits up St. Jerome's study in the dainty picture in the National Gallery. "The Saint gets all that he can properly want, and he has, over and above, the addition born of his denial, the look of calm and peace in his room that can so seldom be found with us."

The overcrowding of our rooms is one of the mistakes made in modern furnishing; people so often forget that they have not to store museums with objects, however beautiful, but to furnish rooms.

In few branches of Decorative Art has more advance been made in the last ten years than in the production of wall papers, and we are still under a deep debt of gratitude to William Morris, as the result of whose labours really beautifully designed papers may now be obtained at a reasonable cost.

In forming an opinion as to the metal-work, we are guided by the judgment of a trustworthy authority who considers that it shows some progress, but it is remarkable how persistently art-metal workers continue to limit their attention to gold, silver, bronze, and brass, rejecting the beautiful series of alloys which the Japanese have used for centuries. These have been amply described, and information respecting them may be readily obtained. There is nothing new in this direction in the Exhibition, but Mr. Benson, whose work, though good, is always rather too stiff and formal, exhibits among his "twenty-two specimens of metal work," a tray with a beautiful iridescent purple film or "patina" on its surface. Space will not permit more than mention of the dainty productions of the hand-printing press, or of the delicate and tasteful bookbinding.

It is impossible to leave the exhibition without feeling that it is full of patient and careful work which is advancing British Art. It appeals, of course, to a public that can appreciate Art, but whether it will receive, as a whole, unreserved praise, depends upon taste, and to borrow the beautiful language, not, however, written in connection with the Exhibition, of the current number of the *National Observer*, "the right appreciation of the beautiful can scarcely be fixed perdurably, and morticed in lines of mathematical exactitude."

FLORENCE M. ROBERTS-AUSTEN.

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