



MUTHUSWAMY TYEE.
Late judge in the high courts of Madras. By George E. Wade.

GLADSTONE.
By George E. Wade.

PEACE.
Memorial to the late Lord Pouncefote. By George E. Wade.

A SCULPTOR'S STUDIO.

George Edward Wade's Work—He Will Visit America.

London, September 1.

Mr. George Edward Wade, the English sculptor, is to visit America this autumn or in the early winter. He seldom exhibits work at the Academy, but has received a large measure of patronage from royalty and has executed many commissions for statues and monuments in India, South Africa and other parts of the empire as well as in the kingdom itself. One would have to make a journey around the world in order to form a comprehensive judgment of the value of his work, yet an interesting glimpse of the range and variety of his productions can be obtained at his studio in Fulham Road. The first impression I received in this studio, crowded with models, completed studies and unfinished work, was that of the vitality of the portraiture. Close by the door is the seated figure of Muthuswamy Tye, a native judge, designed for Madras. It seems to be pulsating with life; the hands have the stealthy qualities of the Oriental claw and are utterly unlike Anglo-Saxon hands; the pose is relaxed and flexible, with wariness and caution expressed with subtlety; the face is alert, resourceful, crafty and good-natured. The work is vitalized with racial characteristics. It serves as an epitome of as well as an introduction to the other works in the studio. Mr. Wade contends that the sculptor must master the character and personality of his subject and express the spirit of it. That must be in him before it can come out in the sculptured form; and that spirit is the life of the work. It has been caught and then released in the bust portrait of the sculptor's father, Canon Wade, which is not cold and formal, but a vital impersonation of character. It has also been reproduced in the vigorous and noble head of Mr. Gladstone in old age; sharp featured as an eagle—an old Tory would probably say as a vulture, and the Grand Old Man does seem to be swooping down upon his prey—and terrible and awe-inspiring as a prophet in the intensity of moral power and righteous indignation. There has been no finer presentation of him as he was in his closing years.

Mr. Wade, unlike the majority of artists, did not give any early indications of his ruling passion. He did not model with dough in the breadpan, nor with clay in the back yard. A clergyman's son, he was well educated and was looking forward to a career at the bar when, by accident, his bent was disclosed. During an idle hour in Rome he made a rapid drawing of antique statuary and showed it to a sculptor, who pronounced it exceedingly good. "Of course," added the sculptor, "you have been taught draftsmanship and have practised it steadily." Mr. Wade found it difficult to convince him that it was the first drawing he had ever undertaken. He tried his hand on similar sketches and took them to the sculptor, who showed them to other artists. When they were convinced that these were from an untrained hand, they urged him to study painting and predicted that he would have a brilliant future. Having discovered his talent, he developed it in his own way. He did not join the Academy schools, nor work in a sculptor's studio in Paris. He trained himself on the theory that the spirit

must come to him and that he must find out for himself the method of expressing character in bronze or marble. He showed me in his studio a pair of statuettes which he had executed in the flush of youthful enthusiasm, and there was a fine glow on his handsome face as I discerned the promise that there was in those early works. As he acquired technical facility and received commissions, he sent examples of his art to the Academy and to the Salon for exhibition; but he has never depended upon the adventitious aid of such displays. He has acted on the principle that his finished works when set up where they can be seen in their own place would bring in fresh orders and commissions; and it has been so.

Among the works now in progress is a colossal statue of Queen Alexandra, with accessories, for Hong Kong, and there will be another for the London Hospital. Unfinished as it is, it is a lifelike and stately impersonation of the graceful Queen. There are also colossal statues of the Prince and Princess of Wales for Bombay, with reliefs commemorating the visit to India. Two portrait busts of Queen Alexandra are also in progress. He has also produced the large memorial statue of Queen Victoria, with a canopy eighty feet high, which is now to be seen in Allahabad, India, and the King, when it was completed, pronounced it a most stately and satisfactory work. He designed and ex-

ecuted the first statues of the King and the Prince of Wales, for which they gave him a series of sittings. He has made four statues of the King and two of the Duke of Connaught in general's uniform. He has designed for the King a marble bust of the late Duke of Clarence—a most charming and sympathetic work. The royal series also includes a statue of Queen Victoria for Ceylon, and a statuette of the Duke of Connaught, which was presented by her to the German Emperor. With one or two exceptions sittings were given for these works, as he has always been a favorite with the royal family.

Among the many unfinished works in the studio are marble busts, and one in bronze, of Sir Weltman and Lady Pearson, and an admirable portrait bust of the late John Herring, philanthropist, for the Mansion House. A work recently unveiled is a large war memorial at Pietermaritzburg, composed of symbolical figures and panels, surmounted by a colossal figure of Peace sheathing the sword. He has executed a large statue of Sir John Macdonald for Montreal, several others of the same statesman for Canada, and a memorial for St. Paul's Cathedral. Among his other public works are the memorial of Lord Pouncefote, statues of Prime Minister Escombe for Durban, Sir A. Havelock for Ceylon, Lord Sandhurst for Bombay and Sir Patrick Grant for Chelsea Hos-

pital; a bust of the late Sir Roderick Cameron, the Cameron Highlanders at Inverness, a memorial of the 2d Gurkas at Dehra Doon, the Grenadier Guards, St. George and the Dragon, the Yeoman of the Guard, and a street fountain for the Women's Temperance Association in Chicago. Among the private works are commissions for the Duke of Bedford, Lord Wantage and Lord Edward Pelham Clinton; an equestrian portrait and bust of Lord Suffield, portraits of Lord Hastings and his brother, the Hon. J. Ashley, and Lady Scarborough's little son; a memorial and portrait of Sir Charles Fraser, a statuette of Miss Grant-Duff, and busts or portraits of Lord Stratheona, Sir Morell Mackenzie, Paderewski, the late Earl and Countess of Dartmouth and Herbert Allingham. The list might be prolonged, but it already suffices to prove how versatile and industrious a sculptor is to visit America. L. N. F.

SERVANT LORE.

Maxims Which Many Housekeepers Observe.

With so much battling with the servant problem there has sprung up a little code of servant superstitions which many housekeepers observe. "I always shiver when a new cook burns a hole in her apron," says one woman, "for it means that she will not stay with me long. I don't like to have my girls come to me dressed in black, either, for it is a sign they won't stay the year out."

Questioned as to some of the other superstitions which influence a housekeeper in dealing with her servants, she said:

"Don't allow your new servant to come just as the old one is departing; it's very unlucky."

"It is unlucky for a maid to reach her place of service so long as there is light enough for her to see to hang up her wraps."

"If you hire a maid on Friday you may expect smashed china."

"A girl hired on Monday gives the best satisfaction."

"It is unlucky to forbid a servant eating hearty meals the first day she is with you, for, if not permitted, her appetite will never be satisfied and she will eat you out of house and home."

"If you praise your servant before breakfast you will have occasion to scold her before dinner."

"If your new servant has many scars from burns on her hands it is a sign she will be a good cook. Look for them if you are hiring a cook."

"If a maid has short, stubby fingers it is a sign she is wasteful and extravagant in the extreme."

"Do not hire a maid with hair of the tight curling variety, for it's a sign she will not be neat in her work."

"If a servant calls you 'lady' frequently in conversation beware of her, for she is probably dishonest."



ST. GEORGE AND THE DRAGON.
By George E. Wade.

English, French Etchings
OF 18TH CENTURY.
MEZOTINTS, PHOTOS AND CARBONS
OF ALL EUROPEAN GALLERIES.
2 West 28th St. **GEORGE BUSSE.**