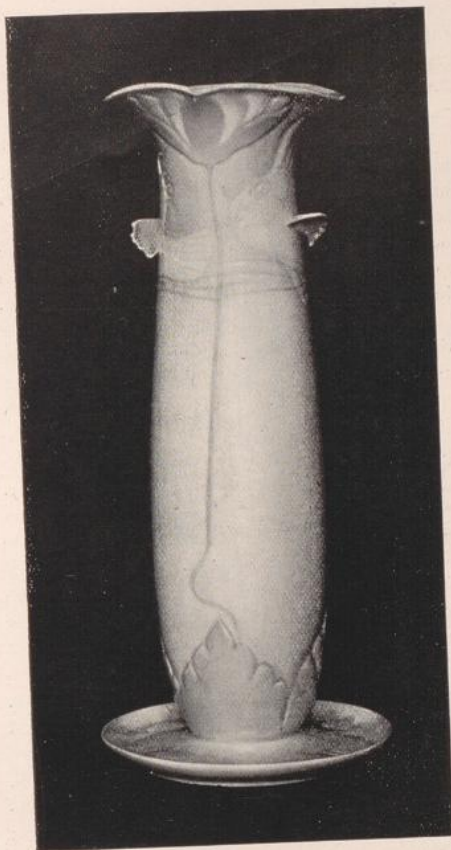




Reviews

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PORCELAIN VASE

BY T. SCHMUZ-BAUDISS

thank our painters for many new ideas and fresh developments. Many years ago Otto Eckmann devoted himself to this work with much ability; and now another of our painters, Eduard Gabelsberger, of Diessen (Upper Bavaria), is engaged in a similar task. He confines himself to the old-fashioned style, but is yet always fresh and original, and can be relied on to produce the most admirable effects. The *imprévu*, the splendour of these momentary inspirations, combined with their wonderful sense of style, mark them out as works of quite exceptional merit. In many of them the artist has doubtless been inspired by modern Danish work, yet the general impression is in no way Scandinavian, for they ever bear the stamp of an originality that is all their own. Undoubtedly Herr Gabelsberger has rendered a great service to German book-binding

by his remarkable end-papers, just as others of his fellow-artists have by their ornamentations and their book-plates.

Another department of applied art which should appeal strongly to the painter is ceramic work. Among the German artists of to-day who are occupying themselves in this direction, perhaps the most successful and the most talented is Theo. Schmuz-Baudiss, of Munich. Readers of THE STUDIO have already been made familiar with a selection of this artist's ceramic work. He has now turned his attention to porcelain. As is the case with most young, experimental work, the specimens of porcelain he is now producing are not without their defects, but they are nevertheless full of promise, as they reveal absolute simplicity and sincerity of purpose in the handling of the material. One sees here, as in his other work, that he takes his ornamentation almost entirely from floral sources, these furnishing him with an infinity of delightful themes. As to his colouring, he has abandoned the light spring-like method in which he treated his pottery, for warmer, deeper tones, and bolder contrasts. Especially he affects a smooth, darkish blue-grey and a full-bodied green, without neglecting the light blue peculiar to the Copenhagen manufactories. He employs glazing with fine effect in many cases, the result, after the firing, being very satisfactory, and bringing out to the full the beauty of the material.

G. K.

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Sir John Everett Millais: His Art and Influence. By A. L. BALDRY. (London: George Bell & Sons.) Price 7s. 6d. net.—To artists and to all those who have a genuine love of the art of painting Mr. Baldry's volume essentially appeals. The author has wisely left to other hands a detailed biography of Sir John Millais, and has confined his attention chiefly to the progress and influence of the great painter's life-work. Mr. Baldry's art criticisms always deserve close attention. No writer approaches his subject with a more genuine desire to discover the true aims and intentions of those with whose work he deals. His vision is a broad one and he is full of genuine sympathy for all earnest efforts at artistic expression. The charge of narrow-minded intolerance, so detestable in art criticism, cannot be laid at his door. His judgments are well balanced, and display careful

analysis and appreciation of technical excellence, and in his treatment of the art of Millais he is at his best. The volume is full of well reproduced illustrations, and is admirable in every respect.

Reliques of Old London. Drawn in lithography by T. R. WAY. (London: George Bell & Sons.) Price 21s. net.—This, the fourth volume of drawings of Old London by Mr. T. R. Way, very worthily completes the series devoted to a fascinating subject. The feeling of pleasure inspired by Mr. Way's work in the earlier volumes is fully maintained in the present one. Indeed, the artist's powers seem to have become strengthened by experience. There is a surety of expression and a delicacy of touch in some of his latest productions which proclaim him a master of lithographic technique. Plate 4, *The Tower of London from the River*, and plate 16, *Clapham Common, North side*, are of particular excellence. The descriptions of the subject of each plate by Mr. H. B. Wheatley, F.S.A., add much to the value of the collection.

Reubens: His Life, his Work and his Time. By EMILE MICHEL. Translated by ELIZABETH LEE. Two volumes. (London: William Heinemann.)—The labour bestowed by the author upon the gathering together of materials for this important study must have been immense. Every source of information available has been tapped by him in order to render his work as reliable and complete as possible. The universality of the genius of Reubens is acknowledged; his activity was great and his productions abundant. To separate the important work from the trivial, and to place them in the just position they should hold in the history of art, is a feat which, in these days of ephemeral book-making, redounds greatly to the credit of the author. The value of the work is enhanced by the large number of illustrations which accompany it. The numerous photogravures of the important works and the coloured and tinted reproductions of the sketches are especially noteworthy. A word of praise must also be accorded to the translator for the excellent rendering of the text into English.

The Art and the Pleasures of England. By JOHN RUSKIN. (London: George Allen.) Price 5s. net. *The Art and Teaching of John Ruskin.* By W. G. COLLINGWOOD, M.A. (London: Rivington.) Price 3s. 6d. *Ruskin and the Religion of Beauty.* By R. DE LA SIZERANNE. Translated by the COUNTESS OF GALLOWAY. (London: George Allen.) 5s. net. *John Ruskin.* By M. H. SPIELMANN. (London: Cassell & Co.)—At a time like the present, when the world of art is mourning the

loss of John Ruskin, one of its greatest teachers and most fascinating *litterateurs*, an unusual interest cannot fail to be aroused in all that pertains to him and to his life's work. One of his more recent publications, which appeared originally in paper-covered numbers, and which dealt mainly with modern English art, is now reissued in volume form at a popular price under the title of *The Art and the Pleasures of England*, and may be recommended to those who have not hitherto had the opportunity of reading Mr. Ruskin's opinions upon the works of Rossetti, Burne-Jones, Leighton, Alma Tadema and other art workers. To those who would wish to know something of the character and tendency of Ruskin's works, Mr. Collingwood's excellent handbook may be strongly commended. It displays a most intimate knowledge of the great master's writings, and is, moreover, systematised with admirable care and ability. M. de la Sizeranne's essays are a worthy appreciation on the part of a French art critic of the work of his English *compatriote*. The *Religion of Beauty* is a well chosen title, for it gives expression to a conviction that is always present in the master's writings. Mr. Spielmann's appreciation bears too many evidences of haste in its preparation to do full justice to himself or to his subject, but it is, nevertheless, not without a certain interest and value.

Idylls of the King. By ALFRED TENNYSON. Decorated and illuminated by the BROTHERS RHEAD. (New York: R. H. Russell. London: Macmillan & Co.) Price 15s. net.—The numerous drawings in black and white by George Woolliscroft Rhead and Louis Rhead which illustrate this work cannot but uphold the high reputation which these artists enjoy. They are in some respects quite notable examples of pen work, and may be recommended to the attention of students for their many technical excellencies. But in spite of their good qualities, the general appearance of the book is unsatisfactory. The type is ugly, the borders commonplace, the paper unpleasant in texture, and the *mise en page* ill-considered. It is depressing to see so much excellent work wasted through want of a little good taste.

Die Insel Zipangu. By A. J. MORDTMANN, with chromo-lithographs and drawings by Hugo L. Braune. (Leipzig: Schmidt & Spring.)—This is a real old-fashioned book of fairy tales with the true mediæval ring about it. It is, however, at the same time, thoroughly original, and will entrance the interest of the fortunate children who are able to read German. It is chiefly the tale of a

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prodigal son of the olden time, a richly gifted prince, Tsolier by name, the heir to a noble kingdom, who prefers to chase butterflies and climb trees to learning his lessons. His father, who is a wise old monarch, tries to win his beloved boy to the thorny paths of knowledge by all manner of means, but all in vain. One set of tutors after another gives the task up as hopeless, and the King at last tells the Prince that he will give him one more chance only, and if he fail to profit by it he is to be banished to the remote island of Zipangu. The new plan is of the simplest; Tsolier is to learn his lessons all alone. He really tries hard this time, but the fatal butterfly appears again and the Prince is off after it as if he recognizes that it is the emblem of the soul. The old father, hoping against hope, comes to examine Tsolier for the last time, and the boy racks his brains for answers to the questions with which he is plied. He fails more egregiously than ever—says the Elbe flows into the Mississippi, and that two and two make five. He is therefore banished with one faithful retainer to Zipangu, and now begins an entirely new life for him. It would be unfair to spoil the interest of the tale by telling how he is at last won to the paths of virtue and becomes a true chip of the old block, a worthy successor to his father. It is enough to add that charming fairies, such as all true children love, with the aid of birds and beasts, assist in bringing about the happy result. The numerous illustrations to this fascinating volume are such as to whet the curiosity of the reader, but they are rather scenic and theatrical than pictorial or descriptive. There is one serious flaw in the volume: the dragging in of the devil in a fairy tale for children is altogether unnecessary, and the *Märchen* relating to him does nothing to aid the *dénouement* of the tale. There is a certain grim humour about his sable majesty's adventures, but it is not of a kind to appeal to the little ones for whom the book is intended, and should a new edition be called for the author would be wise to omit the objectionable chapter and its pictures.

The Pickwick Papers. By CHARLES DICKENS. With an introduction by GEORGE GISSING and Notes by F. G. KITTON. Illustrated by E. H. NEW. (London: Methuen & Co.) Two vols., 6s. net.—These are the first two volumes of the new "Rochester" edition of Dickens, and it may be said unhesitatingly that, for the price, a better illustrated, better printed, or a more thoroughly satisfactory edition of the great novelist's works has never been issued. Mr. New's illustrations are in his happiest vein, and deal not with the characters

of the story but with the places and buildings patronised by the immortal members of the Pickwick Club. This welcome innovation is, we understand, to be observed in connection with each of the volumes of the "Rochester" edition. Mr. F. G. Kitton's notes will be found of much interest to the general reader and of undoubted value to the serious student. That Dickens maintains his popularity undiminished in the English-speaking world there can be no doubt, and the beautiful "Rochester" edition will certainly enlist a very large number of friends. Fortunately, less is heard nowadays than formerly of the superfine few referred to by Mr. George Gissing in his scholarly-introduction as those "unable to distinguish between vulgarity of subject and treatment."

Albert von Keller. (Munich: F. Bruckmann.) Price 60 marks.—A series, handsomely bound, of twenty photogravures from the paintings of Albert von Keller. The reproductions are excellent and will doubtless be most acceptable to admirers of this painter's work.

The Colloquies of Edward Osborne. By the author of "Mary Powell." Illustrated by JOHN JELlicoe. (London: John C. Nimmo.) The numerous admirers of Miss Manning's simple, quaintly-told, old-world romances will welcome this excellent edition of *Edward Osborne*. Mr. Jellicoe's illustrations are, as usual, most appropriately conceived and admirably executed.

The Essays of Elia. By CHARLES LAMB. Illustrated by CHARLES E. BROCK. Two volumes (London: J. M. Dent & Co.)—A charming and dainty edition, well printed on good paper and most tastefully bound. Mr. Brock's numerous illustrations are admirable, and will enhance his already high reputation.

Great Masters in Painting and Sculpture. (London: George Bell & Sons.)—The latest additions to this admirable series of illustrated monographs are *Raphael*, by Henry Strachey; *Signorelli*, by Maud Cruttwell; and *Crielli*, by G. McNeil Rushforth. To each volume is appended chronological tables and a very useful descriptive catalogue of the masters' works.

Colour: A Handbook of the Theory of Colour. By GEORGE H. HURST, F.C.S. (London: Scott, Greenwood & Co.)—This is a practical and unassuming little book, which is profusely illustrated with ten coloured plates and seventy-two other illustrations. The first four chapters deal with the science of colour; the fifth is devoted to contrast; the sixth is given up to colour in decoration and design; while the last chapter of all treats

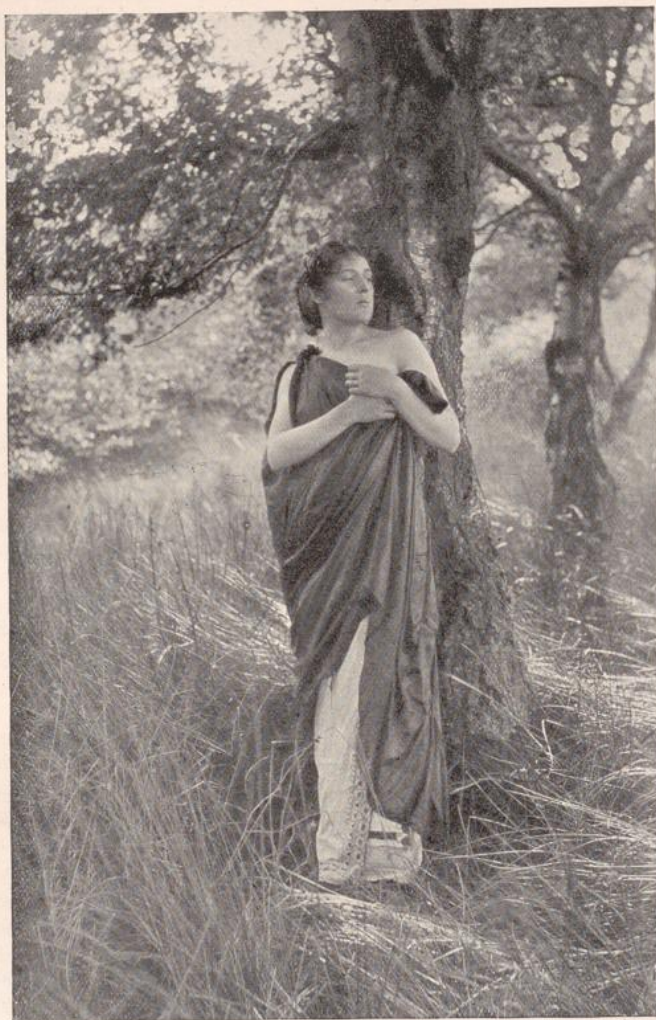
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of the measurement of colour. Mr. Hurst in a modest preface acknowledges his indebtedness to such authorities on the subject of colour as Chevreul, Rood, Church, and Benson. He writes with clearness and precision. The latter part of his book will be found useful to artists.

If proof were required of the value of photography as an aid to the artist the Lensart Series of studies, executed under the direction of Mr. A. L. Baldry and Mr. W. J. Day, would constitute an excellent witness. The out-of-door conditions of light and atmosphere, as all artists know, are of a peculiarly fleeting and subtle character, and the difficulties experienced by the painter in his *plein-air* studies, more especially of the figure, are well-nigh insurmountable. To aid in a measure the solution of some of the many difficult problems, the Lensart Series of photographs has been produced. How admirable, and how useful to the painter the series should become, can only be realised by a careful study of the many excellent items. Those entitled *A Sea Frolic*, *Sea Wrack*, and *A Dryad*, in addition to those we are privileged to reproduce, are not only masterpieces of the art of figure posing and drapery arrangement, but are full of useful suggestion in the matter of direct and secondary lighting. We sincerely trust that those responsible for the photographs which have appeared will be encouraged to continue their work, for the more we see of it the more we realise what legitimate value to the painter the camera may become. The Lensart photographs, we understand, may be obtained from Messrs. E. Day & Sons, of Bournemouth.

We have received from Mr. W. H. Broome (London) some sheets of new music, the cover designs of which call for a word of praise. We are glad to see evidences of improvement in this direction, but there is still room for further advancement.

The editors of *Who's Who, 1900*, and the *Englishwoman's Year-Book, 1900*, published by Messrs. A. & C. Black, London, are to be congratulated upon the increasing importance and value of their publications. The extent of the information contained in them is remarkable, and renders them indispensable adjuncts to the library table.



"THE GODDESS OF THE GROVE"

FROM THE "LENSART" SERIES