

AUTOGRAPHS.

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"With Pencil, Brush, and Chisel," By Emil Fuchs. (Putnam. £1 11s. 6d. net.)

The end paper of Mr. Emil Fuchs's autobiography, consisting of scores of Royal and other autographs, provides sufficient evidence that this artist, who has now settled in New York, has basked for many years in the sun of the European Courts. He owes his brilliant success to his perseverance, for his father was in a humble way of business, and commanded neither wealth nor influence. Yet Mr. Emil Fuchs fought his way into the circles of kings, plutocrats, and the higher intelligentsia. In his early days, according to his own confessions, he committed many breaches of etiquette. When Queen Margherita announced to him her intention of paying a private visit to his studio in Rome he promptly invited the Austrian Embassy to be on the spot. When he received a telegraphic command to spend Christmas with King Edward (then Prince of Wales) at Sandringham, he arrived with such an inadequate wardrobe that he had to throw himself on the mercy of the valet. When he joined a house party at Blenheim he presented so ridiculous an appearance that his entry was greeted with suppressed laughter, which became boisterous during dinner. Yet a few years later, when he gave a "Bohemian" luncheon at his studio in honour of Lina Cavalleri, his guests included Lady Charles Beresford, the Duchess of Marlborough, the Duchess of Sutherland, the Marquis de Soveral, Count Mensdorff, Prince Francis of Teck, and several others. Mr. Fuchs had truly arrived.

His numerous anecdotes of eminent people are good reading. His occasional criticisms of his brother artists are injudicious, and even more injudicious is the inclusion among the illustrations of a number of nerveless, dull, almost amateurish portrait sketches of his own. If he finds fault with his compatriot, Mr. Philip de Laszlo, it is uncommonly like a case of the pot calling the kettle black. But the book is never dull, and the pages devoted to the incidents connected with his portraying Queen Victoria on her death bed are described with genuine emotion and have real literary merit.