



Reviews.

[urn:nbn:de:hbz:466:1-69992](https://nbn-resolving.org/urn:nbn:de:hbz:466:1-69992)

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PRAGUE.—In December of last year was held in Prague the first exhibition of the so-called "Jednota umělců výtvarných." This association, the latest to be formed by artists of Czech nationality, had its origin in the long-felt need for an occasional exhibition of a collection of the work of all Czech artists whether resident at home or abroad. Only by such means can a just estimate be formed of Czech art as a whole, and the shows also afford the general public interested in the progress of art an opportunity of giving practical expression to their interest. The aim of the members of the newly-founded association is first and foremost to bring into prominence the marked individuality and character of Czech art, and to spread far and wide amongst every rank of society, from the highest to the lowest, a genuine appreciation of good work. As a matter of course, however, the encouragement of cosmopolitan art is quite outside the province of the Jednota Society. In addition to the main object of the association, already described, its members have very much at heart the preservation of the old-world character of their beloved city of Prague, and by word and deed they strive with all their might to achieve the task they have set themselves to perform. Readers of the *STUDIO* are already familiar with the names and work of three members of the Jednota—Hans Schwaiger, Luděk Marold, and Alphonse Mucha, the last of whom lives in Paris, who are all acknowledged masters. Moreover, the sculpture exhibited on various occasions in Germany and in Austria by the Prague professors of that branch of art, Myslbeck and J. Mauder have been spoken of by art critics in laudatory terms. Professors Hynais, Brožík, Aleš, Jenewein, Liška, Pirner, Fr. Ondrůšek, Slabý, and Marak take high rank amongst painters of Czech nationality, and we hope ere long to be able to give examples of their work as well as their names. In Austria, at St. Petersburg, and at Moscow, Czech artists gave proof in the summer of 1899, as well as in their own special show, of more recent date of what it is in them to do.

M. G.

GHENT.—The thirty-seventh exhibition organised by the Royal Society for the Encouragement of the Fine Arts was held here some little time ago, and its success was in all respects noteworthy. Thanks to the discrimination of the various committees, many different forms of art could be studied there side by side; and the pictures were most carefully and successfully hung.

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Foreign painters, among whom the British held their own easily, were very well represented. Let me note at haphazard the drawings of Pennell, the engravings of Nicholson, and the varied works of Sauter, Gould, Lavery, R. Macaulay Stevenson, George Pirie, J. Da Costa, A. K. Brown, and Miss Bessie MacNicol. Fantin-Latour, Ménard, Cottet, La Touche, Pointelin, Alexander, Simon, Thaulow, Segantini, Mesdag, Henri Martin, also attracted much attention; and among the Belgian painters remarkable successes were won by Laermans, Claus, Struys, and Frédéric. As to our Belgian sculpture, its honour was safe in the strong hands of Meunier, Rombaux, Lambeaux, Samuel, the younger Van Bisbrock, and Je Lalaing.

For the rest, the exhibition attracted many visitors, among whom I would mention the King, and Monsieur Bénédict of the Musée du Luxembourg, who made many careful notes as he passed through the galleries. Last of all, it has been announced that the city of Ghent has purchased for the Communal Museum two of the works of art that were exhibited at our Salon here, a picture by Struys and a piece of sculpture by the young artist, Rombaux. This is how we encourage real talent. In Brussels too, thanks to the sound judgment of M. Verlant, Director of Fine Arts, the Government has bought for the Museum four drawings by Mertens and several good things by Marcette, Meyers, Segantini, Thaulow, Verhaeren, Claus, Cottet, Fantin-Latour, Ménard, Sauter, Paterson, and Lavery. R. V.

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Gothic Architecture. By CHARLES H. MOORE. (London and New York: The Macmillan Company.) Price 18s. net.—In this interesting and particularly well-illustrated volume—the second edition (enlarged and to a considerable extent rewritten) of a work first published some ten years ago—Mr. C. H. Moore presents himself to us with further and fuller evidence in support of conclusions only too likely, as he himself says, to prove unwelcome to many English students of architecture. From his definition of the term Gothic Architecture there is little need to differ, nor, as a matter of fact, is it so new as he would seem to imagine. There have been other writers on the subject since Rickman, Whewell, Willis and Sharpe, whose somewhat antiquated views are cited by Mr. Moore as representative, and the superficial definition of Gothic work as that depending on the substitution

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of a pointed for a semi-circular arch or a lintel, or as a method of architecture in which mouldings and ornamentation are treated in a certain way, is, of course, by now an exploded one. The characteristic differentiation of Gothic from the preceding and subsequent styles is essentially a structural one. The state of rest and passivity of the lintel and round-arch systems are exchanged for the activity of a method which called into play the vital and continuous force of thrust met by carefully adjusted counter-thrust. By this structural law, and by none other, can Gothic architecture be judged, and while agreeing to accept it, in common with Mr. Moore, as a standard of definition, it seems to provide us with the means of contesting the main thesis he has embodied—at the cost of much and careful study—in the present work.

It is a hard saying, and one only to be accepted on due proof shown, that "the English claim to any share in the original development of Gothic or to the consideration of the pointed architecture of the Island as properly Gothic at all, must be abandoned," and the "exclusive existence" of Gothic in France must needs be very cogently substantiated before we accept as fact a theory which, it seems to us, a larger and more generous treatment of the English evidence would end by rebutting. To duly apportion evidence, the case for the defence should surely receive as much consideration as that for the prosecution, and one story is only good till another has been told. The very excellent index to the present book (for which all credit is due to Miss Grace Reed) contains, for instance, fifty-one columns. Of these only half a dozen are devoted to English Gothic work mentioned in the text, and an impression is—perhaps unfairly to the author—created in the reader's mind that the few examples cited in support of his case were selected *ad hoc*, and that a fuller body of English evidence might quash the indictment. Mr. Moore's book is, all the same, highly interesting and suggestive; the engravings are models of architectural illustration; and, as we have said, the difficult work of indexing has been admirably and most helpfully performed.

The National Gallery. Edited by Sir E. J. Poynter, P.R.A. (London: Cassell & Co., Limited).—Our great national collection of pictures in Trafalgar Square is acknowledged by all critics to be of surpassing beauty and value. The important illustrated catalogue, two volumes of which have now been published by Messrs. Cassell & Co. is of exceptional interest, for, when completed, it will contain an illustration of every

picture in the gallery. The text is alphabetically arranged and follows that of the official catalogue, the descriptions being taken from the same source. The paintings have been carefully photographed and reproduced by means of excellent half-tone "process" blocks. Mr. Edwin Bale, who is responsible for this section of the work, may be congratulated on the care with which it has been carried out. The whole work is beautifully printed. The volumes are indispensable to every art library, and deserve a cordial reception by the general public. Upon the completion of the third and final volume we hope to refer again to this work.

The Education of Mr. Pipp. By C. DANA GIBSON. (New York: R. H. Russell; London: John Lane.) Price 20s.—Of the varied collections of drawings by the highly gifted American artist, C. Dana Gibson, which have appeared from time to time, this is, assuredly, one of the best. No doubt the interest with which we regard the illustrations is augmented by the fact that they are inter-related, and that the whole collection forms, as it were, a species of novel without words; but, beyond this, we find a growing maturity of expression in the drawings themselves. If only regarded as examples of line-work, they are full of distinction and go far to proclaim the artist one of the most powerful exponents in black and white of the present day. The volume is decidedly one of the most fascinating drawing-room books of the season.

Pottery and Porcelain. By FREDERICK LITCHFIELD. (London and New York: Truslove, Hanson & Comba, Ltd.) Price 15s. net.—As a general guide to collectors, this volume will be found most useful. The subject is a wide one, and in his effort to embrace it in its entirety the author has been compelled greatly to limit his remarks upon each class. Partly for this reason, doubtless, his references to the Oriental branches of the potter's art are meagre and inadequate. His remarks upon Japanese ceramics are strangely limited, and his allusions to Satsuma and the Korean influence most misleading. He omits altogether any account of the Damascus pottery, one of the most charming of Oriental wares. On the other hand, his description of English wares is sufficiently full to meet the requirements of many collectors, and the numerous illustrations with which the book abounds add greatly to its practical value.

Histoire du Château de Versailles. By PIERRE DE NOLHAC. (Paris: Société d'Éditions Artistiques.)

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To be issued in 16 parts. Price 280 f. We have received the two first parts of this important work, which promises to be one of quite remarkable value. It is strange that no complete history actually exists of the famous Chateau de Versailles, although, whether regarded historically or artistically, it is a subject of surpassing interest. The available documents relating to it are both voluminous and valuable; and judging from M. de Nolhac's opening pages it is evident that he is taking full advantage of the stores at his disposal. Old plans, drawings, and etchings of the gardens and chateau are being reproduced in so excellent a manner as to lead us confidently to anticipate that the completed work will be one of the most important events of the year in the art-publishing world. We hope to refer again to this undertaking at a later period.

The Floral Art of Japan. By J. CONDER, F.R.I.B.A. (Tokio: Kelly and Walsh. London: Sampson Low.) This is a second edition of the *Art of Floral Arrangement*, published some years ago by the author. It contains many additional illustrations, including some coloured prints by Ogota Gekko. Mr. Conder's name will be known to readers of *THE STUDIO* as the author of some excellent articles on the arrangement of flowers in Japan, which appeared some time ago in these pages. Mr. Conder is the authority upon the subject in Japan, and his volume, as a text-book on this fascinating art, has absolutely no rival. The chromo-xylographic plates which appear in the volume are admirable examples of the modern development in Japan of that delightful form of art expression.

A Handbook of Anatomy for Art Students. By ARTHUR THOMSON, M.A., M.B. (Oxford: The Clarendon Press.) Price 16s.—We welcome this new edition of a truly admirable work. It contains fourteen new plates, which succeed admirably in throwing further light on the relation of muscular action to surface form. All the illustrations having this aim are most useful, for each one of them has a good anatomical key, so that the eye can pass rapidly from the nude figure to the plate representing the same figure stripped of skin and flesh to the muscles. Some of the author's sitters were Oxford athletes, others were professional models; all are useful to the student, though their forms are rarely without some striking defect. The book, however, has one drawback—it is too expensive for most art students. Could not a cheaper edition be issued in monthly parts?

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Anatomical Diagrams for the use of Art Students. Arranged with Analytical Notes and drawn out by JAMES M. DUNLOP, A.R.C.A. With Introductory Preface by JOHN CLELAND, M.D., LL.D., F.R.S., Professor of Anatomy in the University of Glasgow. (London: George Bell & Sons.)—This is another excellent handbook. It will benefit many besides art students. Every figure painter should have it in his studio, and the critic, too, will find it very helpful to him. As might have been expected, the introduction by Professor Cleland is a little masterpiece. The following passage from it should be a guide to all students: "The greatest masters—including notably Michelangelo, Leonardo da Vinci, and Raphael—have found that to give intelligence to their efforts at representations, and enable them to understand the indispensable relations of parts, it was necessary to call in the aid of dissection. For the eye—though often, even when well trained, at fault, especially when invention is brought into play—is yet subtle to detect instinctively the unsatisfactoriness of error."

The New Education Manual Training: Woodwork. By RICHARD WAKE. With two hundred and eighty-seven illustrations. (London: Chapman and Hall.) Price 10s.—This admirably prepared work is adapted to the requirements of the Board of Education. The system of training is inculcated with infinite care and knowledge; it takes us step by step, lesson by lesson, through an elaborate course of study which is methodical in all its parts; and the author is one of those born teachers who make us feel that it is their joy to do all the rough work for us. We learn from them because we cannot help it—because everything is made so simple and clear, and so attractive.

Light, Shade and Shadow. By JOHN SKEAPING. (London: George Newnes, Limited.) Price 3s. 6d.—The author explains in his preface that the aim of his book is "to give students an immediate acquaintance with the principles of light, shade, and shadow, by explanation, analysis, and illustration." He has done his work carefully, his illustrations are well reproduced, and his subject is one in which beginners should take serious interest. It is a pity that some of the examples of shading, such as the finished study of the egg-plant (p. 188), are lacking in strength and character.

The Tower of Dago. By MAURUS JOKAI (Sands & Co.)—There is some idea and some style about *The Tower of Dago*, slight as it is. It does not escape being melodramatic, though the author aims a trifle higher. The plot is old enough

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in idea, and in working out. A certain Russian captain, one Feodor Von Yngern, has been deprived of wife and liberty by a bad brother named Zeno. Regaining his liberty, he conceives the idea of becoming the chief of a band of wreckers. However, that is merely the machinery of the story, which has a certain psychological interest, and although it lacks depth, rises sufficiently above the commonplace to merit passing attention.

The Parson's Handbook. By the Rev. PERCY DEARMER. (Grant Richards.) 3s. 6d.—Religion and art, as Sir W. B. Richmond amongst many others would be prompt to remind us, have had a close historical connection, and, to a less extent, have it to-day. *The Parson's Handbook* is the latest attempt to show how the historic, and therefore æsthetic, side of religion in the Established Church shall be maintained. Mr. Dearmer has done his work well, although he has been forced to include a number of items which the ordinary person may be excused for thinking undeserving of special mention. Any parson who will use this book may, for aught we know, do illegal things; he will not do ugly ones. But why, in the name of sound thinking, does Mr. Dearmer declare that if the parson "preaches in his chasuble from the altar step he will probably offend the congregation and preach badly"?

Soldiers of the Queen. By HORACE WYNDHAM. (London: Sands & Co.)—Mr. Wyndham writes from knowledge gained at first hand, and succeeds in throwing interesting and amusing light upon the joys and sorrows of the British soldier at work and at play. His pages teem with entertaining reflections and anecdotes, which will be read with particular interest at the present juncture.

Sour Grapes. By J. F. CORNISH. (London: Chatto & Windus.) Price 6s.—"The fathers have eaten a sour grape, and the children's teeth are set on edge" is the motto of Mr. Cornish's absorbing story, the remarkable plot of which is unfolded in a style at once vigorous and polished. The book, clothed in a cover of admirable and appropriate design, will be read with interest by all who can appreciate a good story well told.

The Year's Art, 1900. Compiled by A. C. R. CARTER. (London: H. Virtue & Co.) Price 3s. 6d.—The twenty-first annual issue of this always welcome and carefully edited publication contains no important new features, but well maintains its position as an indispensable vademecum for artists and art workers.

[The cover of "Kitwyk Stories," illustrated on

page 53 of the Winter Number of *THE STUDIO* (1899-1900), was designed by Mr. George Wharton Edwards of New York, and not by Mrs. John Lane as stated.

Mr. Frederick H. Evans, of Bedford Park, London, is issuing a series of Cathedral Pictures, reproduced in photogravure, each copy of which is artistically mounted ready for framing. The first series consists of subjects from Lincoln and Ely Cathedrals. The prints are of exceptional merit, and form notable examples of the high degree of excellence to which the art of photography has now attained.

AWARDS IN "THE STUDIO" PRIZE COMPETITIONS.

DESIGN FOR THE COVER OF A NEW YEAR'S CARD OR CALENDAR.

(A XLIV.)

The FIRST PRIZE (*Three guineas*) is awarded to *Bel* (Isobel B. Williamson, 18 Ivanhoe Road, Wimbledon).

The SECOND PRIZE (*One guinea*) to *Curlew* (Lennox G. Bird, Royal Marine Barracks, Chatham).

Honourable mention is given to *Celta* (Scott Calder); *Chewed Cheek* (Marie P. Webb); *Gareth* (Osmond M. Pittman); and *Malvolio* (Olive Allen).

ILLUSTRATION FOR "PARADISE LOST."

(B XLIII.)

The FIRST PRIZE (*Two guineas*) is awarded to *Sal* (S. A. Lindsey, "Limnersland," Southbourne, Christchurch, Hants).

The SECOND PRIZE (*One guinea*) to *Faithful* (Christine D. Angus, Bideton, Birkenhead, Cheshire).

PHOTOGRAPHS FROM NATURE.

PICTURESQUE STREET VIEW.

(D XXVIII.)

The FIRST PRIZE (*One guinea*) is awarded to *Lipsca* (Robert Proessdorf, Bayr Strasse 42, Leipzig).

The SECOND PRIZE (*Half-a-guinea*) to *Cayton* (Charles E. Wanless, 31 Westborough, Scarborough).

Honourable mention is given to the following:—*Aprilsvejr* (Niels Fischer); *Falcon* (Hugh Price); *Gambuk* (William J. Warren); *Memoa* (Henry C. Leat); *Rainbow* (Charles E. Wanless); *Sweet Pea* (Miss P. Rochussen); and *Velasquez* (Howard A. Wallis).