Mary A. Walker
143 Barry Street
Hobart.
Berkley. September 29, 1890
Prof. Burkeman to women students

Then mentioned to the student that I
was going to give this lecture. She said
"We are going to put on our
smocks." But at all I am going
in the contrary to be in funny
ways very encouraging. In my
weekly visits to the students' lodge
this term, one of the chief with
the high average of the whole, it is
distinctly higher than the
men's. But in the men's room
there are generally two or three
students who do second work and
never reach the high average of
high average excellence today.
There called you 'Better.
This afternoon 1 tell you what I really think of women students.
I have often expressed my opinion on the subject, but as it has fallen
low through masculine minds
I feel it they have been distorted
I have never said that
women should not take up art,
but that it is not women's
highest mission. Nurturing &
not art is the highest ideal of a
woman's life, but it must come
naturally, marriage is not to be
seen as grounded like a paw, of course
it cannot come to all. Then it does
come when one emphatically tell
must be given up at least if there
are children, if not it may be
carried on. I don't know.
But a woman who leaves her
her baby because she has an interesting model is not a true woman.

In the meantime a girl is justified in taking up art but she must give up everything for it. You are among some of you, but you are of Society. You make art an adjunct. The man has art as his birthright; I think that may be one reason why you fail. Society may be an adjunct to art but art is Society. Never. Then you must give up all Studio duties. An artist can work properly in his parents' home. I speak from experience. Much as I love my mother and father, my art called me away from them. It was only grief to me that it gives me the greatest pain to tell you that it must be done if you would succeed.
The only woman student who has passed
the boundary, has shown personal
observation, and neglected her duties
as a daughter. But she has led
the life of a true artist. What will
become of her, she is engaged,
I cannot know; it is her best talent
perhaps not her fault. But
understand cannot take interest
in you after you become engaged.
So willing to be free to become
artists but not to become pencil
wipers.

And although I wish to impress
upon you that you come here to
mean I do not wish mean that you
must copy their work under the impres-
sion that component work is truly
human work. Why some of the most
demanding human work I have seen
is mean and, that I dare say. There is
in Mrs. Grundy's work a womanly
interpretation of nature that no mean
could produce. I had in some degree by
Mrs. Grundy, there is a delicate fancy
that could only come from a woman's
imagination.

You as a set are better read. I shall
think that it is lack of imagination
— women are not supposed, the matter
of fact! It may be a lack of concentra-
tion — you flit and flutter like
butterflies and on this subject I
can speak with great feeling as it
is the great weakness in my own
character. But I manage myself,
trudge myself. They having managed
pictures in hand at once I compel
myself to be always at work. Then
Dues a long, mean, miserable way—
thing, although I began to do things, but now I dare to say that all things only knew to myself. I confess it is help you. I had to confess my faults, it's not nearly I'm glad to be talking about myself. You must fight, there is hope to reach a point where you will not have to fight. And so I am now in my family life, every day of my life is a battle, and I will never cease to fight until I take my last breath.

Then you are too timid, too afraid of new ideas. You always copy somebody else. When an idea comes into your head you immediately try to remember how someone else has considered it. Never be afraid of what people say. I wish you

own ideas, I think what you see around you. Paradox as it may sound—

what is most human is most divine.

If I had money, if I had not possessed the necessary talent to become an artist, I would have lived without art. I would have progressed in the studies I'd already love to stay with that student. I must go on. It may be lack of health that prevents progress. Another thing, you do not treat in your letters differently. You talk about being Republicans. I have never heard that word from the man's mouth.

In conclusion, don't think that I don't believe in your ideas. I believe in you. Morally, but let me see you get over the border line. How much your success is times,
It gives me far more pleasure than
my own success.

End/so. Subject Nothing.

This subject is so wide that it is
too difficult to talk to you about.
I must give you several lectures
before I can hope that you will
grasp what I mean. You are not
true to your mission.

The stars above the horizon are
bright. Should be full of beauty.

I can tell you of an artist who is
always in the sun. When he
sees his sun is already below the horizon, but
the visions that he sees are like
dreams from another world. I mean
Hudson. Look at this picture of the
Gatineau, I hope. You realize
that the sun has not been painted
in the presence of the sun. Yet
they are glorious visions. We all
would like living artists who
are dead as far as their work
is concerned, that is they are

should be staying. The change may
be affected by many things, such as
his friends or success or different
surroundings.

Remember, one should not glorify,
even if he is below the horizon, his
eyes should be full of beauty. You

In choosing a subject, never just look at it, but see through it. Books only help you to understand nature better than you did before, but go direct to nature herself. Take for subjects the scenes that are being enacted day by day around you; the simpler the better—the most beautiful pictures are often the simplest.

And all the time you are studying art, educate and make to bow every other part of you, so that when your school time is over you may not be barren of all ideas.

True technical excellence is of necessity in art; in fact,
It is necessary to be most careful about this. As realistic as you like, but poetical as well, it is realistic does not necessarily mean that you are to find no poetry. Poetry and truth are to be found for the spirit of the thing always begins picture at white heat, and do not imagine that any real picture was ever painted at white heat. A piece of iron has the greatest amount of work which can be done with it when at red heat, indeed it is when it is cold, nothing can be done with it then. So with a picture each time you return to it, you must work yourself up to red heat.

For the Salvation Army, Eggy, Johnson that he should do it.

one of the Refugees where the lowest of humanity are treated as brothers. In a workhouse everything is managed in the prison plan. And one can see that any form of the most severe degree of labor in a workhouse. But in the Refugees every man is treated as an individual, he works for the good of that Omn. He gets a right to lodging and good dinner and breakfast. These places are all self-supporting. Before the dinner they have a good religious service conducted by men and women who have been so kind as Themselves. This service might be repulsive to some, but it is proved that it reaches the hearts of some of those individuals as nothing else could. I should call a refugee
a Student not a Citizen may walk anywhere without thinking but an idea that you were doing it was a horrid idea.

Being very curious to me, nothing is to end of thing. I will always look at them till I have put the boy to adorn the picture. Now, which off a great many of you in the hour.

This lecture was illustrated with drawings by Remington, Walker &c. Also the Last Director by Bellmer and Self, thrown on the sheet by means of the magic lantern.

Section. Jan 30th 1871.

I am going to take you back 20 years when there was a very different feeling for Art from what there is now. Demost you all to go to the R Academy.
Ex., there are the pictures by Dalker. I cannot describe upon the intense admiration we all had when I saw them for Dalker. Two were most happy in having such a prime to live up to. I felt that if students of the present day could have the feeling for those that we had, there would not be the constant amusing after Mr. B Paris to study. Dalker was English in everything he did. All students who come to this school must belong to the English school. There is a cleverness in the French arrangement that comes out in their painting, but which can only be partly imitated by Englishmen. Consequently, a sort of French art. School No. 20 kind of school kids spring up which is altogether bad. I used to call it the Happy School, and their teachers lately have got a little tighter. The teachers by the way about the circle round is nothing in particular. There is no painting in the modern French school. They chiefly paint pictures of blood, spirit and immorality. There never was a picture by a modern French artist of a good pure woman that I found anything so beautiful—all their portraits of women lack indications of questionable morality. Shall we give up that beautiful feeling as there is in doing by picture? For a piece of painted immorality? Well things by these real names. It is no good running matters. It is my belief that it is impossible for any student to study happily in Paris unless they have deliberations...
Braille - Balan Speake of course is proud - his feeling is very much the same as Walter's always for the differences this French temperament (and the modern Frenchman) have clever he is sober inscrutable but one expects perhaps from a French man - it cannot be tolerated in the English artist. Why go to Paris to study when the best French landscape painters are. Poussin and Co founded their style on two small pictures by Constable in the Louvre.

So in my exhibition of 40 pictures you bring home only with a bad taste in your mouth. In the Royal Academy, the only one that left you with a good taste was the Royal Academy. Most carefully at the pictures by Walker.
that is most faithfully represented by Walde. Some note his figures they are ideal in just the right place.

Walde's picture of a woman. How many of you have tried to paint a woman? I introduced - oh how things touch and by as my thumb thumb nail intended to represent a tiny flower.

Walde was the first man to paint that supposed English daylight, daylight that so far as I know no one gets in no other country, certainly not in Germany, France or Italy. (There is a studied over there by the pillar not paying quite so much attention as I should like. If in England one gets the beautiful sky days that are yet so warm in colour, a golden glow that is over everything.

that is most faithfully represented by Walde. Some note his figures they are ideal in just the right place. Her plank, man, paper is a sheet that is only a paper. His devoted children too are all sages. His type of a woman was the Venus of Milo. Notice the woman in the picture of the fish shop, how small she is yet only a common little woman. The poor man they in the May picture how exactly they are in just the right place. As did Walde. A rule based the costume of his time, and period was unpremist. - Other line things, Chatsworth's Roman costume of the present day is quite paintable. It is because we must look where to look is beauty in areas! The Phillip in Church.
in an interesting picture too cold in colour. Let him it but it has never cold because the public do not know like the Greek. This is what artists have to put up with. But it also the exquisite figures in the figure picture, come not my bigger than my little finger nail, but how perfect.

This is the man who had is influenced me so in my work, but my own individuality had always shown itself. A great new character will always show in his picture. If you have a vulgar mind, be sure your picture will be vulgar. What you have to do is to refine your mind before you can refine your picture. The latter has done much harm in art how silly and crude this things. How much safer the attempt of this followers. I expect he is capable of them all in his scheme. I have a suspicion that he draws as he does because he knows the power to do otherwise. The is Thread enough to make the general public think him clever.

Look how much more fruitful (nature are the words of Walker). It is easy to do as Impressionists do in art. It's easy but all that is difficult in art.

It is so good, this is what I have shown. To impose on you always to follow one particular man for his style and never technicalities. You may learn from a man who does not follow return as Walker did, but if you cannot put your inner self into your
pictures then you had better break shots on the road, but perhaps you haven't an inner well in that case you had better give up altogether.

V. Hunt's pictures are very like Walker's in some respects, but he does not reach so high, probably because Walker's work would not have been so beautiful if Hunt had never lived. We are still influenced wonderfully or unconsciously by previous artists. Sometimes think that he was more merciful than Derby. Walker. He took him just as he reached his utmost power. Doubt if his after work would have been so good as that already done. He began by painting very loosely. So he

improved his work became tighter until at the climax of his power just before his health his manner of working is tried as near perfection as possible turned partly there the period at which his artistic career began, he first worked very lightly, but as he went on his handling got closer and closer until his last pictures were hardly intelligible by reason of it, they are if studied a little time

I now want to speak of my own work. I am not good at all not misinterpreted. I when I praise it. It is good. I mean to tell you about it. It is here. Many years I saw. I painted it. When I saw it the other day in the
South Huntington Museum all feeling of inner things had passed away. I felt I could judge it as an outsider's work. Even I was delighted with it but was proud to have been able at any time to have painted it. So feel it. Judge for yourselves.

It was painted direct from nature. I think in my tent 60 feet before those very rocks. I studied those rocks as minutely as if they had been a human face. Look also at the patch of short grass in the left-hand corner—short grass is by the bye one of the most difficult things to paint. I spent 8 days over that one little patch. Not lifting it but making every brush tell. That is what I strive to make you do in your life studies. Every single brush to be true in some line or colour. Walker's pictures are not quite true in the but he was getting the very nearly so. And in a certain school setting but love is thought of.

The sky in Fournier is badly painted. Intending repainting it when it left the building. But that is against the rules of the Chelsea School. Who bought it. Never forget that every part of a picture must be well painted. Look at the back of Monday you will see how I have altered it loosened it through it together. I worked on it two mornings for three hours I painted 20 bricks.

So to nature I paint what you see, idealized by your own poetic feeling. A woman and the village.
must not be any woman, but a
working woman. You must go in
about the village, learn its life, before
you can represent its people.
And what a village this is of yours!
There painted on pictures within
a stone's throw of the school. I
don't think that any student can
live in this Eng. village and study lit-
under the most favorable circum-
nances yet come with hope to Paris.
Be loyal to England the one!!