



Reviews.

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beyond indicating the varied reflections from the opposite bank. A landscape by Maurice Cullen, A.R.C.A., bathed in the thin sunlight of early autumn, and an *Early Moonrise* by W. Brymner, R.C.A., were other pleasing contributions. The landscapes of Homer Watson, R.C.A., mostly woodland scenes, were distinctively Canadian in theme; *The Black Schooner*, by W. Brymner, R.C.A., was a beautiful bit of colour; and F. S. Challener's *Singing Lesson* contained much good painting.

J. G.

TOKIO.—The Spring Exhibition of the Nippon Bijutsuin, the Japan Institute of Fine Arts, has had a fair measure of success. Among the pictures there are two by Mr. G. F. Curtis, an American, presumably a pupil of M. Beisen Kubota. They are entitled *Spring Sea* and *Winter Morning*, and they are attractive for two reasons: partly because the artist is a foreigner, and partly because he works admirably for a foreigner. There are also some good pictures by Messrs. Gyokudo Kawai, Taikwan Yokoyama, Shunso Hishida, Kogyo Terasaki, Toshikata Midzuno, Tomone Kobori, Gekko Ogata, and Kwanzan Shimomura, all of whom take their subjects from Japanese ballads, and try to express concretely the meaning implied in each song.

The Hakubakwai—a society of Japanese artists who paint in European methods—recently held its annual exhibition at Uyeno, and much interest was excited by Mr. Shinya Watanabe's *Fisherman's Wife*, and by other paintings of a realistic tendency. Mention must also be made of Shukei Naganuma's bronze statue of Prince Tadamasa Mori, former lord of Nagato. It is a life-sized statue, and it represents the great man on horseback, dressed in his *jinbaori* (a military cloak without sleeves) and his *jingasa* (or military hat).

I. S.

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The History of Gothic Art in England. By E. S. PRIOR, M.A. (London: Bell & Sons.) Price £1 11s. 6d.—This history of Gothic art is a most valuable addition to Architectural literature. Mr. Prior undertakes to prove that our English art was a monastic development of our own traditions, whereas the French style was secular. While acknowledging many important interchanges of ideas, as at Canterbury and Rouen, Laon and Westminster, he sums up by saying:—

“The two countries were as sisters, succeeding

as coheirresses of the same estate, but taking no wealth one from the other.”

In the admirable chapter on the Church Plan the divergence of the English and French Gothic is clearly illustrated by comparison of the typical plans of old St. Paul's and Notre Dame.

Mr. Prior's view of the vexed question of the origin of the pointed arch is, that it was English and based on a structural expediency arising from the transitional style.

Mr. Prior accepts the usual divisions of Gothic architecture and further defines the 13th Century as “sculptural,” the 14th as “romantically decorative,” the 15th as “vigorously architectural,” and his arguments and illustrations bear out these definitions. He points out that the development and over-lapping of these styles was due to religious causes and local conditions. For instance, while the Benedictines were still building their romanesque nave at Peterborough, St. Hugh began his great work at Lincoln, and before the “decorated” Choir of Selby was finished, the Gloucester mason had, in 1337, achieved the purest Perpendicular.

The summit of Gothic Art was reached in the Angel Choir at Lincoln, a town so situated as to be geographically the meeting point of all the local styles of our English work, which Mr. Prior takes immense pains to define.

The various reasons given for the decline of Gothic Art are of unusual interest—the decay of monastic influence, the rise of individualism with the increased prosperity of the country, and, finally, in 1348, the Black Death—all tending to lower the high standard reached in 1300.

It is impossible in the short space at our disposal to follow Mr. Prior through his varied, if somewhat complex, arguments on the growth of the English styles. His book is not easily read or digested, and requires a familiarity with our architecture which is too often wanting. But the numerous drawings by Mr. Horsley will help the reader in his task; many of these are excellent, but some have evidently suffered in reproduction. It is difficult to imagine that the drawings of the screen at Christ Church, Hants, or the door-way of the Chapter House at Wells are by the same hand as the view of the Chapter House at York.

It seems a pity that Mr. Prior stops short at the year 1400; there is much work after that date, which would not only make an interesting volume, but would bring the History of Architecture up to Mr. Blomfield's volumes on the Renaissance.

Taken as a whole, the book is a fine and scholarly performance, and it is to be hoped

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that Mr. Prior's exposure of the many so-called "Restorations" will awaken those who read his work to the necessity of a strong stand against the wanton destruction of our national monuments.

ALFRED LICHTWARK'S *Palastfenster und Flügelthür*. (Berlin: Bruno and Paul Cassirer.) Price 3 marks.—Professor Alfred Lichtwark, Director of the Public Gallery of the Kunsthalle at Hamburg, has been actively engaged for years past in attempting to awaken and spread a feeling for real art, especially among the middle classes. His numerous writings have made his name—and, what is still better, his views—popular. The present *brochure* deals with two architectural details which have tended to spoil many of our modern German buildings. The author attacks the radical error of constructing monumental façades and putting in elaborate windows, which, adapted as they might be to the palatial style of Italy, are quite out of place in the middle-class house of to-day, and this without any regard for the actual requirements of the building. He also condemns the craze for having too many doors in our living-rooms, there being no necessity that they shall all communicate the one with the other. In an unpretentious house, he argues, all this is superfluous, and the doors destroy the unity of the wall-spaces. Professor Lichtwark aptly points to the typical English private house, in which modern needs have not been subordinated to an old-fashioned sentiment. He also draws attention to the excellence of the older middle-class houses in Germany, a style of building which, owing to the senseless mania for destruction, is steadily disappearing. All who are interested in the question of the construction of middle-class houses will read this well-written volume with pleasure and profit.

The Art and Craft of Garden-Making. By THOS. H. MAWSON. (London: B. T. Batsford and G. Newnes & Co.) Since the appearance of *The Formal Garden*, by Reginald Blomfield, we have seen no work on the fascinating subject of artistic gardens to be compared in interest with the one under review. There are numerous excellent books that treat of the varieties of trees and shrubs and the growth of flowering plants, but they fail to dwell, as a rule, upon the selection of sites for, and the arrangements of gardens, upon the details of well designed fences, gates, summer-houses, trellis-work, conservatories, sundials and garden furniture generally. These apparently secondary subjects are of immense importance, and their careful consideration is absolutely necessary in the planning of a beautiful garden.

Mr. Mawson has approached his subject with considerable knowledge of the elements of success in garden-planning, and with excellent judgment in the selection of well-designed details. The architect and the would-be owner of a really satisfactory garden cannot do better than consult his treatise, for it is full of suggestions, some of which will undoubtedly be found useful.

Art in Needlework. By LEWIS F. DAY. (London: B. T. Batsford.) Books upon the embroiderer's craft are numerous. The subject has been dealt with from every point of view, and with so many means of instruction available for the worker, the present age should be more notable for its advancement in the art than we fear it can actually lay claim to be. But, given the desire to do good work, and the time in which to do it, we know of no volume upon the subject that could be of more practical aid to the worker than this excellent handbook by Mr. Day. The numerous illustrations are of especial value, as they are produced upon such a scale that the style and character of every stitch is clearly shown. With such representations as models, letterpress becomes almost a superfluity; and yet Mr. Day's interesting details will be found instructive.

Nos Humoristes. By ADOLPHE BRISSON. (Paris: Société d'Édition Artistique.) Price 12 francs. Admirers of the drawings of Caran D'Ache, J. L. Forain, Hermann-Paul, Léandre Robida, Steinlen, and Willette, will find much to interest and amuse them in the collection which M. Brisson has brought together and upon which he discourses so brightly and entertainingly.

Heraldry in Relation to Scottish History and Art. By Sir JAMES BALFOUR PAUL. (Edinburgh: David Douglas.) Price 10s 6d. net. This work consists of a series of six lectures delivered by the author in 1898, and is illustrated by a large number of drawings. It is a very readable book, and contains much valuable information and many important suggestions to the artist and craftsman.

Especially interesting are the chapters devoted to "The Art of Heraldry" and to "The Artistic Application of Heraldry." In these days, when crests and coats-of-arms are so largely used, it is necessary that the designer should acquaint himself with the many pitfalls into which he may readily stumble, so that his work may be free from the errors which are so commonly to be found in armorial designs executed in the last century and in the early part of the present one. To this end these lectures may be perused with much profit and advantage.