



“GANYMEDE.”

*(From the Picture by Briton Riviere, R.A.)*

## Illustrated Interviews.

XLVI.—MR. BRITON RIVIERE, R.A.

BY HARRY HOW.



R. BRITON RIVIERE justly occupies the position of being our premier animal painter of to-day. He has not only singled out the noblest of animals upon which to exercise his skill, but has also turned his genius in the direction of the more insignificant though by no means less familiar.

When I made my first call at "Flaxley," Finchley Road, where Mr. Riviere resides, I was received in a very appropriate manner. I rang the bell and, like the proverbial flash of lightning, a fine fox-terrier, "Speed" by name, flew down the stairs leading into the hall and endeavoured to get at me through the glass windows. I rang the bell again, and inwardly thought that I preferred the Royal Academician's dogs on the canvas rather than on my track. The appearance of the artist himself, however, and the kindly way in which he greeted me seemed to reassure my young barking friend. Briton Riviere is of medium height—his hair is grey. He is a rapid, though very deliberate, and convincing, speaker. If you ask him a question, he just fixes his eyes on you, and tells you exactly what you want to know, without any embellishment or unnecessary words, which somebody has designated "flowery." During the time that I spent with him, I came to the conclusion that he was an exceedingly modest man—he would prefer to speak generously about other men and their work rather than "look back" upon his own. He tries to expel from your mind the conviction which one cannot possibly fail to possess, that his work is the work of a genius.

It is only reasonable to suppose that

painters, like other folk, work for a living; but as one sits chatting with Briton Riviere, it soon becomes apparent that there is a huge undercurrent of irrepressible and lasting love for his art and those who have helped him—the dumb creatures. To hear him speak of the dogs, sheep, and horses which have posed as models to him, is to discover what an affectionate corner our four-footed friends have in a heart that sees something to admire in them.

"Rather a lively dog, Mr. Riviere," I said, referring to "Speed," whose paws only a moment ago were beating against the window-pane.

"Ah," he said, "he won't hurt you. He never bites anyone except myself and the members of my own family! He bit me a few months ago and one of my sons a few days after, but I have never known him bite a stranger. These are only the eccentricities of genius. He is a dog who thinks, and we are all very fond of him and accept him gladly with these few little failings."

This pleasant assurance regarding "Speed's" partiality for strangers helped to make the task which lay before me a very happy one.

At the far end of the hall is the billiard-room. The walls of the apartment given up to the board of green cloth are covered with engravings of the artist's works. Briton Riviere's works have been engraved by such men as Stacpoole, Atkinson, Chant, Lewis, Murray, and Pratt, whilst "Imprisoned" was converted into black and white by Samuel Cousins. Mr. Riviere paid a magnificent compliment to his engravers, as we paused for a moment in this room.

"Do you know," he said, "I much



MR. BRITON RIVIERE, R.A.  
From a Photo. by Geo. Newnes, Ltd.

prefer looking upon an engraving of one of my pictures to gazing at the original canvas itself. I have been very fortunate in my engravers, especially in my friend Stacpoole."

Just beyond the billiard-room is the studio. The door is opened by Mr. Riviere, who, beckoning me, in a peculiarly happy sort of way, pleasantly invites me to "come into my workshop."

"Workshop" is an exceedingly applicable name for the studio which has seen the birth of many of Mr. Riviere's pictures. It may at once be said that it is not the studio of a Leighton or an Alma Tadema. The floor is utterly devoid of luxurious and costly carpets and rugs. Dogs and horses, sheep and pigs, are not calculated to improve the quality of an expensive carpet, or to add to its lasting capabilities. The floor is elaborately decorated with scratches from many a dog's paw and horse's hoof. The walls are covered with beautiful tapestry. In a corner is the skeleton of one of the largest leopards ever housed at the Zoo; it was articulated at Oxford for its present owner. Casts of animals are everywhere, including one of a very fine black wolf; whilst at the far end of the studio is the skeleton of a deerhound, which the artist contemplates affectionately. "Bevis"—for so the hound was christened—belonged to one of Mr. Riviere's brothers-in-law, and obtained prizes in his day; he was one of the best models Mr. Riviere ever had.

One obtains a very good idea from Mr. Riviere's plaster study of "The Last Arrow" as to his abilities as a modeller, though perhaps the most interesting object in the "workshop" is the anatomical lion. Mr. Riviere has been at work on this for over eight years. Bit by bit he has developed the sinews and muscles of his favourite animal, and when it is complete it will form a rare example of patience and skill.

On one of the easels rests the unfinished



WOLF'S HEAD.

*Drawn at Zoological Gardens by Briton Riviere, R.A., at 8 years of age.*

portrait of a gentleman, on which the artist has only been at work for three days. It is quite characteristic of the painter, for the sitter, whose portrait is being slowly developed on the canvas, has his three favourite dogs with him—a Blenheim, a pug, and a black-and-tan setter. A second easel bears on its pegs the original canvas of "An Old-World Wanderer," exhibited at the Royal Academy in 1887—a creation which is at once impressive, picturesque, and dramatic. The central figure is that of an ancient Greek,

who has stopped his galley and swum through the water to the shore, where are a crowd of sea-gulls. The birds do not appear the least afraid. As the picture was originally painted, the "Old-World Wanderer" was standing by a boulder covered with seaweed. The artist now has altered his figure with very much better effect, and has made the half-clad barbarian in the act of walking out of the water. As we look at this work the man who conceived it tells me that animals and birds have no fear of man if they have never seen a human being before. Hence the sea-gulls are in no way afraid at the approach of this stranger—this Old-World wanderer. If one could only find a corner of the British coast frequented by the birds of the sea who had never seen a human being before, one could approach the members of the feathered tribe in the same way as the ancient Greek in the picture, and could smooth their backs and feed them from the hand. One must see the original picture and the re-creation to realize how much more telling the alteration makes the idea.

We sat down by the fire for a chat; and Mr. Riviere, in reply to my questions, gave me much interesting information with regard to his dumb friends who have, at various times, been in his studio. "At one time," he said, "I used to watch for my dogs in the



KITTEN AND TOM-TIT.

From the first exhibited Picture by B. Riviere, R.A.

streets, when I wanted some particular kind of dog that I could not get in the ordinary manner, and if I saw a likely animal, I would introduce myself to its owner, and ask him to allow me to paint it. My best models, however, have been animals which have been lent to me by friends. Years ago I used to have them from a dog dealer, paying him so much a morning. Of course, I need hardly say that the dog is always held by a skilled hand whilst I am making my studies. The best dog to sit is an animal which I am afraid I must admit I thoroughly dislike—an intelligent poodle. Many dogs are a long time before they grasp what is wanted of them, and one has to go through no small amount of patience to get them to behave themselves. The most restless sitters are the collie and the deerhound. Still, notwithstanding their restlessness, I am very fond of both, and have frequently painted them. Perhaps the dog I admire most is the bloodhound; but, as a matter of fact, I am fond of all short-haired dogs. I like a dog which *shows its form*; and I have had dogs here which one could make as careful and elaborate studies from as could be done with a nude figure.

“Some dogs are very difficult to manage, but however awkward and ill-tempered a dog

may be, in time he gets used to the studio. I have watched a dog for hours at a time, until I have been able to get exactly what I wanted, for however troublesome an animal may be, it is only a question of waiting, when you will be sure to get what you want. I assure you that there are times when I would willingly have paid a guinea a minute to get the dog into the right position.”

I hinted that probably Mr. Riviere had had one or two adventures with his

dumb friends in the studio. “No,” he replied, “I have not, curiously enough—though I was perhaps very near one once, with a fine bloodhound. One morning the animal was brought into my studio, and I thought it showed strange symptoms. I told the man in charge of it to take it away at once, and it was a fortunate thing I did so, for that night the dog died raving mad.

“I never paint away from home, and only do black and white studies at the Zoo. I was always very fond of the Zoo, and well remember the old keeper, who was there before Sutton, the present man in charge. He was always exceedingly kind to me, when I used to go there as a child to draw. Of course, I never went alone, although I had a ticket like an artist. As a child, I liked the lions best. There were some famous animals there in those days; but you must not run away with the idea that it was anything very great on my part, drawing so early as I did. My eldest boy has totally eclipsed any small efforts of mine. He drew a bird when he was two years of age which is far and away better than any of *my* early efforts.”

Mr. Riviere comes of a family of French descent, and was born in London on the 14th August, 1840. No fewer than four

generations of Rivieres have been on the books of the Royal Academy.

The first eight years of his life were spent in London. Soon after he was eight years old he had to say "good-bye" to the Zoo and the many friends he had made there, a "good-bye" which, Mr. Riviere assured me, cost him many a tear—and he went with his father to live at Cheltenham. Here he remained for nine years. He painted a good deal out of doors at Cheltenham, while at college there. He assured me with much fervour that he owed a great deal to his father.

"I had great advantages at Oxford," said Mr. Riviere, "and made many life-long friendships there. I had no painter friends at Oxford. I did not go in for class at college, I was painting all the time; and I only took my B.A. by reading in spare time. After leaving college I came to Kent, married, and lived at Keston. I kept myself by illustrating novels, poems, etc., for various publications; drawing all my illustrations on the wood with a brush, and working mostly by gas-light. I have never recovered from this, for the night work has injured my eyes, probably beyond repair."

"What was the first picture you sold, Mr. Riviere?" I asked.

"'Robinson Crusoe.' I was about twelve when I painted it. I represented Crusoe

sitting in a cave surrounded by birds and animals; I think I got £20 for it. I had, however, exhibited two pictures before this, when I was eleven. They were both studies in oil; one was called 'Love at First Sight,' and the other 'Kitten and Tom-tit.' Both of these were shown at the British Institute. I was seventeen when I had a couple of works at the Royal Academy—'Sheep on the Cotswolds' and 'Tired Out.'"

From that time, with intervals, Mr. Riviere continued exhibiting; some years only a single picture, whilst in other years as many as ten works came from his brush.

I had taken with me to "Flaxley" a complete catalogue of all Mr. Riviere's paintings; and, at my suggestion, I went through its pages, reading out picture by picture, asking the artist to kindly stop me when I mentioned any work which had a peculiar interest attached to it.

"'Monkey and Grapes, 1858,' I read; "'Cattle going to Gloucester Fair, 1859.'"

"Ah!" said Mr. Riviere, "that was a canvas 7ft. long. It was exhibited at the Royal Academy, sold, and never paid for."

"'Elaine on the Barge, 1860.'"

"That," said the artist, "was painted just when, for a time, I had turned away from animals. I did not paint any animals for a period of five years; I was much influenced by pre-Raphaelite ideas. I am sorry to say that 'Elaine' was rejected at the Academy. Elaine, by-the-bye, was one of my sisters."

"'Hamlet and Ophelia'?"

"Yes, oh, yes; this was an extraordinary mixture of pre-Raphaelism and Maclise. It was very elaborate. This, too, was rejected at the Academy. It came into my hands at my father's death. I was so disgusted with it that I tore it in strips, and watched 'Hamlet and Ophelia' disappear in the flames."

"'Girl under the Sea, from 'Lalla Rookh'?"

"I painted that chiefly for two things: the figure, and those beautiful sea-anemones with the starfish. I cut this picture to pieces, too, later on; but kept a few pieces, as I thought the study of the anemones would be



STUDY OF A WHIPPET, BY B. RIVIERE, R.A.

useful. I painted 'The Spanish Armada—Drake Playing at Bowls,' with thirty or forty figures in it; this was when I was twenty-three, and I went to Plymouth to get a good point of view and a suggestive background.

"I had two pictures at the Academy in 1864—'Romeo and Juliet' and 'Prison Bars'; and then I dropped the pre-Raphaelistic idea and returned to my old love, the friends that I had made at the Zoo. I painted 'The Sleeping Deerhound' and 'The Poacher's Nurse.' The latter was the first picture which was really well hung at the Academy and well noticed."

It was a very simple idea. The figure of the poacher in the picture is not seen, save his hand stretched over the bedside, which his faithful lurcher is licking affectionately, and offering its master its dumb sympathy.

Although I should like to chronicle in this paper a complete catalogue of all the pictures which have come from the brush of Mr. Riviere, want of space forbids. As we sat in the studio together I continued reminding him of the work he had done in the

forget "Spilt Milk" and "Going to be Whipped," "Prisoners," "The Empty Chair," and "The Saint." The "Saint" was an old raven, perched on the top of some volumes on the ledge of one of the windows of the old library at Merton College. We spoke of "Charity," a picture painted in 1870. Not only was this the first picture exhibited at the Academy with undeniably distinct success, but the first of Mr. Riviere's pictures to be engraved. It showed a poorly-clad little girl with bare feet, giving away a portion of her scanty meal, only a crust of bread, to a couple of half-starving dogs. This was hung in a corner of Room No. 8, and it brought about the meeting of Mr. Riviere with Sir John Millais. So pleased was Millais with this picture that he sought out the artist and said many pleasant things to him. This picture is now in the possession of Lord Wantage.

Mr. Riviere remembered well "A Midsummer Night's Dream," a title for a suggested subject—a fox coming to steal the chickens out of a hen-house. The artist experienced



STUDIES OF A BEDLINGTON TERRIER, BY B. RIVIERE, R.A.

past, and the artist thoughtfully remembered canvas after canvas. Perhaps it would be as well just to mention those works about which we specially talked. We did not

great difficulty in obtaining a suitable fox, but, eventually, he succeeded in procuring a fine-coated, though dead, Reynard, with brush complete.



STUDIES OF A COLLIE, BY E. RIVIERE, R.A.

It was not until 1871 that Mr. Riviere painted a picture which, at one bound, brought him into the very front rank of artists. This was "Circe," a creation as brilliant in conception as daring in originality. Smith thus speaks of the heroine of the Homeric legend: "She was a daughter of Helios, by Perse, and sister of Æetes, distinguished for her magic arts. She dwelt in the Island of Ææa, upon which Ulysses was cast. His companions, whom he sent to explore the island, tasted of the magic cup which Circe offered them, and were forthwith changed into swine, with the exception of Eurylochus, who brought the sad news to Ulysses. The latter, having received from Hermes the root *moly*, which fortified him against enchantment, drank the magic cup without injury; and then compelled Circe to restore his companions to their former shape. After this he tarried a whole year with her, and she became by him the mother of Telegonus, the reputed founder of Tusculum." In the picture, Circe is represented sitting on the tessellated pavement nursing her knees. The swine are in front of her, and endeavouring to raise themselves over the steep step. It is a striking picture, and one which did very much for its painter.

Mr. Riviere, in reply to my inquiries regarding Circe, said, "I was living in Kent at the time I painted it, and I kept pigs there; as a matter of fact, three of them. I had styes made at the end of the garden. By-the-bye, pigs are remarkably good sitters. I have had a pig in this very room. They are very easy to manage, and will do anything you require; they really become quite sociable in time. I painted the figure of Circe in London, having by that time moved to the Addison Road. I put in the figure two or three times from a model, but could never get it to my liking. At last I found a lady friend who suggested the long-haired daughter of Helois admirably, and I got her to sit."

The following year brought what many consider Mr. Riviere's masterpiece. This was "Daniel." Daniel's back is turned to the spectator. It is a ghastly-looking cell in which the great prophet stands with his hands bound behind his back. The bones which are scattered about the ground suggest their own terrible story. The lions are in a group in front of the man who would not bow his knee to the gods set up by the Babylonian monarch. As one looks at the picture it is not difficult to imagine the face of Daniel. He stands there as calm

as the still waters of a lake, and as firm as the great rocks which Nature has set up as her monuments. The lions have come to a stand-still. They appear cowed in the presence of this marvellous figure. They show their teeth and roar, but they seem to realize that the man of God is not for them. It is simply a marvellous conception of the Biblical story.

"The hieroglyphics on the wall," said Mr. Riviere, "are Ninevehian; I obtained them from marbles at the British Museum, a frieze from one of the Assyrian marbles. I first painted Daniel in profile, but I soon found it far more effective to blot out his face and paint him with his back to the spectator. Daniel is clothed in a robe of black—an Assyrian costume—which has a pattern in it of white and light green. I need hardly say that the lions were painted from those housed at that time at the Zoo.

I was living at Kensington, some little distance from the Zoo, and as I could not paint there when the people were about, I used to get up at half-past five in the morning and drive over, arriving there at seven, and I would go on making my studies till nine. They had a fine lot of lions then. There are seven in the picture, and I made my studies from four. One was a fine Persian lion, and another, one of the grandest old beasts I ever met, a black-maned African—this latter is the centre lion in the group of the picture. It is now in the possession of Mr. Ismay, chairman of the White Star line of steamers."

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We passed over the pictures which he had painted after Daniel till we remembered "Genius Loci," exhibited at the Royal Academy in 1874.

"This represented a dead lioness which—a thing I very seldom do—I painted right away. It was a life-sized figure, and I got through it in three or four days. The beast was sent up unexpectedly from the Zoo. It was a young animal, but a remarkably beautiful one. I remember when it was brought in and thrown down upon my 'throne,' I found it just lying in the exact position I required. It was a great temptation to paint it right away, and I succumbed, stopping all my other work for this purpose.

"This kindness on the part of the Zoo authorities has been of many years' standing. They frequently inform me now if any animal dies, which they think I might like to make studies



PETTY LARCENY.

From the Picture by B. Riviere, R.A.





THE MOST DEVOTED OF HER SLAVES.  
From the Picture by B. Riviere, R.A.

from. When, lately, I wanted materials for my anatomical lion, I received word from the Zoo that an old lion had just died there, and I went along and got a cast of the parts I wanted."

"Pallas Athene and the Swineherd's Dogs" was exhibited at the Royal Academy in 1876. This work has been considerably altered. Two years ago the artist obtained it back

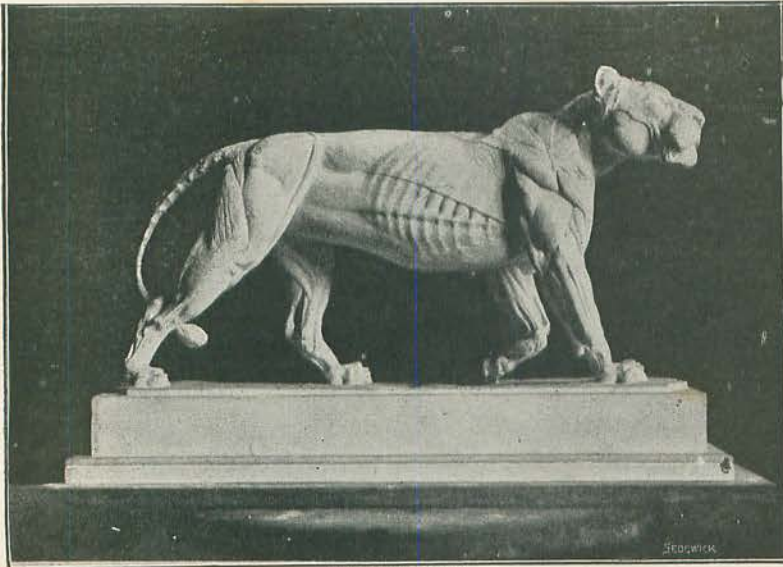
from Mr. Alexander Henderson, and painted in a new figure.

This year also found "The Poacher" at the Dudley Gallery, a picture now in the possession of Sir Joseph Pulley. It is a most suggestive work. The poacher, at whose side are a number of dead rabbits and his gun, has just heard approaching footsteps. He has crept behind the trunk of a tree, and is holding up a warning finger to his dog not to budge an inch, or to utter a sound which would betray him. The figure of the poacher was painted from a gardener in Gloucestershire, a very worthy old gentleman; and the artist assured me that he must have felt no small amount of pain from the position in which he had to pose, inasmuch as he had to remain in a crouching attitude, and, like most gardeners, suffered from rheumatism.

In the next year there were three pictures at the Academy: "A Legend of St. Patrick," "Lazarus," and "Sympathy." The latter is now in the Royal Holloway College collection, and is, perhaps, one of the most popular that Mr. Riviere ever painted. There sits a little girl on the stairs; she is evidently in trouble. She rests her chin in her hands and looks very, very thoughtful for her years.



BEYOND THE REACH OF MAN'S FOOTSTEPS.  
From the Picture by E. Riviere, R.A.



ANATOMICAL LION.  
Modelled by B. Riviere, R.A.

A kindly-natured terrier is cuddling up close to her, with his head on her shoulder and an expression of sympathy on his face, which only an artist such as Mr. Riviere could create on those canine features. The dog was supplied by a dog-dealer, while the little one in disgrace on the stairs is no other than Mr. Riviere's own little girl.

We did not forget "Persepolis," exhibited in 1878, a wonderfully weird and vivid picture, and one suggested to the artist by two lines from Fitzgerald's "Omar Khayyâm":—  
They say the Lion and the Lizard keep  
The courts where Jamshyd gloried and drank deep.  
It might be remarked that, curiously in the original, the word "Fox" was substituted for "Lion." The picture is well known. The ruined columns standing out against the starlit sky; the remains of the rock-built hall where Jamshyd held his revels; the lizards creeping out of the crevices; the lions and their mates wandering stealthily in search of prey around all that remains of a once royal habitation.

"The lions in the picture," said Mr. Riviere, "I obtained from the Zoo. I made exhaustive studies of the drawings of Persepolis in order to get my surroundings true and exact. I discovered an old book which had illustrations giving the large stones which compose the background of my picture. I was ill at the time, but I got a man to trace these for me. You will notice how shallow the steps are up which the lions are walking to the ruins above. I think they are correct,

for, from materials I gathered, I may say that I painted stone for stone."

The Royal Academician painted two other pictures in a similar vein to this — "The Night Watch" and "The King's Gateway." "The King Drinks" was his diploma picture when made a Royal Academician in 1881.

"The Poacher's Widow" was another very admirable work.

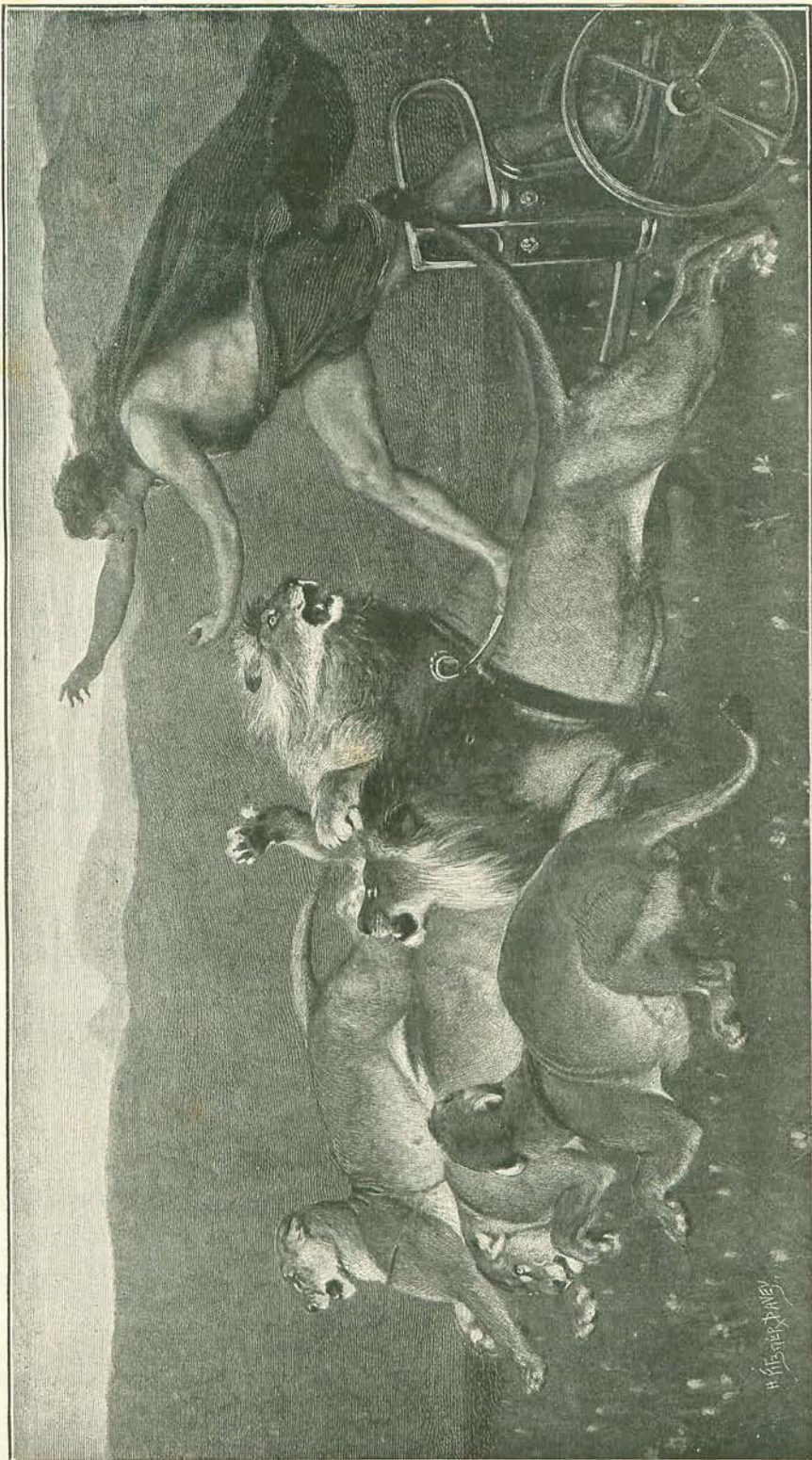
It was suggested to the artist by the game-keeper's story in "Yeast":—

The merry brown hares came leaping  
Over the crest of the hill,  
Where the clover and corn lay sleeping  
Under the moonlight still.  
Leaping late and early,  
Till under their bite and their tread  
The swedes and the wheat and the barley  
Lay cankered and trampled and dead.  
The poacher's widow sat sighing  
On the side of the white chalk bank,  
Where under the gloomy fir woods  
One spot in the ley throve rank.  
She watched a long tuft of clover,  
Where rabbit or hare never ran,  
For it's black sour haulm covered over  
The blood of a murdered man.

"The Magician's Doorway" was his principal work for 1882, whilst "The Miracle of the Swine," painted in 1883, is another picture in which swine play a prominent part.

Amongst many other works of the year 1884, the most striking is that of "The Eve of St. Bartholomew," a life-size picture. Quite a number of models sat for the woman who is to be seen in the corner with a face which tells its own tale, wondering when it will be her turn to die, and her faithful bloodhound is by her side.

"Union is Strength" was one of four pictures exhibited in 1885. The artist said his idea was to paint a flock of sheep, each one of which possessed a distinct individuality about its face. Sheep were brought into the studio; and a recollection of the picture in which a flock of some fifty



PHICERUS APOLLO.  
From the *Pictores* by E. Riviere, R.A.

H. STEPHENSON



THE KING'S GATEWAY.

From the Picture by B. Riviere, R.A.

or sixty fleecy-coated animals are positively ignoring the barking of a particularly insignificant small dog will show how admirably the artist has realized his original intention.

"Prometheus" and "Ganymede" were both telling pictures. The eagle in the latter was painted from the skin of the bird, and not from a stuffed one; and the drawings used were from those monarchs of the air which sit in state within their prisons at the Zoo. Prometheus is hanging on a cliff above the Caspian Sea, and the sated eagle is seated above him. It was not easy work for the models to pose for the two pictures just referred to. A pulley was fixed in the roof of the studio, by which the model was supported, in order that the artist might be correct in all his details.

Other pictures painted in the same year as "Prometheus" was exhibited were "Pale Cynthia"; "Of a Fool and His Folly there is no End"; a portrait of Mr. Lewis's dog; and "Res Augusta." "Daniel's Answer to the King" came in 1890, and is as dramatic as its predecessor. "A Mighty Hunter Before the Lord" was his most important picture for 1891; and in the following year, 1892, "Dead Hector," "A Master of Kings," "Cupid Riding on a Lion," "A Day of Mortification," and "The Haunted Temple."

"The King's Libation," showing an Assyrian King pouring a libation of wine in front of the altar of some god, whilst at his feet lay the lions which he had slain in the chase, was painted in 1893.

"Beyond the Reach of Man's Footsteps" was Mr. Riviere's picture for 1894; the solitary bear in the Arctic regions having been painted from two Polar bears which were then at the Zoo. The grand old bear has since died.

Mr. Riviere's most important picture at the Academy of last year was "Apollo's Car." In a paper such as this it is impossible to refer to all the works which this famous Royal Academician has painted. It is interesting, however, to record what I learnt from the lips of Mr. Riviere himself regarding his methods, as we sat together in the studio through that chilly November afternoon. We had just been looking back upon "The Miracle of the Swine," and after the artist had remembered that he painted it whilst he had an exceedingly capital pig—that is, from a sitting point of view—he turned to me and said:—

"The real pleasure of painting is in the work itself; when done, that pleasure is at an end. Painting is like the chase: who cares for the hare or the fox when the run is over? You are almost inclined to throw them away.

"The picture which was to be so beautiful, which really was beautiful before it was worked out into a concrete form by one's own unskilful hands, becomes almost hateful, and what was a Belief becomes a Doubt, a Disbelief!

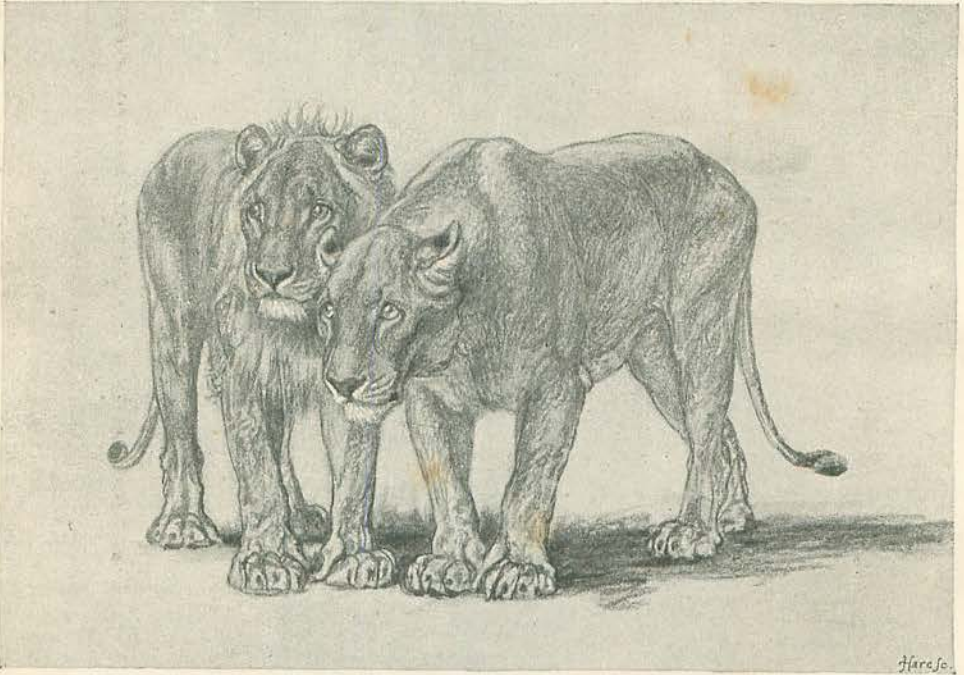
"I have already told you that I like the reproductions of my works: I really enjoy



STUDY OF LIONS FOR "THE KING'S LIBERATION," BY E. RIVIERE, R.A.

looking at them. You see your own idea filtered through another mind, which gives it a touch of novelty which is not to be obtained for the original artist by any other means. You are always uneasy before your own work. I do not care how easily a picture is going when it is in the process of painting: a time comes when it becomes a battle between the painter and the picture, and a fight takes place

the sense of novelty, a very important thing! You begin your subject full of hope, and sometimes by losing sight of it for a time you recover some measure of this hope and become more enthusiastic about it. It is a most difficult thing to paint a solitary picture, at least I have found it so. A man must have a very strong belief in his own abilities if he can stick at the same picture



STUDIES OF LIONS FOR "DANIEL'S ANSWER TO THE KING," BY B. RIVIERE, R.A.

as to which is to be the master. I have seldom known a case where this did not happen. I have worked on a picture for months, altered it and altered it a dozen times, and then gone back and returned to my first impressions. I generally have two or three pictures going at the same time, working at one for some days, and then going on with another canvas. By so doing I keep up

every day for a long period without becoming tired of it and finally disgusted with it.

"I have before now taken out fairly good work on a canvas, simply because I had grown tired of it. By keeping two or three canvases going at the same time all this is remedied, and I strongly advise the young painter to adopt this method, which he will find a fairly safe one."