

Reviews

analysis of the contents of the book, introduced at the end under the heading of "Notes."

Lives and Legends of the English Bishops and Kings, Medieval Monks, and other Later Saints. By Mrs. ARTHUR BELL. (London: G. Bell & Sons.) Price 14s.—This volume is the third of "Saints in Christian Art," those previously dealt with being "Lives and Legends of the Evangelists, Apostles, and other Early Saints," and "Lives and Legends of the Great Hermits and Fathers of the Church, with other Contemporary Saints." That the great research necessitated in the writing of these books has been a labour of love is very evident. The history of the Church, as reflected in the lives of its noblest members, can be read here with the pleasure that one associates with only few histories. The narratives are very brightly written, and the characters of the saints well drawn; whilst the various legends are dealt with with a sympathy that will make the book welcome to all those who delight to trace the human emotion and romance that is interwoven with the abstract theology of the Catholic Church, as interpreted in the lives of her saints. The book has successfully become a work of ready historical reference, and at the same time retained the charm of a story-book of a recondite kind. The pictures are especially well chosen, and this is as it should be in a book on the saints in Christian art. They are selected from the whole field of art that has owned its inspiration to be in the teachings of the Church, from Fra Angelico to Ford Madox Brown. The chapter on the First Bishops of Canterbury gives us an excellent history of a period of which the ordinary person is frequently in the dark. As Mrs. Bell points out, few, if any, of the great masters of painting or of sculpture have chosen to represent the early churchmen of Great Britain, or represent scenes from their lives and legends; but, she adds, no account of the saints in connection with art could be considered complete without some reference to the men to whom the cause of Christianity in the West owes so deep a debt of gratitude, and whose influence has left so indelible a mark on every branch of human culture. To their enthusiasm was mainly due the foundation of the great cathedrals, minsters, and abbeys. "Poems of stone," she says, "they may well be called, by many craftsmen of varying temperaments, but all imbued with one desire—the promotion of the glory of God; and all alike content to live and die unknown, if only their work might endure."

How to Judge Architecture. By RUSSELL STURGIS, A.M., Ph.D. (London: Macmillan.) 6s. net.—A noteworthy proof of the great pro-

gress in æsthetic culture that has been made during the last fifty years in America, is the increasing number of books devoted to art subjects recently published there. The new work, with its numerous and excellent illustrations from the pen of the accomplished author of the "Dictionary of Architecture and Building," is a case in point, so thorough is its appreciation of the great buildings of the past and its insight into the true requirements of the future. In his study of early Greek architecture Mr. Sturgis warns his readers not "to look upon the ruins of Greek masterpieces as works of design," or to allow the romantic associations connected with those ruins to enter into their love of the artistic entity of the lost Parthenon, which he says "we have to create out of the air as it were," a fact too often forgotten by teacher and student alike. Equally acute and suggestive are many of the remarks made in later chapters, and the book ends with the laying down of the alas! comparatively new dictum that thought alone can replace lost traditions. In the opinion of this true reformer the words decorative and artistic should be synonymous in architecture, and although unfortunately the architectural treatment of a building, in which decoration is the outcome of structure is still foreign to modern habits, he sees great hope for the future in the erection of such buildings as that of the Insurance Company at St. Paul, Minnesota, and the Roman Catholic Cathedral in London.

Leonardo da Vinci. Edited by MARIE HERZFELD. (Leipzig: Eugen Diederichs.) In paper cover, 8 marks; bound, 10 marks.—In this somewhat forbidding-looking volume, of which an excellent reproduction of Leonardo's portrait of himself is the only illustration, the Italian master is considered as a thinker, an inventor, and a poet, rather than an artist, and every manifestation of his intellectual activity is discussed with German thoroughness. The book will be a storehouse of information for the student; but it will scarcely, it is to be feared, appeal to the English and American public, accustomed to the daintily produced and copiously illustrated monographs of their native lands.

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