

"THE CENTURY GUILD HOBBY HORSE."

By this Periodical, to be published Quarterly, the Century Guild of Artists seeks to express its thought on subjects bearing upon art, as they rise before the public mind.

It will contain Illustrations, Poems, and Essays, for the most part bearing signatures.

In most cases contributors will be of those practically engaged in art.

Every care will be taken to ensure the Artistic character of the Periodical by maintaining Originality of Thought and by making Thorough all workmanship involved in its production.

All communications to be addressed to the Editor, care of

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CONTENTS OF NO. I.

	PAGE
TITLE-PAGE. Selwyn Image.	
FRONTISPIECE—"THE LADY OF THE RAINS." Arthur Burgess.	
POEMS:—	
A CHRISTMAS CAROL. Selwyn Image	3
VANITAS. Selwyn Image	5
A SONG. Herbert P. Horne	6
ON CERTAIN NEW BUILDINGS IN COVENT GARDEN. Herbert P. Horne	7
THREE NOTES ON ART. Selwyn Image:—	
I. ON THE REPRESENTATION OF THE NUDE	8
II. ON THE THEORY THAT ART SHOULD REPRESENT THE SURROUNDING LIFE	13
III. ON ART AND NATURE	16
NOTES ON THE NATIONAL GALLERY. Arthur H. Mackmurdo:—	
A. "FORENOON ECHOES OF LOVE'S EVENSONG"	19
I. MARGHERITONE OF AREZZO	21
II. CIMABUE	28
III. GIOTTO	34

HERE BEGINNETH THE TALES OF CANTERBURY
 BURY AND FIRST THE PROLOGUE THEREOF



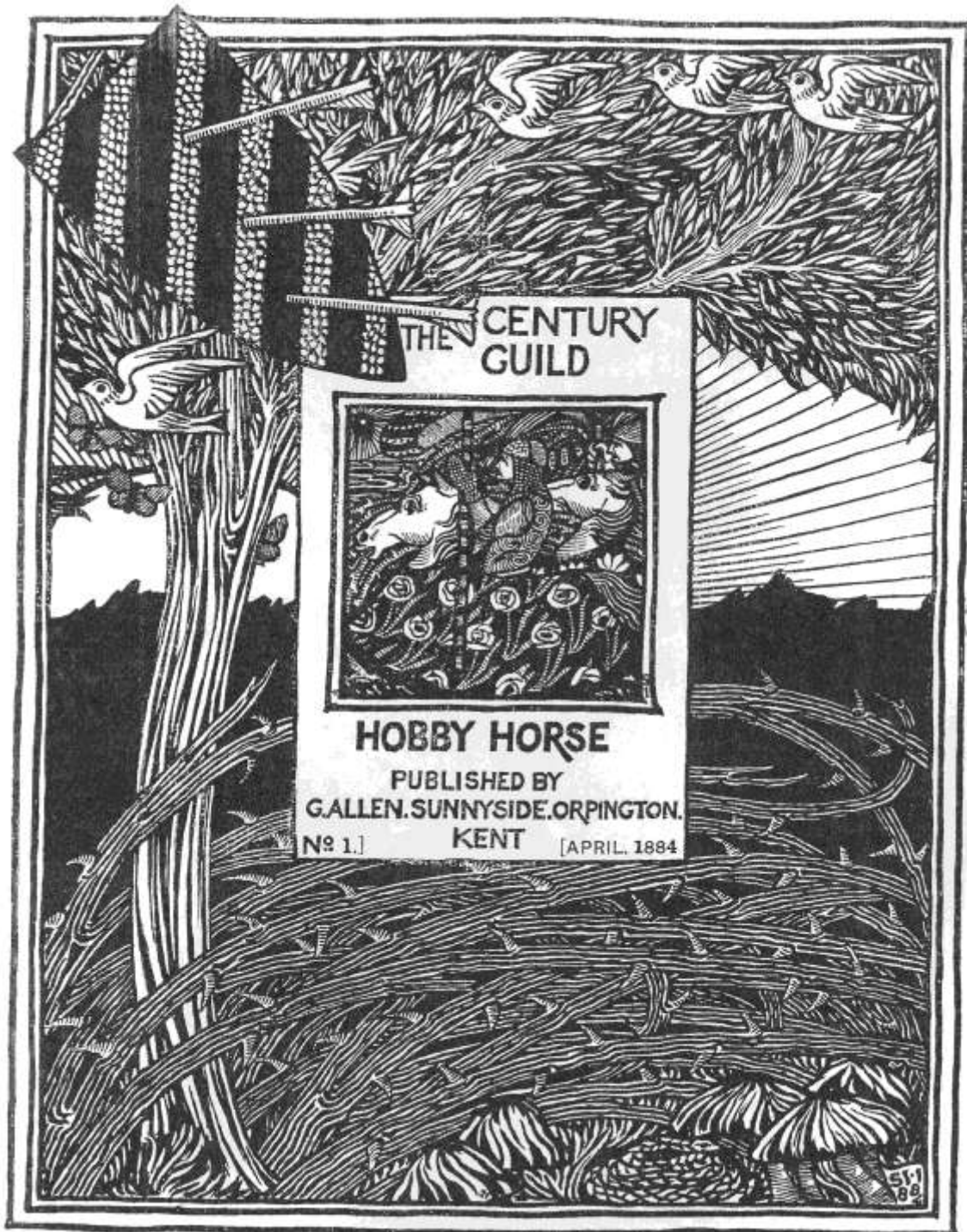
CHURCHYLL

CHURCHYLL with his shoures soote
 The droghte of March hath pured to the roote,
 And calked every reyn in swich manere,
 Of which vertu engendred is the flour;
 Whan Zephus eek with his swete breeth
 Inspired hath in every holt and heeth

The tendre croppes, and the longe come
 Path in the Ram his halfe cours wroome,
 And smale foreles maltes melodey,
 That sleepen al the nyght with open eye,
 So grilith hem nature in hir corage;
 Chauce longeþ folk to goon on pilgrimages,
 And palmeres for to chere straunge folkes;
 To ferne halwes, howþe in sondry londes;
 And specially, from every shires ende
 Of Engelond, to Cantebury they wende,
 The hooly blysful martir for to seke,
 That hem hath boipes what that they were
 seke.

BUT that in that season on a day
 In Southwerk at the Tabard as I lay,
 Resty to weiden on my pilgrimages
 To Cantebury with ful devout
 corage,

At nyght were come into that hostelrye
 Wel nyne and twenty in a compaignye,
 Of sondry folk, by aventure yfalle
 In felaushipe, and pilgrimes were they alle,
 That toward Cantebury wolden ryde.



THE CENTURY
GUILD



HOBBY HORSE

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INDEX TO PART I.

TITLE-PAGE.	PAGE
FRONTISPIECE. Illustration to Poem. M. C. G.	
'THAT MERLIN CRIED TO HUMANITY.' M. C. G.	1
'THE GUILD FLAG'S UNFURLING.' A. H. Mackmurdo	2
'THE PRAISE.' M. C. G.	15
'A LECTURE ON ART.' Selwyn Image	34
'FORENOON ECHOES OF LOVE'S EVENSONG.' A. H. Mackmurdo	71
1. Introduction to the Italian School	72
2. Margheritone of Arezzo	80
3. Cimabue	88
'DAY OF ALL THE DEAD.' Florence Marshall	95
CENTURY GUILD NOTES. A. H. Mackmurdo.	
1. Exhibition of the Art for Schools Association	99
2. 'The Bacchus and Ariadne.' Titian	100
3. The Peer Poet	101
4. Old Water-colour Society Exhibition Notes	101
5. Mr. H. R. Newman's picture	104
6. Examples of 'Century Guild' Work	105



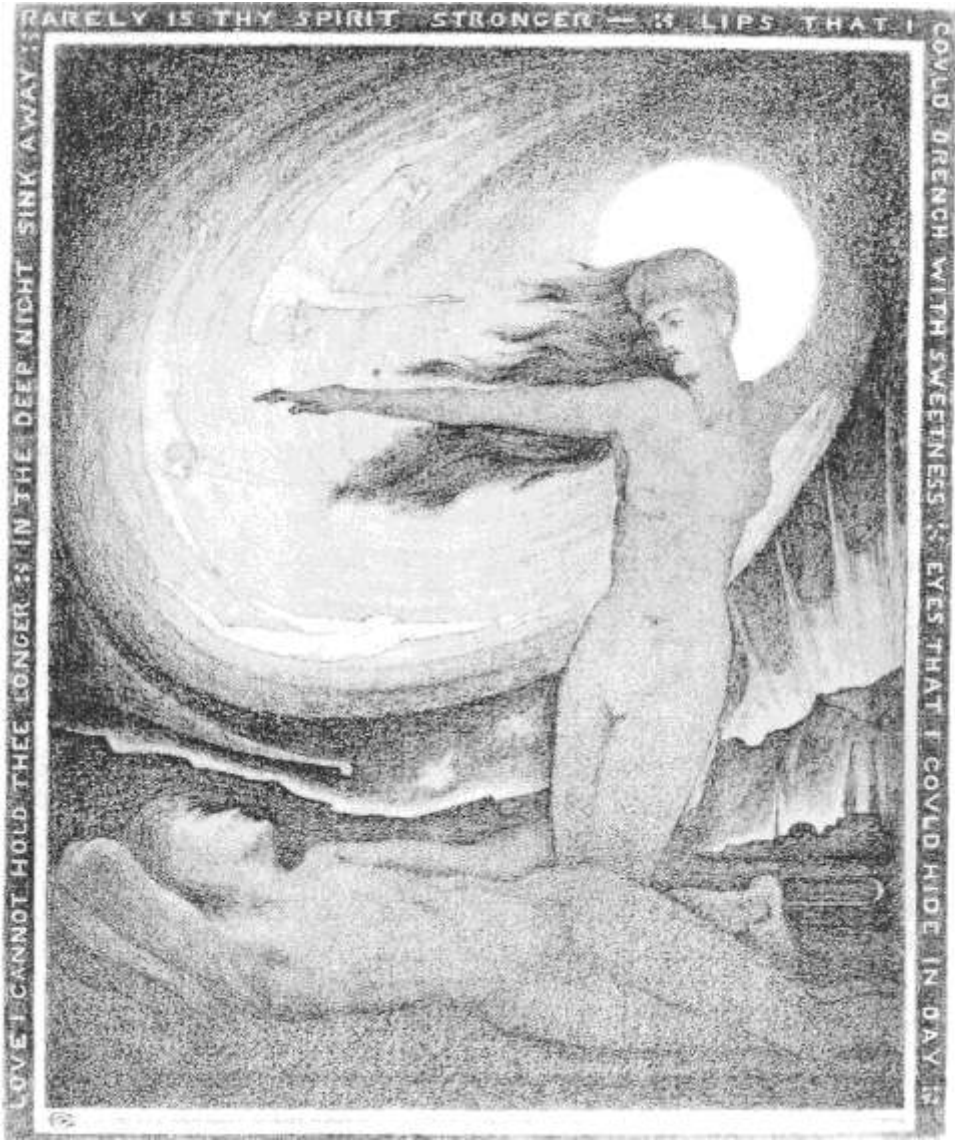
THAT MERLIN CRIED TO HUMANITY.

I KNOW that I, thy preconceived soul,
Am messenger'd to drink of each delight
Of sense, and dwell in all-unutter'd dole,
Before thou drink'st, that thou may'st drink aright—
The loneliest, lowliest, loveliest eremite,
That ever wander'd ere his fellow men.
And knowing this, I gladly bear the blight
Of a long ferment-being, broke but when
Convulsèd with a flood of passion now and then.

M C G.*

* [NOTE.—M C G. stands for 'Member of the Century Guild'. In justice to the writer of this poem and that of 'the Praise', I hold back his name, until by publication of poems on other subjects, his whole self has sought and found expression.

We may judge of an ox only when all between horn and hoof has been seen.—ED.]



LOVE I CANNOT HOLD THESE LONGER IN THE DEEP NIGHT SINK AWAY

RARELY IS THY SPIRIT STRONGER THAN LIPS THAT I

COULD ORENCH WITH SWEETNESS EYES THAT I COULD HIDE IN DAY



'THE GUILD FLAG'S UNFURLING.'

IN case our "Hobby Horse" ride out, unknown to us, into circles beyond those compassing personal friends, we think it well, by way of introduction, to give to such new acquaintance some fair notion of the intention and character of our union; some unburdening of our hobbies; some reasons for riding them now and again through a public highway—a highway that is too frequently, a veritable 'rotten row.'

The few members of the Century Guild are all artists of one craft or another; each therefore known best through his own craft: though also here to be somewhat known by joint literary work in which each will, from time to time, when fate compels, come forward, say his say, and then retire to his studio, hoping to meet his reader there, no publisher between to make a chilling third.

Being bound by close pressing bands of kinship in thought, and by strong attachment of artistic sympathies, we felt it would be unalloyed advantage to give expression of our sympathetic relation to one another, and in a way that the long practice of the past has made most natural, and now fullest of suggestive meaning to the mind. Hence the Guild—an union by which we each anticipate having better chance of success in the exercise of our especial arts. As without

contemporaries to justify its publication ; and we hope, of such permanent value to its readers as shall at least equal the price of its purchase.

ARTHUR H. MACKMURDO,
M C G.

NOTE.—In this our first number we have purposely avoided loud trumpet-blast of great names : we have also been modest in our illustrations that the promise implied in the first, may not fall short of performance in the succeeding issues.







EXAMPLES OF 'CENTURY GUILD'

TAPÉSTRIES, cretonnes, silks, wall papers, furniture, stained glass, modelling, painting, architecture, etc., to be seen at the offices of Mr. A. H. MACKMURDO, 28, Southampton Street, Strand, W.C.; also at Messrs. COLLINSON AND LOCK'S, 109, Fleet Street, E.C.

By means of the co-operation of artists associated through the 'Century Guild,' it is possible to maintain some sort of alliance between the arts when conjointly employed; thus putting stop to the battle of styles now raging between architecture and her handmaidens—a battle that mars by crude contrast of unrelated character the beauty and repose of our homes.



STUDIO

THE

AN ILLUSTRATED MAGAZINE
OF FINE AND APPLIED ART.

No. 12. March 15th, 1894.

Concerning Repousse Work

By NELSON DAWSON. (Illustrated.)

Fernand Khnopff

By W. SHAW SPARROW. (Illustrated.)

London: Sketching Ground

LETTERS TO ARTISTS No. 8.

By HERBERT MARSHALL, R.W.S.

English Embroidered Bookbindings,

By CYRIL DAVENPORT, F.S.A.

Some Old Keys

(Illustrated), by AYMER VALLANCE.

Awards in the Pianoforte, Repoussé,
Carpet, & Allongé Paper Competitions
(Illustrated), &c. &c. &c.

SIXPENCE

OFFICES: 16 HENRIETTA ST
COVENT GARDEN, LONDON

MONTHLY

The New English Art Club: Exhibition at New-castle-upon-Tyne. Now open.
The New Gallery: Regent Street.
 6th Summer Exhibition. Open until August 12.
The Dudley Gallery Art Society: Summer Exhibition. Closed.
The Fine Art Society: Bond Street.
 "Japan." Mr. Alfred Parsons, Hugh Thomson's "The Ballad of Beau Brocade." Open.
The Dowdeswell Galleries: New Bond Street.
 Pictures by Early British Painters, including nearly 20 Works by George Morland.
Arthur Tooth's Galleries: The Haymarket.
 Annual Summer Exhibition. Now open.
McLean's Galleries: The Haymarket.
 29th Annual Exhibition. Now open.
The French Gallery: 120 Pall Mall. Now open.
Derby Corporation Art Gallery:
 Receiving days, Sept. 6 to 11. London agent: S. Bourlet, 17 Nassau Street.
Manchester Art Gallery:
 Receiving day for London works, Aug. 12.

The Borough of Dudley Art Gallery:
 Receiving days, Aug. 24 to 30. London agent: S. Bourlet, 17 Nassau Street.
Royal Society of Artists: Birmingham.
 Receiving days, Aug. 9, 10, 11. Will open the end of August.
Devon & Cornwall Exhibition of Paintings: 70 George Street, Plymouth. Now open.
Royal Cambrian Academy of Arts: Exhibition at Plas Mawr. Now open.
The Royal Aquarium: The R.A. "crowded out."
 Open daily to August 19.
Crystal Palace Exhibition: Now open.
The Guildhall Art Gallery. Open daily.
Chicago Exhibition. Now open.
Continental Gallery: New Bond Street. French Artists' Exhibition.
Walker Art Gallery: Liverpool. Twenty-third Autumn Exhibition. Pictures to be delivered through Messrs. Dicksee & Co., to reach the Gallery from August 7 to 9, inclusive. Will open Sept. 4.



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 "The coloured plates of completely furnished and decorated rooms effectively illustrate various simple and refined treatments."—*British Architect*.
 "Contains many suggestions which are well worthy of consideration."—*St. James's Gazette*.
 "Beautifully illustrated, and is well worth the perusal of those who are about to renovate or establish a home."—*Health*.
 "The book may be profitably consulted by those who are about to marry or to furnish their homes anew."—*Daily Telegraph*.

London: B. T. BATSFORD, 94 High Holborn, W.C.

Designing for Book-Plates

It is a widely accepted opinion that in the future a more general use of silk fabrics is covered. Should that forecast prove correct, the possession of one of the Spitalfields silks would seem to depend entirely upon the intelligence and taste



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shown by the English producing and dyeing firms in the selection of appropriate designs. Our weavers are capable; our mechanical appliances efficient. On these grounds we are, perhaps, more than the equals of our Continental competitors. The ultimate solution of the problem appears, therefore, to rest upon comparative artistic merit, and if British-made silks excel in this, they must command success. The answer is a simple one. This may be more readily realized by remembering that, however rich and perfect in technical qualities a silk fabric may be, if it fail in colour and design it does not fulfill the essential object of its creation; even were the case of two competing materials equal, preference would be given to a technically inferior material which record the most important essentials of superior beauty and harmony in design and colour.

A graphic and discriminating line already found in the advantages of English-made silks; in contrast with the English designers, manufacturers, and distributors to convince many they can secure equal artistic colour and better design and colour in silks of English manufacture. This will the superiority and dainty creation of the Spitalfields looms more and more become a permanent and important source of national benefit and legitimate pride.

LARRY LORRY.

DESIGNING FOR BOOK-PLATES; WITH SOME RECENT EXAMPLES.

To a collector of "Ex-Libris" it seems hardly possible that the term book-plate could be taken to denote an illustration to a book; yet the limitation of the compound word to "a name-label which denotes ownership" is obviously far the range of a comparatively small body of book-collectors. The technical phrase "Ex-Libris" is even more vague in its literal sense, and as an example of a peculiarly business adaptation of Latin, used now as a singular noun, now as a plural, and sometimes as an adjective, is its adoption by Continental and English specialists, the expression is ugly and mean. It is no light, however, to quarrel with the word, since the thing it suggests is definite enough. Not only are book-plates abundantly extant in large numbers, it is said, one English collector numbers nearly two,000 varieties; but the fashion for making new ones is spreading rapidly. The taste of the collector is popular, and many who own but a few books are



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prone to invest therein a specially designed label, which bears a legend as picturesque as if a nighty library were in being. Ex-Libris Societies

in London and Berlin have raised the bid in an accepted position; and in



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the majority are either tasteless heraldic emblems, or facile devices of mean design, poorly executed.

As the champion of photo-engraved blocks has brought book-plates within the reach of every one, their preparation may soon become a recognized branch of design. Hitherto, except in a few cases where draughtsmen of note have executed a book-plate for a gift to a personal friend, they display little more than the skill of the average mechanic. The splendid exceptions which occur from the time of Albert Dürer to that of Mr. C. W. Sherborn are but isolated instances, which only serve to emphasize the poverty of the rest. There is no reason, however, why the subject should be deemed beneath the attention of pen-designers. Many wealthy book-collectors are willing to pay for designs at least as much as a publisher would give for similar work; and the book-plate itself, although but a trivial thing, has some relation to scholarship, which dignifies and raises it to a higher place than is usually accorded to mere commercial decoration in black and white.

Designing for Book-Plates

The habit of making any sketch serve for a book-plate, by the addition usually upon a scroll or cartouche of its owner's name, common as it is, cannot be defended. A picture, however dainty or clever, is but cheapened by its impromptu occurrence; besides, the decorative quality which should distinguish such a label is absent, as a rule, in an ordinary picture. The essentials of the commercial book-plate seem to be, first, that the design be in itself a suitable decoration for its intended position; next, that its subject is distinctly relevant to its purpose; and also, that it is individual both in its motive and in the way it denotes its owner's position of taste. Furthermore, it should draw his name clearly before, and whatever motto or legend it bears should be strictly keeping with its theme.

So far, we have treated chiefly the choice of subject, which is less important, at least from one point of view, than its treatment. A book-plate should not be a mere picture. To say that decoration should at least be decorative is a truism, that overlooks though it appears, is constantly ignored.



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It is clearly essential that in heraldic plates decorative treatment should be invariably adopted; yet we find the natives, with a glance at old German plates, or the illustrations in Potter's