

## Awards in "The Studio" Prize Competitions

land has been so far behind other modern nations in her cultivation of sculpture. "Our ancestors," he says, "were without sculpture traditions. . . . The Pilgrim Fathers were the elder brothers of the men who decapitated the cathedral statuary. . . . This world was to them a vale of tears, and art was a temptation to be strenuously resisted." Dividing his subject into three parts, Mr. Taft deals first with the early beginnings of American sculpture, passing on from them to deal with the time of the Civil War, when, he says, "the ground was prepared for the period which has brought to America a new revelation of the beauty of nature and the possibilities of sculpture, when it reached for the first time the dignity of a national expression, the product of the country and the age which had given it birth." Unfortunately, the examples given by Mr. Taft of the sculpture for which so high a claim is put forth, leave a sense of inadequacy. True, the *Death of the Young Sculptor*, by French, is finely conceived, and the *Shaw Memorial*, by Saint Gaudens, is a noble composition; but the much-lauded Hiram Powers failed lamentably in his rendering of the human figure, and the equally overrated Crawford never recognised the true limitations of his medium. Unbiased critics cannot yet admit that America has a school of sculpture of her own, for the great advance recently made in painting and in etching has not yet been reflected in plastic art. There would, indeed, appear to be a certain want of sympathy in the Anglo-Saxon temperament with that form of expression, for no modern Anglo-Saxon sculptor has yet arisen who can be compared with Auguste Rodin and Meunier. Mr. Taft's book is, however, significant of the fact that his fellow countrymen are feeling after the truth, and it may possibly even be prophetic of a new era to be inaugurated on the other side of the Atlantic.

*Les Habitations à Bon Marché, et un Art nouveau pour le Peuple.* By JEAN LAHOR. (Paris: Laroux.)—M. Jean Lahor is not only a great imaginative poet, but he is also a very earnest and sincere apostle of modern art and its natural, humanitarian and social tendencies. We already owe to him several valuable studies on the character and work of William Morris, and upon the history of modern art in general. He has now devoted himself to the study of a subject still more worthy of the attention of his countrymen. He inaugurates his new work with a careful *résumé* of all that has already been accomplished for the people of England, Belgium, Germany and France, and he then goes on to state what still remains to be

achieved to provide the people with inexpensive, healthy and well-furnished houses. It is with this aim in view that M. Lahor has lately founded an International Society of popular art, which by its exhibitions, its publications and its competitions, will doubtless do much to promote the realisation of his great scheme.

*The Colour-prints of Japan.* By EDWARD F. STRANGE. (London: A. Siegle.) Price 2s. 6d.—An excellent little hand-book, full of useful information to the collector. May we suggest, if another edition be called for, that a list of facsimile signatures be added to the volume? Such a list would add materially to its practical value.

## AWARDS IN "THE STUDIO" PRIZE COMPETITIONS

A L.

DESIGN FOR A DOVE-COT.

IN awarding the prizes for this competition the suitability of designs for their purpose has been especially taken into consideration. In many otherwise good designs, no protection is afforded the birds from rats and other vermin.

The FIRST PRIZE is awarded to *Blues* (A. Horsnell, South Primrose Hill, Chelmsford).

The SECOND PRIZE to *Ogee* (Walter J. Edwards, 25 Freemantle Road, Cotham, Bristol).

Hon. mention: *Kenelm* (F. W. B. Yorke); *Stan* (Stanley F. J. Mobbs); *Leap Year* (R. Barber); *Hamish* (J. Bisset Crockart); *Cigarette* (Gilbert Fraser); *Dragon* (J. H. Vinnear); *Eddisbury* (G. H. Day); *Spes* (L. G. Andrews); *Aperçu* (F. C. Wren).

B XL.

STUDY OF LEAFLESS TREES.

The FIRST PRIZE is awarded to *Pan* (Fred H. Ball, 85 Scotland Road, Carlisle); SECOND PRIZE to *Lino* (C. J. Beese, Hythe View, Thorpe Road, Staines).

Hon. mention is given to: *Bark* (Scott Calder); *Peter* (Peter Brown); *Rajar* (Joseph A. Roll); *Stan* (Stanley F. J. Mobbs); *Alpha* (James Allen Shuffrey); *Olicand* (A. Wildsmith); *Dingle* (Walter Beenasconi).

C XXXVIII.

PHOTOGRAPH ILLUSTRATING PASSAGE FROM A POEM.

The FIRST PRIZE is awarded to *Dolydd* (Miss Agnes B. Warburg, 8 Porchester Terrace, W.) and the SECOND PRIZE to *Lentitia* (Walter G. Batchelor, Radwell House, nr. Baldock, Herts.).

Hon. mention: *Efsie* (Frank Casson); *Holland* (Maj. Jas. M. Eau Maauen, The Hague); *Biyak-Bat* (M. Resines, San Sebastian, Spain); *Bruyère* (Edouard Edelot, Bruxelles).

179