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house at Loughborough Junction called the William Tell!

The *New Age* (20th May) publishes the following appreciation of—

Ferdinand Hodler (1853—1918).

who will interest a good many of our readers:—

The International Society of Sculptors, Painters and Gravers deserves the thanks of all art students for including paintings by Hodler in its recent exhibition at Burlington House.

Although every year a large number of people go to Switzerland from this country, Swiss art is practically unknown here. It repays study, however, and the giant among its modern exponents is Hodler. His teacher was Barthélémy Menn (1815—1893), the simple poetry of whose own landscapes is pleasant, though they have little more Swiss feeling than those of Diday or Calame. The early paintings of Menn's pupil show how good a grounding the latter received, and his individual strength appears in "The Student" (1874), and develops, through such paintings as the full-length of a Bernese girl (1880), "The New Rütti" (1887), and, of the same year, "Weary of Living" and "Old Man," which foreshadow the groups of old men, "Life Wary" (1892), and "Eurythmic" (1895), towards the composition "The Night" (1890), now in the Kunstmuseum, Berne. Adding to the last, "The Day" (1900) and the two paintings entitled "Love" (1908), we have four works together representing an outstanding achievement of modern art. The relation of the figures in "The Night" and "Love" (two couples) has an originality of balance which sets these pictures apart from "The Day," a design of five figures in a semi-circle, the stylisation of gesture of which is less satisfactory than the naturalism of form in the others. "The Night" I consider Hodler's masterpiece, for in it a deep emotional comprehension is expressed in a forceful and simple way, chiefly by means of emphatic design. If these paintings stood alone they would give Hodler a proud position; but they are supported by a variety of landscape, portrait and other figure subjects, which strengthen it.

The landscapes, which gained in expressiveness as the artist grew older, are notable for combination of structure and atmosphere, and it is interesting to compare them with the landscapes of Cézanne, which often give the impression of an experiment just fallen short of success. Hodler had more confidence. His portraiture of men shows this, too. How few modern portraits does one remember! But those of "G. Navarra" (1916), "The Author Martin" (1916), and some of the artist himself, grave themselves on the memory.

It remains to mention such historical compositions as "The Retreat of Marignano" (Zurich) and "The Departure of the Volunteers" (Jena University), which, though containing less emotional appeal, mark a stage in the development of mural decoration.

The serenity of the Swiss spirit, born of the land, the people, and their history, which informs the productions of Biéler (whose wall-paintings of harvest scenes in the Musée Jenisch at Vevey are too little known), Bille, Buri, Dallèves, Segantini, Vallet (an excellent example of whose work was shown at Burlington House), and, to a somewhat less extent the work of the gifted Cuno Amlet, is experienced differently in the art of Hodler. The latter frankly reveals the roughness of the way to the summit. He explores the depths of the spirit, weary but never deflected from the pursuit of truth. Triumphant he uses as his symbol the human form, and, from the infinite variety of its attitudes, its movements and its expressions, he produces a harmony which is an echo of healthy life itself. His accent is masculine but not brutal, bitter at times but not cynical. His chief faults seem to me to be an inclination towards stridency of colour and, in drawing the figure, towards starkness of accent. Also one is irritated at times by a stressing of local peculiarities of woman's coiffure in his allegorical groups.

Hodler not only stands out in modern Swiss art, but he is a European artist who may be named with the Southern Slav, Mestrovic, and the Finn, Gallén. Deeply inspired as each has been by his native land, it is the universal appeal of his deeply-felt art that, in each case, compels attention and sweeps all narrow boundaries aside. Such a sculptured group as "Two Mourning Widows" by Mestrovic and such paintings as "Lemminkäisen äiti" (mother and dead son) by Gallén and "The Night" by Hodler are not, to anyone with the smallest amount of imaginative sympathy, esoteric things. Through them human beings speak to one another.

No less interesting, although from quite a different point of view, is the following from *Nature* (15th May) on—

The Swiss National Park.

Prof. Carl Schroeter of Zurich delivered the fourth Hooker lecture at the Linnean Society on April 15th on "The Swiss National Park." The movement for Nature protection is very

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