



THE STAR  
OF  
BETHLEHEM.

By R. DUDLEY.

## CHRISTMAS WITH THE BLACK-AND-WHITE ARTISTS.

By F. KLICKMANN.

FOR many an artist, as still for many a student of Art, Christmas pictures were for centuries summarised in the Nativity. The Old Masters found one of their chief sources of inspiration in the glad solemnity of the Birth of Christ. This was the natural outcome of the fact that in the Middle Ages, Art, in every form, was dominated to a considerable degree by the ecclesiasticism which was the chief educational force of the times. Moreover, Christmas, being a great feast of the Church, was deemed too sacred a theme to admit of other than serious treatment at an artist's hands.

The wheel of Time has wrought much

change in this respect, however—not that the religious symbolism of the season is less regarded in modern days than in the past; rather, it strikes a broader, deeper note in all men's hearts, which finds expression, not solely in homage to the Holy Babe, but likewise in a goodwill and charity extended to mankind in general, and more especially to childhood. For Christmas is essentially the Children's Festival; and for this reason, gaiety, brightness, and innocent merriment have all been pressed into its service, and these qualities, to a considerable extent, find an echo in the pictures of the day.

The direct lineal inheritors of the mantle



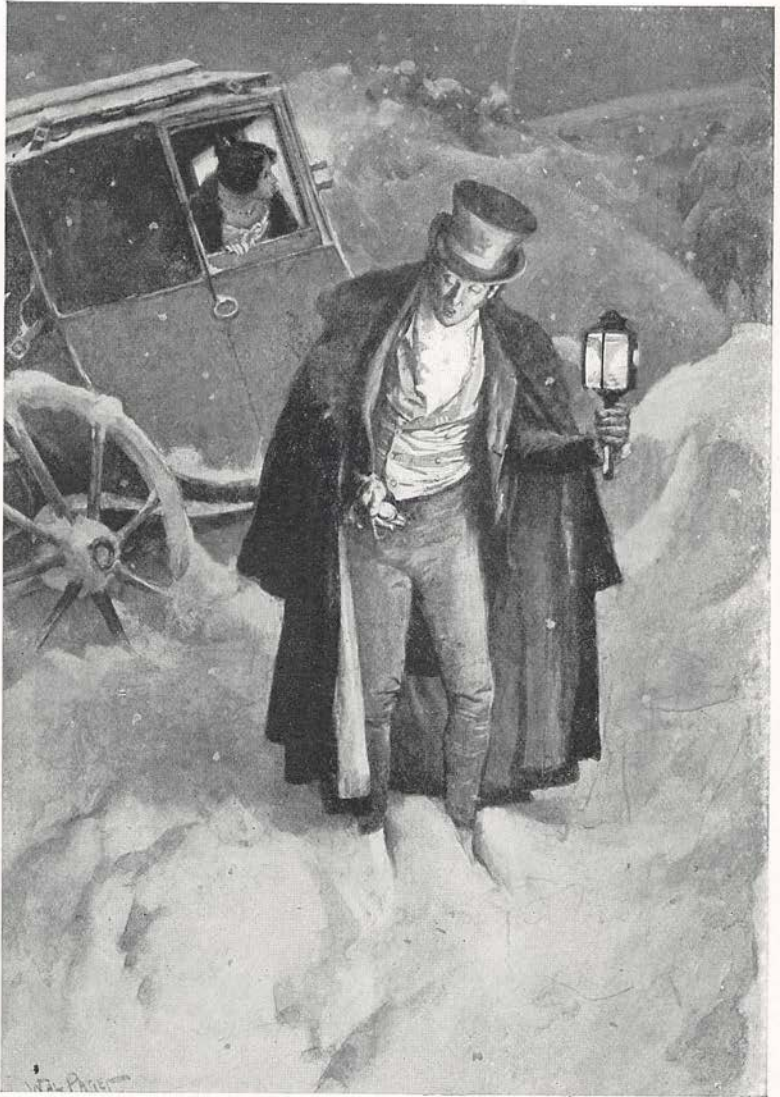
“ONCE IN ROYAL DAVID'S CITY.”

By BEATRICE OFFOR.



of those old Nativity painters are not the black-and-white artists of modern pictorial journalism, but the more limited class of painters, such as Von Uhde, Müller, Feuerstein, our own Burne-Jones, Strudwick, and Fellowes-Pryne, and others, of whom there is no need to speak here, since the subject of their art was dealt with at some length in a former Christmas number of the WINDSOR MAGAZINE. But the great field that is open to black-and-white work has led some of our modern illustrators likewise to experiment with the sacred subject of the Nativity. Witness, for example, the picture by Miss Beatrice Offor which we reproduce, or "The Star of Bethlehem," by Mr. Dudley. For the most part, however, secular subjects are preferred by the black-and-white fraternity, as being more in keeping with the non-serious character of the ordinary Christmas magazine and newspaper.

Broadly speaking, these secular subjects may be classed under definite heads. First and foremost are pictures dealing with decorations of one sort or another. These may be said to exhibit a phase of the religious feeling that is inseparable from the season, dealing as they frequently do with the adornment of the church and the subsequent service on Christmas morning. Mr. Hal Hurst's picture, "A Christmas Hymn," represents a thoroughly English scene, and



"DANCING AT EIGHT."

BY WAL PAGET.

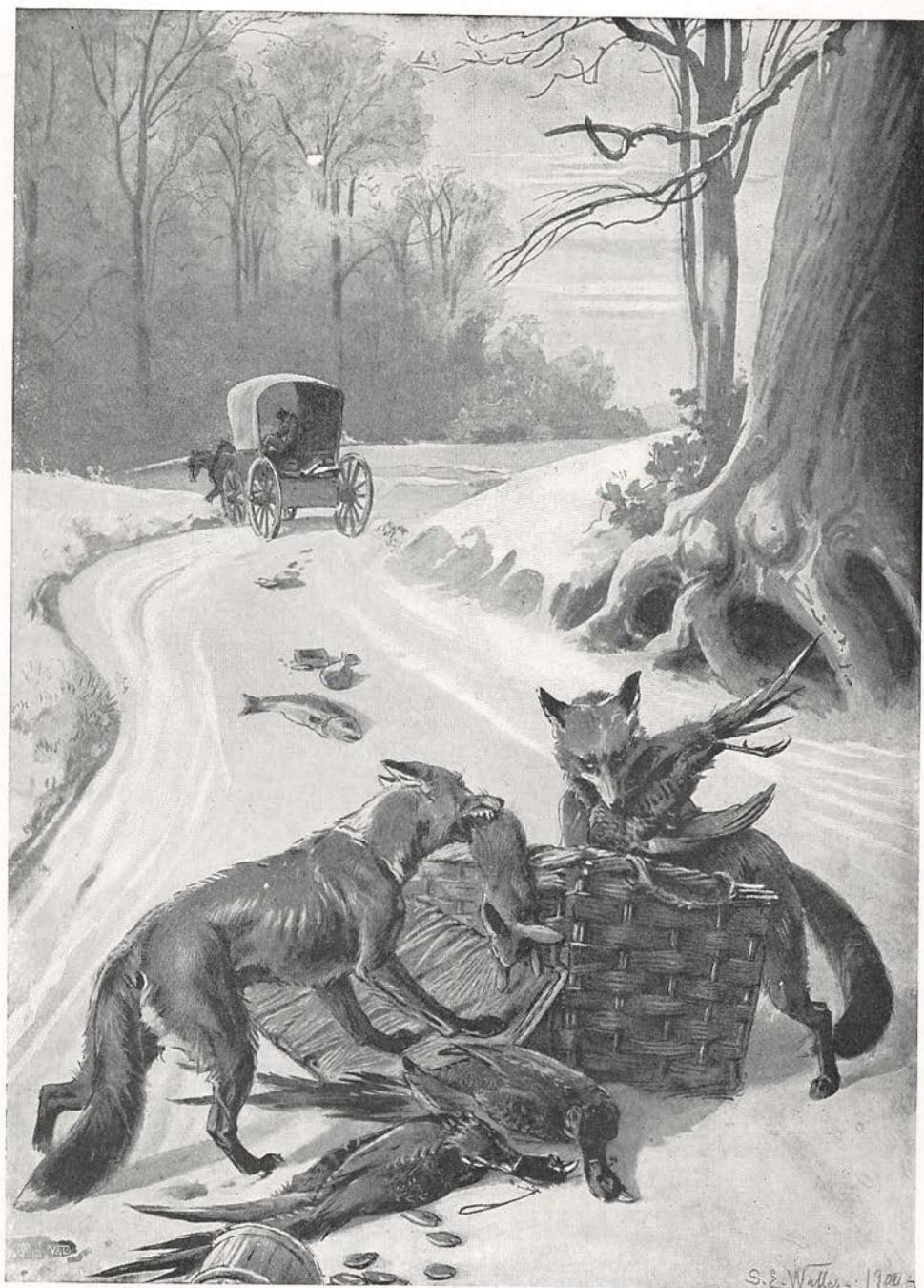
is a good example of this type of picture. Closely allied with these are the ever-popular home and fireside scenes, wherein all are busily engaged, from the oldest to the youngest, in putting up the holly and mistletoe which are expected to play so conspicuous a part in the all-pervading fun and frolic. This subject is one that lends itself peculiarly to a conventional decorative treatment, such as is here represented by an illustration of Miss A. L. Bowley's to a familiar old English rhyme. In this connection there has of late years been a marked



FATHER CHRISTMAS IN A FIX

By A. FORESTIER.





"IT'S AN ILL WIND THAT BLOWS NOBODY ANY GOOD."

By S. E. WALLER.



A CHRISTMAS FANCY.

BY R. SAUBER.

tendency to lay Herrick or some other Jacobean poet under tribute for a theme.

The pictures which, next to church and home scenes, find most favour with the great winter holiday public are those representing actual Christmas customs, and particularly those associated in our minds with those questionably "good old times"—the revels and junketings, coaches and Yule-logs—anything, in fact, that will serve to transport one mentally to that bygone age when people apparently had more hilarity of spirits and general joviality than we have nowadays, and more time for systematic merry-making than the rush of modern life allows. But though these things are endeared

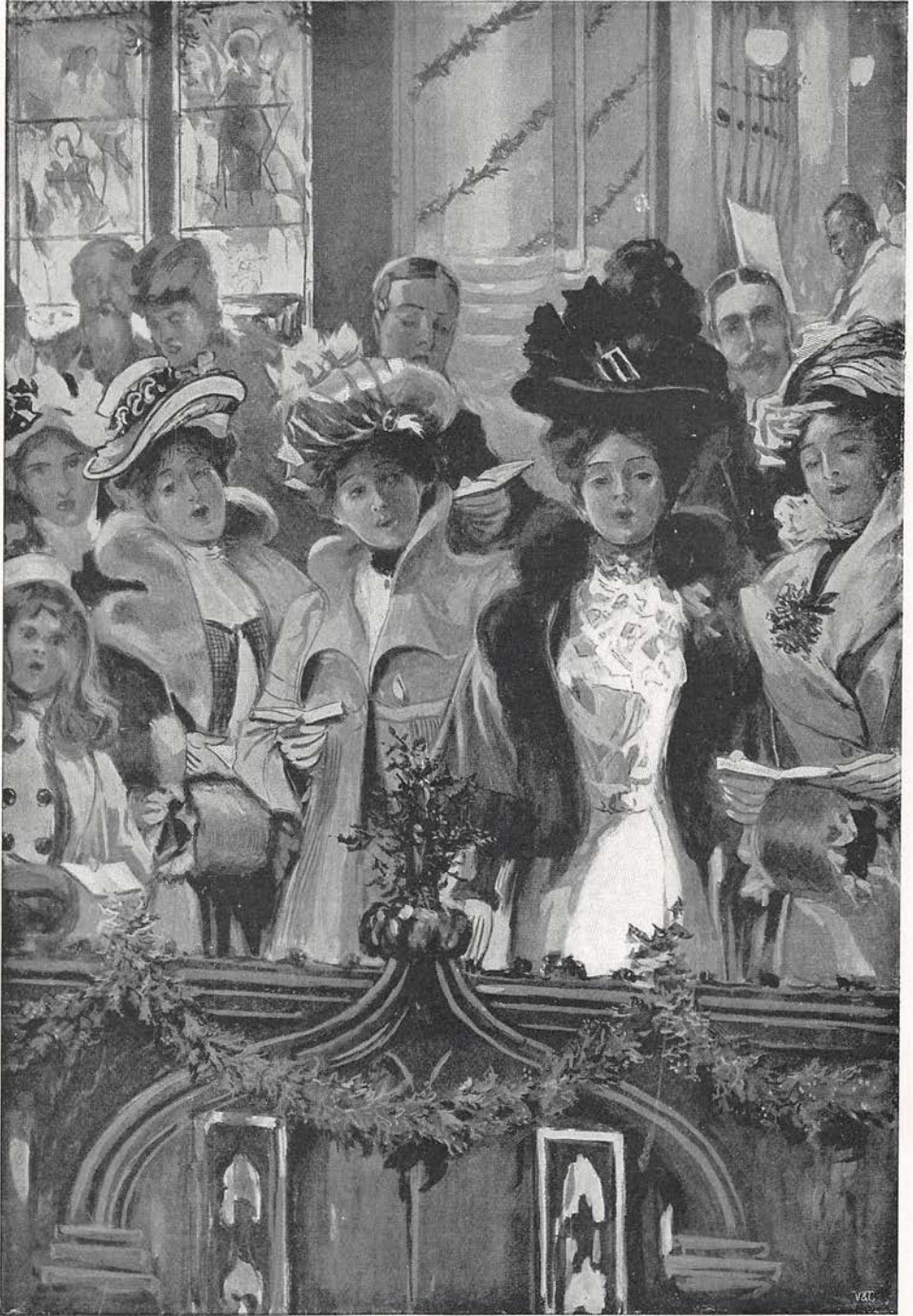
to us pictorially and in theory, when it comes to actual practice we object to being disturbed out of our brief night's sleep by the weirdly untuneful performances of some local band, that is chiefly remarkable for its lack of balance in the matter of instruments and its blatant erraticism as to time and key. Likewise do we make a point of denouncing in our most forceful terms the so-called carnivals, in aid of sundry objects, which are let loose from time to time on districts inhabited by peaceful and order-loving citizens. Yet, despite this modern preference for staid reticence in real life, the noisiest of *al fresco* orgies and the most unmusical-looking waits are hailed with delight when they appear in the "Double Number."

In this, as in so many other aspects of life, it is

undoubtedly a case of the attraction of opposites.

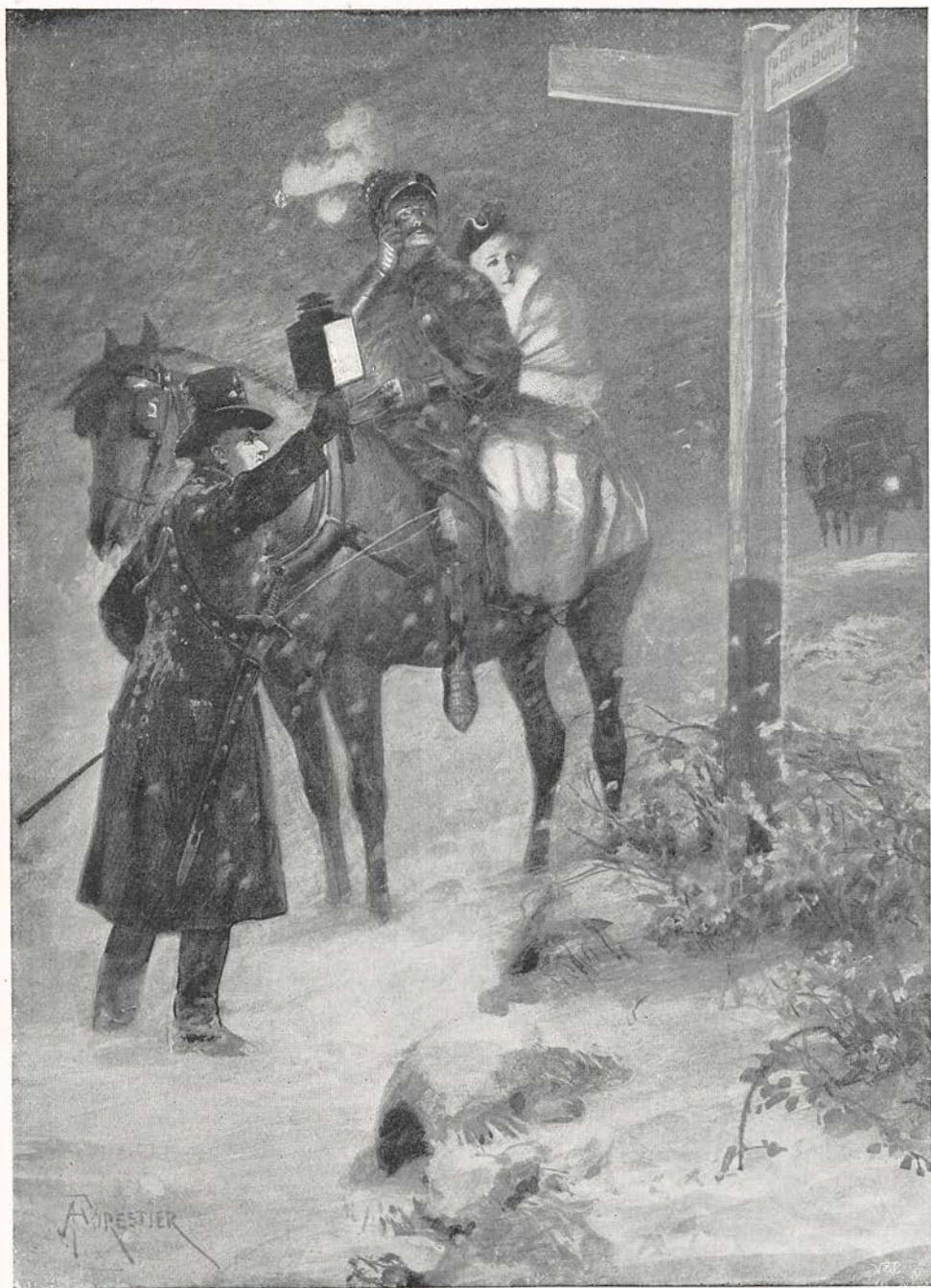
"An Old-Time Christmas Revel," by Mr. Walter Wilson, here reproduced, out-carnivals anything we have had in aid of our perennial "War Funds," or in celebration of a "Relief." This particular drawing represents a special incident of a far-away century which is worth recording. "In 1440," runs the legend, "one Captain John Gladman, a man ever true and faithful to God and the King, and sportive withal, made public disport with his neighbours at Christmas. He traversed the town on a horse as gaily caparisoned as himself, preceded by the Twelve Months, each dressed in character.





A CHRISTMAS HYMN.

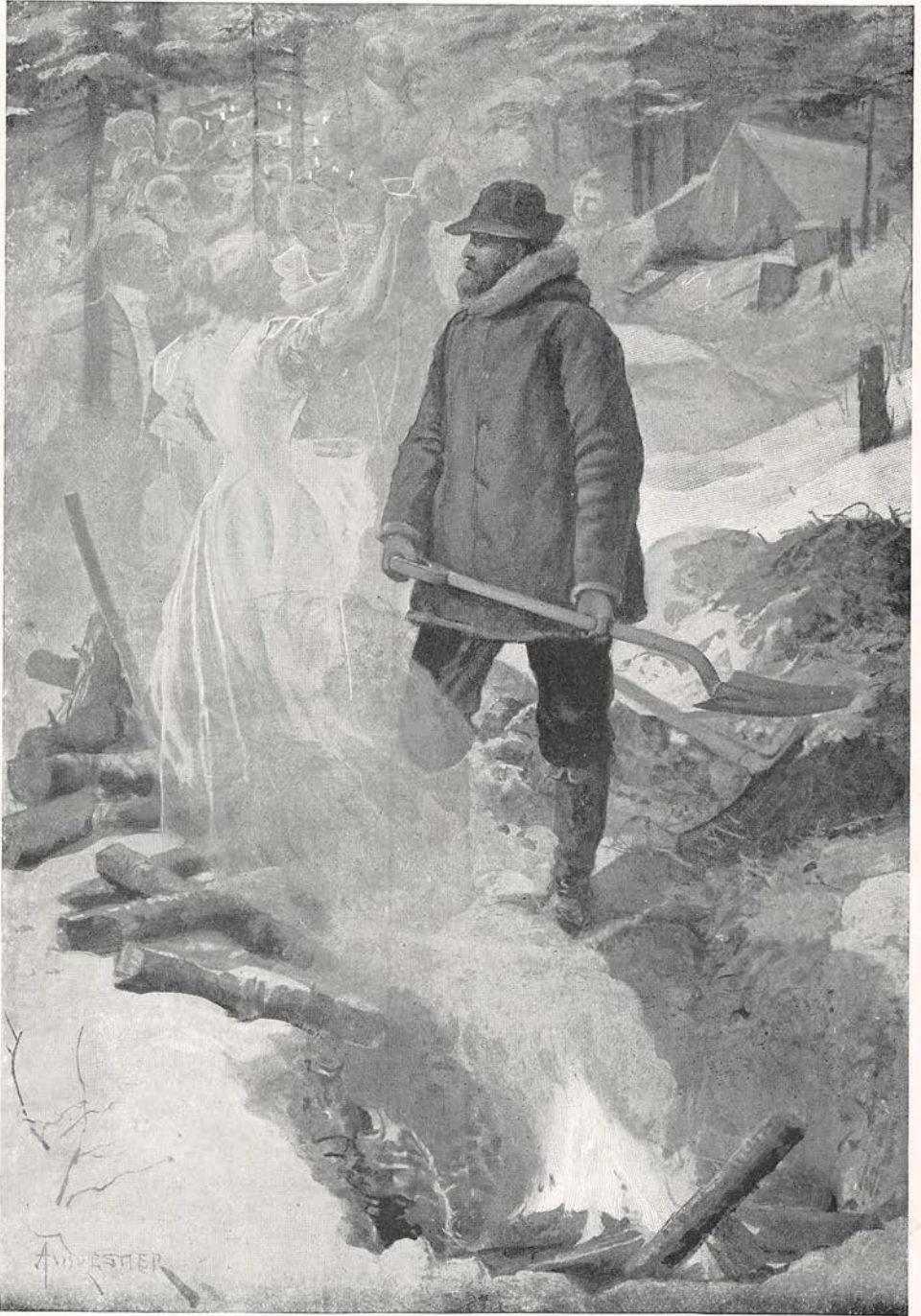
By HAL HURST, R.I.



THE BREAKDOWN ON THE WAY TO THE FANCY DRESS BALL.

By A. FORESTIER.





A CHRISTMAS DREAM AT KLONDYKE

By A. FORESTIE

After him crept the pale, attenuated figure of Lent, clothed in herring skins, and mounted on a sorry horse whose harness was covered with oyster shells—a hint of the fast that ever tracks the feast in the rhythm of the life of body and spirit."

Prominent among the Christmas traditions that are being constantly dealt with by the modern pencil and brush is that ever-youthful antiquity, Santa Claus. For the sake of the small persons who now appear to follow contemporary magazines and newspapers with as much assiduity as their elders, no Christmas number can be considered complete without this historic individual in one guise or another. And in deference to the same youthful preferences, that national and indigestible concoction, the Christmas pudding, must also figure, either piecemeal or whole, in all illustrated periodicals that are to meet with domestic approval. Trivial as this subject would appear to be to the outsider, it has been selected, and dealt with most sympathetically, by several artists of high repute—notably Mr. Robert Sauber (whose picture, "Mixing the Christmas Pudding," was reproduced in a previous volume of this magazine), Mr. Cecil Aldin, and Miss Fannie Moody, whose clever treatment of the same



A REAR ATTACK.

BY A. FORESTIER.



STIRRING THE CHRISTMAS PUDDING.

BY FANNIE MOODY.

idea is included in this article. And while on this theme, one may call attention to the popularity of pictures dealing with "good cheer" in general, as well as with pudding in particular. Even an artist like Mr. De Lacy, who usually devotes his brush to nautical scenes of water, wind, and weather, has allowed himself some slight titude in his "Christmas in the Roadstead," wherein it may be observed that a couple of geese (and other inspiriting details) relieve the monotony of the ordinary blameless salt junk and water.

In further evidence of the sceptre of the Child which rules us, old and young alike, at Yuletide, whereas in former times it was the orthodox thing to depict a moated grange, with a robin of abnormal proportions in the foreground, or a Christmas ghost taking its annual outing—a promenade in the panelled corridor of the aforesaid grange—we have now glimpses of anything but ghostly annual visitors, relations who are more up-to-date than the shadowy ancestress with a past. Now the ghost is given a respectable burial to make room for the youngsters, unto the third and fourth generation, who, buoyant with spirits that no holiday in after-life can conjure up,

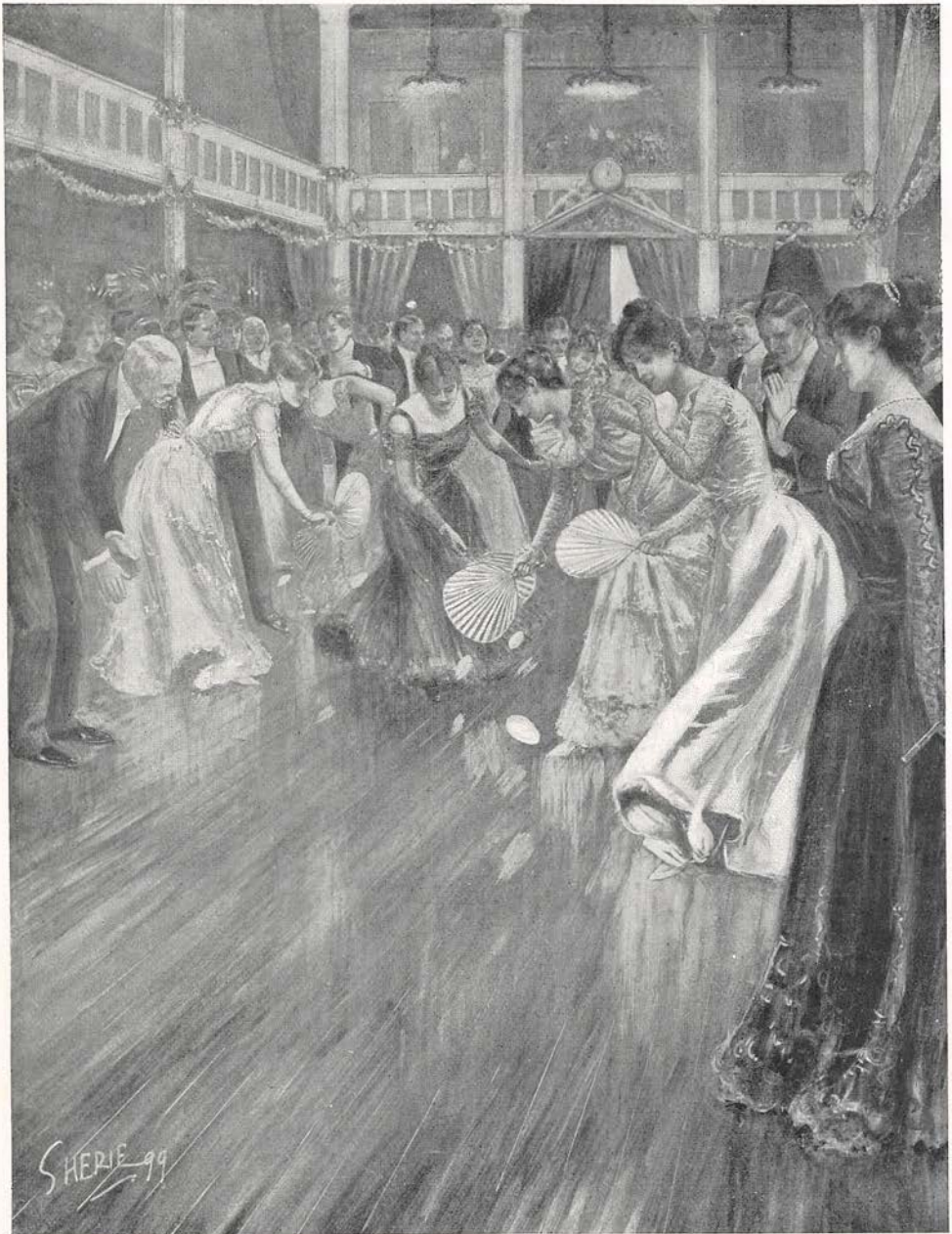




HOLLY & IVY, BOX & BAY,  
PUT IN THE CHURCH ON  
CHRISTMAS DAY.

(OLD RHYME.)

VFC



THE CHRISTMAS PARTY: A LADIES' FAN RACE. BY E. SHERIE.

*Every lady is provided with a paper disc, each of a different colour. The object is to propel these discs from a starting-point by means of fanning. The papers get mixed up, and the futile efforts to make any headway, often experienced, cause endless fun.*

romp and prank about by day, and when evening draws on apace are joined by other children of larger growth, their united efforts resulting in an atmosphere of "unrest" such as no self-respecting, delicately nurtured ghost would tolerate for a moment. One

of the best exponents of this aspect of Christmas is Mr. S. Begg, who manages to catch most accurately not only the active revelry, but also the really humorous element that is so much in evidence on these occasions. Mr. Sherie's "A Ladies' Fan Race" exem-





"ORANGES AND LEMONS." By S. BEGG.

plifies a similar idea, showing how, for the time, the elders forget to be dull and decorous, amusing themselves with juvenile games as heartily as any of the children.

Another very popular subject with artists at this time of the year is the humour that is always to be found, we are told, in the misfortunes of others. This, again, is a form of Christmas recreation that is more honoured

in theory than in fact. The favourite form of Christmas misfortune seems to be peril by land and breakdowns in general. The origin of this marked preference apparently lies in the fact that so many people are travelling at this particular season, and the traditional wintry weather, at any rate in the good old times before the roads had come under the paternal notice of the County Council and



THE TOURNAMENT. By S. BEGG.



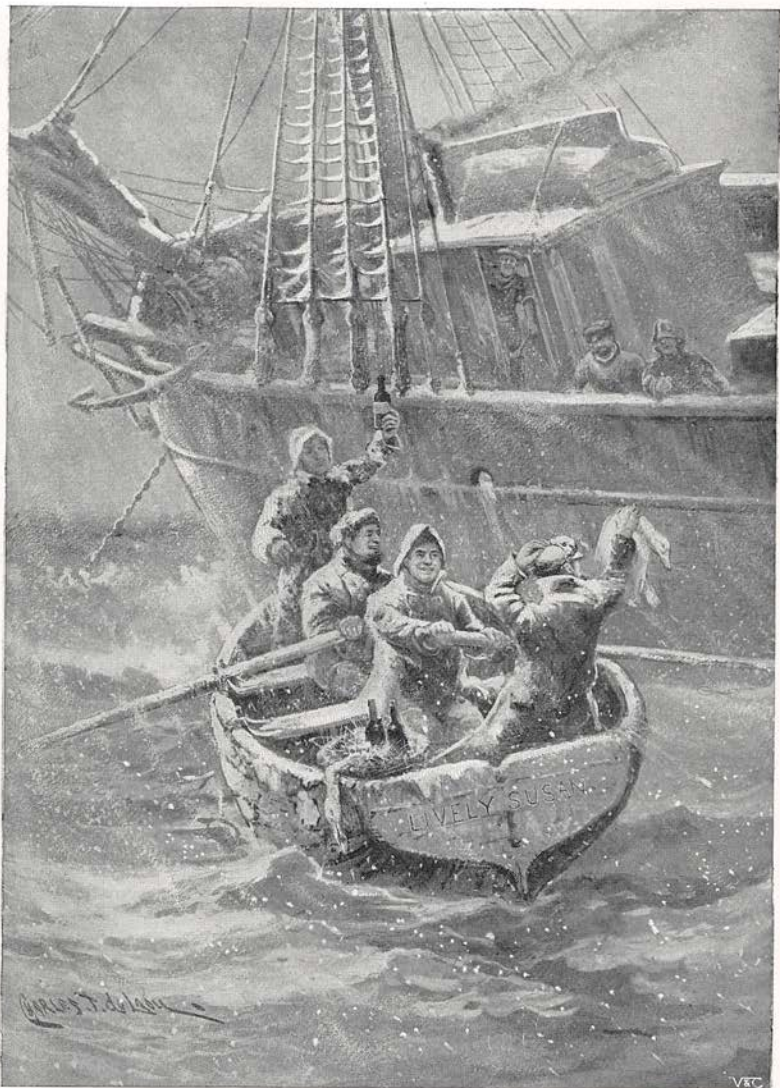
AN OLD-TIME CHRISTMAS REVEL. BY T. WALTER WILSON, R.I.



similarly enterprising public bodies, more often impedes the traffic than furthers it. By a poetic licence, these incidents are generally thrown back a century, and one has but to quote such names as Randolph Caldecott, Hugh Thomson, and Cecil Aldin, to call to mind a gallery of quaint and clever studies of this theme.

And these pictures suggest another point. Although one would imagine that the happiest inspirations would be forthcoming within doors, rather than without, at the time of year when Winter stands at the gate "wagging his white and shaggy beard, like an old harper chanting an old rhyme: 'How cold it is! how cold it is!'" yet it will be found that the larger proportion have an outdoor *mise en scène*—not with the mild, uncertain climate of the present-day Noël, either, but set in the hard, old-fashioned wintry weather, wherein it was the usual thing for the winter snow to lie "full knee-deep" over the land. Even the Yule-log itself is more often illustrated in its transition stage, being hauled along the road by a band of lusty retainers, than in its more "grateful and comforting" *finale*, spluttering on the ancestral hearth.

But while Christmas artists give us the cheery and buoyant side of the festive season, they do not forget that for some it is a time of memories rather than of actualities; and to others there is an ever-present sense of loss.



CHRISTMAS IN THE ROADSTEAD. BY CHARLES DE LACY.

All over our land there are hearts trying to hide an ache, and all over the world there are men whose thoughts will bridge thousands of miles, and centre on some one home that holds for each all the brightness of his universe. For this reason, Mr. Forestier's picture of the lonely Klondyke miner, seeing in the smoke of his desolate fire the Christmas party in the Old Country, touches a note of Christmas sentiment that will never die out so long as the great annual festival is observed—a reminder of the far-reaching claims of humanity and the love sent down from God to man.