

### Reviews and Notices

bathed in a mellow light proceeding from the central figure of the Christ, we had yet one more interpretation of the scene so often painted in so many different ways. His *St. Gudule* and *The Young Mother*, both reminiscent of Holland, are highly decorative in treatment. In *A Thread of Scarlet*, Mr. Hugh H. Breckenridge gave us a most interesting study of reflected rosy light on the figure of a young girl. Among other notable works were Mr. W. McEwen's *Confidences*, Mr. Sergeant Kendall's *Beatrice*, and a landscape by Mr. Redfield called *The Old Elms*. In the display of sculpture, Mr. Charles Grafly's portrait busts of *Dr. Joseph Price* and of *Edwin Swift Clymer*, showed excellent character modelling without losing force in rendering of details. Mr. Frederic G. Roth's wonderfully realistic *Polar Bears* revealed careful observation and patient study of the habits and movements of these animals. E. C.

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*The Alhambra*. By ALBERT F. CALVERT. (London and New York: John Lane.) 42s. net.—Amongst the many deeply interesting relics of their art left behind them in the Peninsula by the Moors the noble Acropolis of Granada, known as the Alhambra or the Red Castle, will ever, in spite of its lamentable state of decay, take first rank, on account of the combined strength and symmetry of its architecture, the exquisite beauty and variety of its ornamentation, and the thrilling memories with which it is associated. Mr. Calvert has a profound knowledge of the Alhambra as it is now and as it was at every stage of its chequered life-story, and he has the gift of imparting that knowledge in an impressive and satisfying manner. True he lays great stress in the Preface to his first edition on the fact that he has given pride of place to the pictorial side of his volume, making his chief appeal to the public by the beauty and variety of the illustrations he has collected, which include nearly 500 reproductions in black-and-white of details of architecture, and over 100 in colour of typical decoration. For all that, however, those who master the letter-press will not have much left to learn, for in every case the writer goes to the very root of the matter. He is not content, for instance, with describing results, he defines causes with remarkable lucidity, as when he sums up the principles that governed Arab decoration, pointing out, for instance, that it arose naturally from the construction, and that the colours used were in every case the primary ones. In dwelling on the inscriptions everywhere abounding in the Alhambra, he emphasises the fact

that they are so harmonious and interweaving that they are never out of place, but present always an unsatiating charm, and he tells how the deciphering of one of them by an Arabic scholar revealed the true purpose of a beautiful niche that had long been supposed to be a mere receptacle for the slippers of worshippers.

*Auguste Rodin*. By FREDERICK LAWTON. (London: T. Fisher Unwin.) 15s. net.—Although it cannot be claimed for the author of this new and richly illustrated work on the great French sculptor, that he has contributed any original criticism to the vast mass of literature on his subject already in circulation—he is too enthusiastic a hero-worshipper for that—his book is a notable one, for he has had the great advantage of the assistance of Rodin himself, who in the course of many conversations supplied him with various details of his career not hitherto made public, and also lent to him a number of private letters and other documents. Stress, strain, and struggle have been from first to last the dominant characteristics of the life of a man who stands almost alone amongst his contemporaries as a realistic exponent of plastic art, and who in spite of the great value of everything from his hand, and the high position he occupies as President of the International Society of Sculptors, Painters, and Gravers, is not even now in what can be called easy circumstances, a fact that, however it may affect the artist himself, greatly adds, of course, to the fascination of Mr. Lawton's narrative, which is full of interest from beginning to end.

*The Cathedrals of England and Wales*. (London: Cassell & Co.) Two vols. 21s. net.—Founded on the well-known compilation of Professor Bumpus, published many years ago under the same title, these two copiously illustrated volumes embody the results of recent research, and include, with complete histories of the older foundations, accounts of the modern cathedrals of Liverpool, Truro, etc. The new editor—whose name, by the way, is not given—lays stress on the fact that respect for past traditions is of comparatively modern growth, pointing out that early English builders "felt no compunction in making away with the Norman work of their predecessors," and adds that "although, out of deference to some great master-builder whose influence survived his death, an unfinished scheme was occasionally continued in accordance with the original conception, the same indifference to earlier work which characterised the creators of the first Pointed style was betrayed by their successors." This would, of course, account for the loss of much that might other-