Study for the Bridge at Gmunden, 1907-10. Oil on canvas (15 64 x 27 11/16 in.). Collection Mr. and Mrs. Morgan. All use of this image is prohibited by the artist.
However, Munch was not able to visit Paris that summer, and during the next few years he remained in Norway.

Only one more postcard remains. It was sent by Delius in January 1924, and conveyed to Munch New Year greetings and expressed the hope that he may be able to come to Paris that year. But Munch was not able to, and on 10 June Delius died; within a year Jelka followed him.

Here then is the sum of the correspondence which has come down to us. It tells us enough to make us want to know more. Apart from the questions posed here, there are others. How far did they ever go with schemes concerning their two arts? Did Munch ever make any practical suggestions as to the scenery of Delius's operas? Munch certainly from time to time made stage designs, notably in the years before his nervous breakdown, and it is during these years that Delius was writing the bulk of his works for the stage. When we consider how inadequately the total scale of Munch's work is known in England and that of Delius in Norway, anything that would add to our picture of this friendship between two such considerable men, of their arts, of their opinions and of their milieu would be of the greatest interest. Perhaps in time more information may be discovered; at any rate, let us hope so.

I wish to acknowledge the assistance of the archives in connection with this article: Mrs. Engel Daggegrø, Archivist in the Delius Trust, Mr. Fritz Schleppegrell, Archivist of the Munch Trust, Mr. Walter Kross, Archivist of the Royal Library, and Mr. Peter Hugstein, Curator of the Munch and Delius Trusts. I wish to thank also Mrs. Delius, Mrs. Kross and Mr. Hugstein for the loan of many of the postcards which have been used in this article.

The composer Delius at Winslade, 1922. Lithograph, 26.5 x 40 cm. (Sch. 498)

4. "Delius's concert is home and overseas for the most recent successes by the musical community, which has survived.
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31. "Delius's concert is home and overseas for the most recent successes by the musical community, which has survived.
32. "Delius's concert is home and overseas for the most recent successes by the musical community, which has survived.
Some Early Panel-Sketches

By Wilson Steer
the picture forming not quite its whole subject, but very much part of the view. Their olive-green dresses and white pinafores are put down with a kind of Nabi-simplicity of shape. Their faces are indicated only by patches of mahogany panel left bare beneath the yellow straw hats—their hair alone receives a brush-stroke. The treatment of the sea, surf and sky shows Whistlerian influence in the long horizontal strokes, but the total result is not so much a "view" as a moment experienced, in which the figures are deeply involved.

A smaller panel owned by Mr. Lockett Thomson, called Walberswick Beach, demonstrates Steer's desire at this period to raise the intensity of his colour while retaining tonal gradations related to nature. For subject there is practically nothing there—two and a half bathing machines pushed into the middle distance of an empty beach. The impact is made by the two intense blues of the sea and sky, which are distinguished by a finely seen colour change. Steer's acute eye for tone was developed at an early stage of his career, and this was undoubtedly the basis of the respect in which he was held by the London Impressionists group in the late '80s. Mr. Thomson's panel, 8 x 9 inches (20.32 x 24.1 cm.), is the first which approaches the sketching-box size. MacColl dates it 1888, which may be correct, but he lists no more panels for that year, none for 1889 and only one for 1890. It seems likely that a number of early panels were given away, lost or destroyed.

The next group—the Boulogne panels—are all listed as 1891 by MacColl, but as none bears a date there is no reason why some of them should not be earlier. A sketch-book in the Victoria and Albert Museum is inscribed inside the cover "Boulogne [1889 crossed out] 1888" by Steer's
broken or divided colour, they are painted with spontaneous fluency and with a brightness of tone which is more full-blooded than that of Whistler’s sketches. It is here that we find the scarlet jackets of the sandcastle-makers in the Tate Boulogne Sands, and the gay red-and-white striped bathing tents near the water’s edge. Accents of black and white, used as colours, manage to intensify the reds and yet remain in tone against the shimmering ochre sands under a cerulean sky. The freedom of the liquid, looped brush-strokes captures the impression of moving figures while conveying atmospheric perspective at the same time. These are sketcher’s works in the most blatant sense, and they are disgracefully successful. Quite unselfconscious, they record transitory moments in the transitory mood of a summer holiday. That Steer himself quite liked them we may infer from the P.W.S. in the corner, but not one was shown at his exhibition at Goupil’s three years later. He surely referred to them when painting his larger pictures, if only as a reminder of the quality of the light.

There is also evidence of a visit to Walberswick in 1891. The loose and vibrant style of *Boats on Southwold Beach* in York Art Gallery seems close to the Boulogne panels, although MacColl lists this and another Southwold panel as 1894. Also in 1891—a restless summer apparently—Steer visited Hayling Island, which is not far from Southsea Pier, the subject of another panel from the Pattinson Knight Collection. *Southsea Pier* (Fig 7) is a snapshot-like composition. The swift horizontal movement of the brush-strokes, recording tones rather than forms, gives a kind of painted equivalent to the modern fast film. In this case the grain is the surface of the
as Richmond, Surrey, for the summer months. Seventeen panels are listed under this year by MacCull. At least three of these are figure studies, which are signed and dated, namely, Sir Ronald Harri's Young Girl in a White Dress, Mrs. R. A. Petto's Young Girl in Pink (exhibited in Manchester in 1893 as L'Enfant Rose) and The Little Bar- nard (in the Pattinson Knight sale; Fig 6). The handling of the paint in these little studies has a Whistlerian look, but Steer's approach to his models is more objective and less wistful than that found in Whistler's late studies of children. In The Little Barnard, notwithstanding the very small scale, the painting is as tight to it and after the presence of the sitter has been achieved.

The landscape panels of this year are mostly views of the river between Richmond and Chiswick. They vary in quality. In colour they are more subdued than in previous years, but they remain very pure in tone. It was probably a cloudier summer, for the predominant light is a soft violet-grey, some like Mr. W. E. Wallace's Strand-on-the-Green, are in near monochrome, and revert to the sweeping Whistlerian brush-stroke for rapid notation of tone. Others, like The 'Star and Garter'. Richmond (Fig 9), have a color chord of green, violet and orange, and the paint is applied with a delicate curvilinear touch which owes nothing to the style of others. They all have in common an apparent effortlessness. An interesting example is the Fitzwilliam Museum's View from

6. The Little Barnard, signed and dated 1893, 10 x 8 inches (27 x 20.5 cm.). Collection Lord Lathom

7. Eastlease Pier, 1897. 8 x 10 inches (20.5 x 25.5 cm.). Private Collection

8. View from Richmond Hill, 1893, 8 x 10 inches (20.5 x 25.5 cm.). Fitzwilliam Museum, Cambridge

9. The 'Star and Garter', Richmond, 1893, 8 x 10 inches (20.5 x 25.5 cm.). Thos. Agnew & Sons Ltd.

10. Windermere, c. 1897, 11 x 15 inches (28 x 38 cm.). Collection Derek Hill
Pottery & Propaganda

WALTER RAEBURN

During the French Revolution, news of the latest political developments was recorded on pottery, suggestively decorated. But it was the Russians, in the first seven years or so which followed the October Revolution of 1917, who used this form of communication as a means of systematic propaganda. This article describes how it was done.

The Tiars maintained a factory in the precincts of their Summer Palace at Tsarskoe Selo, where fine china was made for the use of the imperial household, and also, no doubt, to provide handsome gifts for distinguished visitors. The practice seems to have been to produce the various articles up to the "biscuit" stage, to stamp most of them with the monogram of the reigning Tsar and thereafter to store them until specifically ordered for use. They would then be painted, glazed, fired and delivered. Sets may also have been retained which were decorated for presentation with some memorials of a visit by the person to whom they were to be given. But this is just conjecture.

In any event there must have been some good reason to account for the substantial quantity of unpainted and ungilded china, ready stumped with monograms of various Tsars, which was found in the factory when it was seized by the Bolsheviks in 1917.

Most of it, of course, dates from the reign of the unhappy Nicholas II (Fig 1), the last of the line. But there was also quite a quantity bearing the monogram of his tyrannical father "Bullneck" Alexander III (Fig 2), a fair amount with that (Fig 3) of his more liberal-minded grandfather, Alexander II (assassinated by a fanatic in 1881), and a rare piece or two which went back to Nicholas I (Fig 4), of Crimean War fame, who died early in 1855 and was the brother of Napoleon's Jovian contemporary, Alexander I. Why pieces of china of those remoter reigns were still stored in the factory at the time of the October Revolution remains obscure. It may be that the monogram stamped on the unfinished articles rendered them obsolete, as each Tsar died, but the authorities at the time were reluctant to destroy them. Or possibly, the surviving pieces were "seconds", which some trivial flaw had disqualified for imperial use, but which were nevertheless too good to be thrown away. Be that as it may, it is precisely these ugly ducklings which are, from a collector's point of view, the very swans.

Then came the Revolution—and a dilemma. Here was material, ready to hand, for the expression of revolutionary art and, at the same time, for the dissemination of propaganda. It was very tempting. But, from the point of view of principle and policy, should the temptation be resisted? All those beautiful dishes, plates, jugs, tea-pots and the like, once deemed fit for an emperor's table, were fated ready to be beautified with proletarian designs and to find their way into workers' homes. Yet, with those imperial monograms defiling them, should they not, in all revolutionary conscience, be smashed and dumped in the river? Might not those monograms prove a malignant symbol for reverence by reactionaries and traitors, or whatever, for the time being, was the appropriate term of abuse?

Perhaps some of the chinaware was, in fact, destroyed. But the artistic, and it may be the historical, conscience prevailed over its revolutionary other self, and a certain quantity was spared for posterity. At first, that is up to some time in 1919, pieces seem to have been used which had either escaped the imperial monogram or been manufactured since the Revolution, and the Tiars' pieces had been given a wide berth. But before 1919 was out the old stock was taken into use and decorated in the Soviet manner; and the

The plates accompanying this article illustrate porcelain manufactured at the factory in the precincts of the Summer Palace at Tsarskoe Selo, which was maintained by the Tiars until the Revolution of 1917, when it was taken over by the Bolsheviks. The pieces illustrated in Plates VI a, j, k and o and Plate VIII, are all from the collection of D. N. Pitt, the pieces illustrated in Plate VII in the collection of D. A. Raeburn and the rest of the pieces illustrated are in the collection of Walter Raeburn. All the photographs in this article are by Christopher Raeburn.

PLATE VI

Plate VIa. Early propaganda dish with the date 1917 incorporated in design and with a legend reading "Agrapha of the Acts in the Great Russian Revolution"; to the border are autographs in facsimile. Approximate length and width 80 cm. and 43 cm. respectively

VII. Plate apparently manufactured before 1805 and decorated with design by Madame Kabyluyskaya in 1825, diameter 26 cm. On the reverse side the monogram of Nicholas I, undated, and the Soviet emblem, 1925 (illustrated in Figure 4)

VIIIc. Plate decorated with design of symbolic factory, diameter 26 cm. On the reverse side monogram of Nicholas II, 1889, and Soviet emblem, 1922, with inscription reading "after a design by a schoolboy"

VIIId. Tea-pot commemorating the date 1905, height 14 cm., length 26 cm. Underneath are the obliations of the Tsar's monogram and the Soviet emblem, 1921

VIIe. Sauce from set for two decorated with design by Madame Kabyluyskaya, diameter 14 cm. On reverse side monogram of Alexander III, 1884, Soviet emblem, 1922, and signature of the artist. The companion saucer is stumped with monogram of Nicholas II, 1802, Soviet emblem, 1922, and signature of artist

VIIIb. Tray of tea-set (of which saucer is illustrated in VII) decorated with design by Madame Kabyluyskaya, 30.5 x 24.6 cm. On reverse side monogram of Alexander II, 1880, Soviet emblem, 1922, and artist's signature (illustrated in Figure 3)

Vtg. Coffee-cup and saucer. Cup: height 8 cm., diameter 6 cm.; diameter of saucer 14.5 cm. Each cup is stumped with monogram of Nicholas II, 1906, and Soviet emblem, 1922. Some of the saucers date from 1914 and the others from 1915: all are stamped with the Soviet emblem, 1922. The 1914 saucers are 14 cm. in diameter

VIIb. Dish, diameter 34 cm. On reverse side monogram of Alexander III, 1888, and Soviet emblem, 1921

VIIc. Cup from tea-set commemorating the October Revolution, height 7.5 cm., diameter 9.4 cm. There is no mark on the bottom except factory number

VIIJ. Another view of the cup illustrated in VII, with its saucer

Vtg. Saucer belonging to cup illustrated in VII and, diameter 15.7 cm., 1921. On reverse side of one of the set are monogram of Alexander III, 1889, and Soviet emblem, 1922

VIIK. One of a set of propaganda plates, diameter 23.5 cm. Mark on reverse side of plates are not uniform: one is as illustrated in Figure 5; another has monogram of Nicholas II, 1914, but no Soviet emblem

Vill. One of a set of propaganda plates, diameter 24 cm. On reverse side are monogram of Nicholas II, 1889, and Soviet emblem, 1921

VIJ. One of a set of propaganda plates, diameter 25 cm. On reverse side are monogram of Nicholas II, 1889, and Soviet emblem, 1921

VIJ. Propaganda plate, approximate diameter 25 cm.