



Reviews.

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Studio-Talk

summer, and these into the reds and russets of autumn. Figures carry out the idea of the seasons, a shepherd lad piping to his sheep, a family group resting in the grateful shades which summer gives, and an apple gatherer surrounded by the rich harvest. The whole is bathed in the delicious mist of Indian summer. J. G.

MELBOURNE.—Last month reference was made under this heading to Mr. D. M. Meldrum and the painting entitled *Welcome News*, which gained for the young artist the Victorian Travelling Scholarship of £150 per annum, which will enable him to pay visits to the principal art-centres of the Old World. We have pleasure now in giving an illustration (page 211) of the painting in question.

REVIEWS.

The Anglo-Saxon Review. Vol. 3. (London and New York: John Lane.) The present volume deals to a large extent with historical and political subjects. Its illustrations consist of photogravure

reproductions of *Napoleon Bonaparte* by Denon, *George Canning*, by Gainsborough, *Percy Bysshe Shelley*, by Amelia Curran, *Mary Shelley*, by R. Rothwell, *Paderewski*, from an excellent charcoal drawing by Emil Fuchs, and *Marie de Guise-Lorraine*, from the painting attributed to Clouet. The design upon the leather cover is imitated from a copy of the work "Bavaria Pia," presumably bound for Charles I. Mr. Cyril Davenport's note upon books bound for this monarch is of considerable interest to the bibliophile.

Pittura Italiana Antiqua e Moderna. By ALGREGO MELANI. (Milan: Hoepli.) This is an admirably-arranged and most useful little volume, somewhat spoiled in its general appearance by the very narrow margin of its pages, the result probably of its author's wish that it should serve as a pocket-guide to travellers. It begins with Etruscan and ends with Neo-classic and modern painting, passing in exhaustive review all the most typical examples of the pictorial art which the Italian peninsula has produced. The illustrations are excellent, and include a great number of reproductions of works of art which



"A STORY"

(By permission of E. B. Osler, Esq.)

BY GEORGE AGNEW REID

Reviews



"WELCOME NEWS"

(See Melbourne Studio-Talk)

BY D. M. MELDRUM

have not hitherto been rendered easily accessible to the student. The frescoes and painted pottery from Corneto, Vulci, Pompeii, and elsewhere are well chosen and characteristic, whilst the examples of early Christian art from the catacombs and churches are equally felicitous. The gradual evolution of painting from its subordinate position as a mere adjunct to architecture to that of an independent art, can be readily traced in this admirable series of pictures; and, alas, its gradual decline in Italy during the 17th and 18th centuries, when the religious zeal which had produced so many masterpieces was waxing cold, is equally well brought out. The author expresses great hopes of a revival in his native land of the art which made her a leader in Europe for nearly 200 years, and gives a list of modern Italian painters of talent, many of whom, notably Segantini, have shown some of the reverent feeling for truth and beauty which characterised their great predecessors. The *Pittura Italiana* is one of a series of handbooks which would well repay translation into English, for unfortunately few of

those to whom it would be most useful are likely to be able to read it in the original.

Gordon Craig's Book of Penny Toys. (London: Lamley & Co.) Price 10s. 6d. net. Mr. Gordon Craig prefers the old penny wooden toys to the modern metal ones. He says they have "more expression" and "more colour," and are "perfect things in their way." And so he has drawn a number of them full size in his own archaic manner, printed them upon a coarse paper, painted them in their natural colours, and made a book of them that will please many—both old and young.

Little Journeys to the Homes of Eminent Painters. By ELBERT HUBBARD. (New York and London: G. P. Putnam's Sons.) Price 6s. A collection of chatty and most readable essays upon Michael Angelo, Rembrandt, Rubens, Meissonier, Titian, Van Dyck, Fortuny, Ary Scheffer, Millet, Joshua Reynolds, Landseer, and Doré. To those who desire to know something of the lives and work of these men, and who have no mind to read the ponderous and more learned tomes which have

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been written upon them, we cordially recommend this unpretentious, lively little book.

Arts and Crafts Essays. With a preface by WILLIAM MORRIS. (London and Bombay: Longmans Green.) Price 2s. 6d. net. A reprint of short essays written by various members of the Arts and Crafts Exhibition Society (London), dealing with furniture, textiles, embroidery, and many other subjects connected with the decorative arts. They are on the whole most excellent in their general tendency, and would form suitable introductory papers to more important works on their respective subjects.

Highways and Byways in Yorkshire. By ARTHUR H. NORWAY. Illustrated by JOSEPH PENNELL and HUGH THOMSON. (London: Macmillan & Co.) Price 6s. Mr. Norway is to be congratulated upon his readable, interesting, and most companionable book. Descriptions of scenery and of pleasant walks, country traditions, folklore and anecdote are pleasantly interspersed with numerous pen and ink sketches of picturesque spots by Mr. Joseph Pennell, and of old-time incidents by Mr. Hugh Thomson. The whole book is admirably conceived and executed.

The "Halls." Pictured by G. F. SCOTSON-CLARK. (London: Fisher Unwin) That Mr. Scotson-Clark has borrowed much from the Beggarsstaff Brothers it were idle to deny, but the illustrations to the book now under consideration give evidence of an intelligent appreciation of other men's work, and bear no sign of that deadly mechanical imitation with which we are all too familiar. Mr. Scotson-Clark is not invariably fortunate in catching the likeness of the kings and queens of the music halls with whom it is his business to deal. The portraits of Miss Marie Lloyd and Miss Marie Loftus would certainly surprise the nearest and dearest to those ladies, but on the other hand the Eugene Stratton and Herbert Campbell are subtly observed and depicted in the most happy manner. We cannot honestly congratulate the publisher on the appearance of this volume; we have read the text more with amazement than amusement.

Freilicht: 100 Modellstudien, von Professor MAX KOCH. *Der Akt: 100 Modellstudien,* von MAX KOCH und OTTO RIETTL. (Leipzig: Internationaler Kunstverlag: M. Bauer & Co.) Both these books have the same object, to provide artists with studies of the nude figure in action and set against natural backgrounds. In "Freilicht" the hundred studies are purely realistic productions of photographs taken in the open air; and

in "Der Akt" an attempt has been made to adapt the poses of the figures to the purposes of the architect and designer. The idea in each case is commendable, and the intention is excellent; but the books lose some of their value as guides to artistic practice by reason of the want of taste shown by the authors in their choice of the models from whom the photographs have been taken. Few of the figures represented have much beauty, and in some cases they are actually unsuited for pictorial treatment. Better selection of material would have made both publications infinitely more useful than they are at present.

The Artistic Anatomy of the Horse. By HUGH W. ARMSTEAD, M.D., F.R.C.S. With Illustrations from Drawings by the Author. (London: Baillière, Tindal & Cox.) Although Dr. Armstead, in his preface, declares that he does not claim to have evolved any original idea in this work, he is to be credited with a very accurate perception of artistic requirements. His experience as a teacher of, and lecturer on, the anatomy of animals, in Mr. F. Calderon's School of Animal Painting, showed him the need of an elementary book on the structure of the horse, the animal most often represented in pictures, and he may fairly be said to have supplied just what was wanted for the instruction of students, and as a guide to more advanced workers. His drawings are clear and intelligible, detailed enough to explain even small matters, but not so elaborated that they are likely to puzzle people of limited experience; and his written explanations are tabulated and arranged with excellent judgment, and supplement the illustrations quite adequately. The book is one that should find its way into the great majority of studios, and it will be generally helpful.

The Golden Age. By KENNETH GRAHAME. Illustrated by MAXFIELD PARRISH. (London and New York: John Lane.) Price 6s. net. The work of Mr. Maxfield Parrish, an American artist of exceptional ability, has been referred to before in the pages of THE STUDIO. The drawings which he has contributed to this new edition of Mr. Kenneth Grahame's delightful book are remarkable in conception, and possess much originality in execution. The artist might be described as a long-sighted impressionist with a strong decorative instinct. His foreground figures, although drawn with great delicacy, are often in subjection to the background, which is treated with much detail. "You haven't been to Rome, have you?" is a remarkable instance of this; but others almost as notable are not wanting in *The Golden Age.*

Awards in "The Studio" Prize Competitions



ILLUSTRATION BY MAXFIELD PARRISH
FROM "THE GOLDEN AGE" (John Lane)

Disregard to naturalistic lighting is always excusable in decoration; indeed it is doubtful if its extinction be not almost a necessity in all works of such a character. Whether this be admitted or not, Mr. Parrish deals with light as he wants it to be, and not as it is, and the resulting effect is by no means disagreeable. He is most daringly inconsistent, and yet is never offensively so.

AWARDS IN "THE STUDIO" PRIZE COMPETITIONS.

DESIGN FOR A FRETWORK CLOCK.
(A XLVI.)

The FIRST PRIZE (*Four guineas*) is awarded to *T'other Guv'nor* (Edward Pay, 27 Milton Court Road, New Cross, S.E.).

The SECOND PRIZE (*Three guineas*) to *Ora* (E. H. Rouse, 33 Chesholm Road, Stoke Newington, N.).

The THIRD PRIZE (*Two guineas*) to *Vectis* (Alys Walton, Datchelor, Upton Road, Haylands, Ryde, Isle of Wight).

THE FOURTH PRIZE (*One guinea*) to *Nektia* (Walter Cleghorn, 10 Albert Road, Langside, Glasgow).

Honourable mention is given to:—*Kohinoor* (Harry Woodrow); and *Thistle Top* (John Edine).

The judges find many of the designs good, but evidence of constructive knowledge is generally lacking.

DESIGN SYMBOLICAL OF
"WINTER."

(B XLVI.)

The FIRST PRIZE (*One guinea*) is awarded to *Meliagaunce* (Christine D. Angus, Bidston, Birkenhead).

The SECOND PRIZE (*Half-a-guinea*) to *Makoolio* (Olive Allen, 53 Newsham Drive, Liverpool).

Honourable mention is given to *Jason* (John Thirtle, The Elms, Banstead Road, Ewell, Surrey); *Chat Noir* (A. Leete); *Fighting Mac* (T. S. Brydone); *Isca* (Ethel Larcombe); "*No. X.*" (Tom Day); *Pan* (Fred. H. Ball); and *Zeto* (Will E. Tyler).

STUDY OF LEAFLESS TREES.
(D XXX.)

The FIRST PRIZE (*One guinea*) is awarded to *Amidol* (Seymour Conway, Inglecroft, Beckenham).

The SECOND PRIZE (*Half-a-guinea*) to *Ouzel* (W. C. Crafts, 9 Northwick Terrace, Cheltenham).

Honourable mention is given to:—*Bayford* (L. M. Powell); *Cockyleekie* (John Lea); *Euripides* (Percy Lund); *Fricka* (Mrs. F. S. Robinson); *Little Tats* (Mrs. Delder Broughton); *Nash* (F. H. Duffield); *Navig* (Pavin Coutts); *Osceola* (W. M. Dodson); *Peter* (A. H. Robinson); *Sweet Pea* (Miss P. Rochussen); *Sepia* (J. D. Turner); and *Yaffti* (Miss C. H. Gunner).