

powerfully chiseled, though soft and pliable limbs.

Die Unbesiegbaren, though not quite original in thought is so in design. The artist has gone to the "workers" for her subject, because in their fate modern thought is symbolised. The tow-line by which the men are drawing their heavily laden freight-boat along the shore is so thrown across their bodies that they seem to be roped together. The under limbs are lost in the mass below. The individuality of each man is marvellously depicted in face and attitude.

Miss Ries is now at work on a *Saint*—an order from the Austrian Government. One is curious to see what her saint will be like; surely very different from the usual conception!

The reproductions here given are from photographs by C. Scolick, photographer to the Austrian Imperial family.

A. S. L.

B RUSSELS.—We have pleasure in giving an illustration of a fine bust by M. C. Samuel, which was on view at the Société des Beaux-Arts, in Brussels.

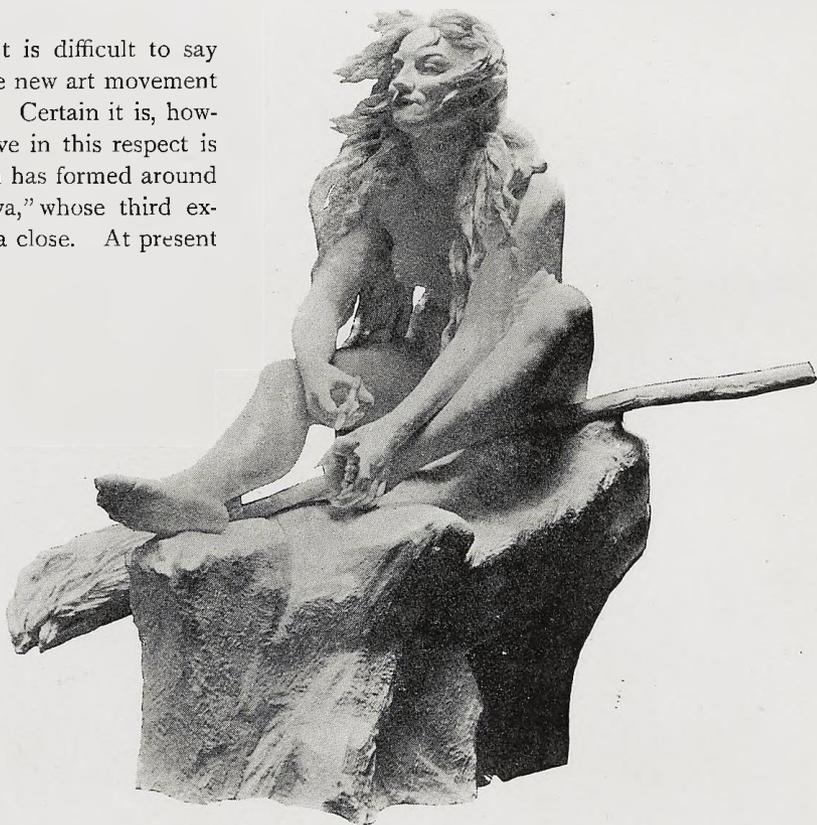
S T. PETERSBURG.—It is difficult to say what definite form the new art movement will assume with us. Certain it is, however, that the initiative in this respect is due to the group of artists which has formed around the magazine "Mir Iskousstva," whose third exhibition has recently come to a close. At present this little circle is the centre of intense artistic activity. Doubtless it will have to fight a hard struggle, for its aim is art, free and independent—an art which the public here, imbued as it is with narrow, utilitarian ideas, is incapable of appreciating.

At the head of the new society is V. Séroff, the remarkable painter whose exceptional talent is admitted on all sides. The fact that this artist has just quitted the all-powerful "Société des Expositions

Ambulantes," to take his stand among the young men, has given a powerful impetus to the new enterprise. Séroff is at once too bold and too subtle an artist not to know in which camp true art prevails, and the older painters are left lamenting and wondering that he should have gone over to the enemy.

Séroff's portraits invariably have a certain, irresistible charm, and among his most beautiful, his boldest and his most original are those of Mme. Botkine and the Emperor Nicolas II., which were displayed this year at the "Mir Iskousstva" Exhibition. Seldom does one see such paintings—so fresh, so masterly—as the water-colour, *Le Départ de l'Impératrice Elisabeth pour la Chasse*, and the little picture, *Sur la rivière*.

Another artist of importance taking part in these displays was Néstéroff, several of whose sketches for the church of Abbas-Tourman, erected by the late Hereditary Grand Duke among the mountains of Georgia (Caucasus), are, although somewhat effeminate, marked by a certain delicate harmony.



"DIE HEXE"

BY FEODOROWNA RIES

Studio-Talk

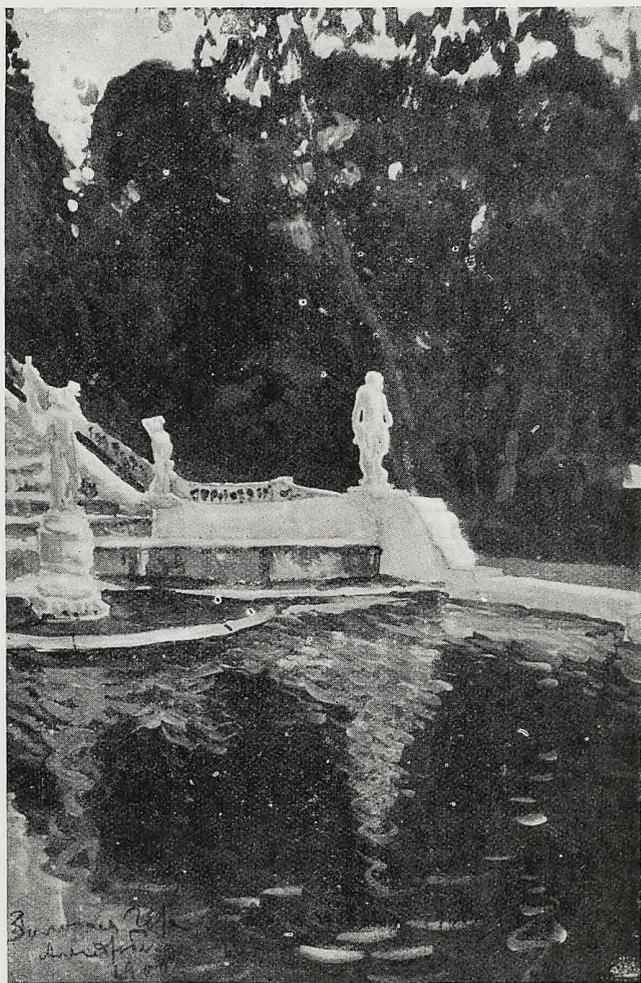
The greatest stir, however, has been aroused over the works of Maliavine, the winner of a gold medal at the Universal Exhibition. And in his case the public has shown more than ordinary ignorance and coarseness of taste. His portrait of the painter Elie Répine is one of his finest efforts. Here is a most distinctive work, which creates a deep impression by its breadth and boldness of style, its delicate "tonalities," and its general harmony.

Somoff, another painter of great merit, is otherwise endowed. He is a *chercheur* of studied simplicity, with a passion for the past, which, moreover, he revives, in the light of a somewhat morbid imagination, with undeniable charm and simplicity.

Kororine's abilities are well known to all. His decorative panels which won him the gold medal at the Paris Exhibition were equally effective at the "Mir Iskousstva" display, attracting the eye by the beauty of their colouring and the masterly simplicity of their treatment. Alexandre Benois showed some views of Peterhof, admirably delicate of execution. He, too, is a lover of the past, particularly the eighteenth century, with its rockeries, its French gardens, and its fountains. A subtle artist, Benois, who charms by his *intimité* and his keen perception.

To be noted also were the pictures by Wroubel, Cionglinski, Pourvite, and Ruszczyc, all painters of ability, and the wood engravings of Mlle. Ostrooumoff. Prince Troubetzkoy's sculptures were conspicuous as ever for their originality and freshness, and it must be added that the exhibition was arranged with exquisite taste. The large *salles* of the Academy were transformed into little *salons*, the lightly tinted walls throwing up to full advantage the pictures hung at wide intervals thereon. Here and there Korovine's friezes added a note of gaiety to these little apartments, where, among choice furniture, objects of art, and bunches of flowers, the various works of sculpture were artistically disposed.

ANTWERP.—Seldom during many years has there been seen a more imposing collection of works than that recently displayed here by Frans Courtens in the Salle Verlat ("Verlat-zaal"). Nothing of equal merit and importance has been on view in Antwerp since Claus and Verstraete displayed their new productions. Indeed, the Courtens exhibition recalls the most brilliant displays by Baertsoen, Heymans and Verwee, in Brussels and in Ghent. On the present occasion the Termontais painter (Courtens was born at Termonde-Dendermonde) has, I think, surpassed himself. With the exception of four or five masterpieces, such as his celebrated *Pluie d'Or*, or his equally admirable *Vache*, in the Brussels Gallery, the works now in question include his very best—a collection of fine pictures, complete and mature both in conception and in execution. And what variety in



A. R.

"AU PARC DE PÉTERHOF"

BY ALEXANDRE BENOIS