

ENGLISH WATER-COLOURS

BY

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BRITISH MUSEUM

With a frontispiece in colour
and
twenty-four plates in photogravure

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ings of *Clara* and *Sidonia von Bork* (illustrations to Meinhold's romance) in Mr. Graham Robertson's collection. I am not sure if these are actually in water-colour or in some sort of tempera; but Burne-Jones seemed to delight in making water-colours look like oils, and oils like water-colours: the story of the frame-maker who washed away one of his elaborate water-colours, thinking it an oil-painting, is well-known. He used pigment as dry as possible. Of his earlier work the *Merlin and Vivien* at South Kensington is a fine example, with its sombre glow of colour. His later manner can be studied in the *Flower Book* at the Print Room. Here, taking the names of flowers, or inventing them, he devises within a circular form romantic compositions which have great beauty and originality of design, though the figures are drawn from a rather languid memory. The colour is strange and rich. Though inspired by legend rather than by life, these inventions are truly pictorial.

Another artist of the group, Simeon Solomon, deserves a mention. He promised a real originality, in themes of a sort of ceremonial spirituality (if the expression may be allowed) combined with a deep feeling for sensuous beauty. But his life was disordered and his gift wasted.