

*American Studio Talk*

## BOOKS RECEIVED

PICTORIAL COMPOSITION AND THE CRITICAL JUDGMENT OF PICTURES: A Handbook for Students and Lovers of Art (second edition, revised). By H. R. POORE, A.D.A. 8vo. Pages 282. Illustrations 83. New York: The Baker & Taylor Co. 1903.

In a recent issue we had the pleasure of introducing our readers to a volume by Russell Sturgis, entitled, "How to Judge Architecture." The publishers have now brought out, uniform with that excellent work, a second edition of H. R. Poore's "Pictorial Composition and the Critical Judgment of Pictures." The *raison d'être* for this second edition is explained by the author in his second preface; it was found that the references to pictures were not sufficiently clear, and the book needed an appendix to place it upon "a working basis," so to speak. In its present form it seeks to meet the requirements of the student, proceeding from the first precepts of formal and decorative composition into the range of pictorial construction. The treatment adopted divides the book into three parts: I. Pictorial Composition (Scientific Sense in Pictures, Balance, Entrance and Exit, Circular Observation, Angular Composition, The Composition of Units, Groups, Light and Shade, and The Place of Photography in Fine Art); II. The Æsthetics of Composition (Breadth *versus* Detail, Suggestions, Mystery, Simplicity, Reserve, Relief, Finish); III. The Critical Judgment of Pictures (The Man in Art, Specific Qualities and Faults, The Picture Sense, Color, Harmony, Tone Values, Envelopment and Color Perspective, Bias of Judgment, The Living Principle). The illustrations are of as fine quality as could be desired, exceptionally well reproduced and well printed.

WINTER. Pictured by RUDOLF EICKEMEYER, Jr. Introduction by SADAKICHI HARTMANN. Pages 50. New York: Harper & Brothers. \$2.00.

As we turn the pages of this book, we see winter under every aspect, — frost and thaw, storm and sunshine, softly falling snow-flakes, and whirling

drifts. Fifty beautiful illustrations are contained herein, each one revealing to us Nature in her glorious winter garb; sometimes it is a frozen creek or river fast bound in ice, under the cold moonbeams; sometimes wide fields of snow, melting beneath the midday rays of the sun. Farmland, forest, and mountain-region are all portrayed to us, transfigured in their winter garment. Each illustration is accompanied by appropriate verses taken from the writings of those poets who loved the winter season, — Cowper, Emerson, Whittier, and many others.

For every lover of Nature this book will be a source of keen enjoyment, and to one who has spent his winters in the country homes of New England these pictures will recall many happy reminiscences. The "bookmanship" bears the stamp of Mr. R. H. Russell's exquisite taste. The imprint is that of Harper Bros., in whose business Mr. Russell's is now merged.

AMERICAN MASTERS OF SCULPTURE: Being Brief Appreciations of Some American Sculptors and of Some Phases of Sculpture in America. By CHARLES H. CAFFIN, author of "American Masters of Painting." Square 8vo. Pages xvi + 234. Illustrations 32. New York: Doubleday, Page & Co. 1903.

THE HISTORY OF AMERICAN SCULPTURE. By LORADO TAFT, member of the National Sculpture Society. With 12 full-page photogravures and 104 illustrations in the text. 4to. Pages xvi + 544. Illustrations 116. New York: The Macmillan Co. 1903.

"Ars longa est" — a dictum wonderfully realizable when one compares the life and development of any one American field of art with that of the great European nations of the Renaissance. In politics America's diplomacy can no longer plead youth, relatively speaking; for how many European constitutions have been remodelled, and even recreated, within the last fifty years! But, except in a very minor degree, the monuments of a nation's art do not participate in the decay of her politics.