

Catalogues of the Exhibitions

orderly plan, and the huge amount of really valuable matter and illustrations it holds, we have nothing but praise for the book. The plates, containing close upon two hundred examples, are quite good. The comparison of fret patterns in No. 2, where we see Greek, Indian, Chinese and Japanese frets in juxtaposition, and notice how world-wide is the use of this ornamental motive, may be cited as an instance of the intelligent grasp of the very large subject Mr. Hulme aims to classify. The author has not kept too closely to the bare letter of his theme but has imparted human interest to his technical discourse by various historic anecdotes and side references—such as those to inscriptions on bells—which, if not quite pertinent, make the dry bones live, and seem in themselves a not uninteresting proof of Mr. Hulme's natural tendency as a decorator to clothe bare forms with graceful detail. The book may be safely commended as a volume worth placing among the few really good books on design, and a useful supplement to those already in the field, the more so as it bears reading as a whole, and leaves that comprehensive impression of the growth and development of ornament from pre-historic times to the present, which is so important. Every day we see proof of ignorance in the terribly mixed ornament which debases so much of our commercial design. To be original a man must first be well acquainted with previous efforts, otherwise he is apt to find his invention has been anticipated, and his much-prized originality is merely unconscious plagiarism from past masters.

CATALOGUES RECEIVED.

The Pall Mall Pictures of 1893 deserves more than a passing word of praise here; for in it an attempt has been made to represent a selection of the best black and white work of the year. Owing to the courtesy of the publishers we are enabled to reproduce two of these. The editor deserves the thanks of all interested for his courage in giving formal recognition of the value of much ephemeral illustration which is glanced at and forgotten. This alone would make the issue for 1893 above its fellows. The introduction of a few Salon pictures is a more doubtful innovation. Anything like an adequate selection is of course impossible in the space, and every foreign gallery included means so much less to be devoted to English artists.

Royal Academy Pictures (Black and White Offices) is a wonderful shillingworth. By keeping this year to black ink, in place of the blues, greens, and reds so freely used before, an important artistic advance has been made; the blocks are also better in themselves, and the printing finer than in the first issue. Not the least interesting portions of the book are the "Brief History of the Royal Academy," by C. Lewis Hind, and the portraits, with biographies by R. Jope Slade, of eighty well-known outsiders, which are brightly written, and in

many cases most excellent likenesses both in pictures and words.

Royal Academy Pictures (Cassell & Co.)—This supplement to the *Magazine of Art* is complete in five parts. Throughout the whole work a high average of printing and engraving is maintained. For people who like pictures reproduced from the current Royal Academy, these give just the sort of pictures that such people will like. It is a publication that in every way bears comparison with the fine French publications of popular Salon pictures.

Pictures and Painters of 1893 (George Newnes & Co.), an art supplement of the *Picture Magazine*, is a well-chosen, well-arranged selection of pictures, with a novel feature in the autograph portraits of artists given on the same pages as their works. Its printing, in divers colours and on



FROM A DRAWING BY AUBREY BEARDSLEY
(*Pall Mall Pictures of the Year*)

various tinted papers, cannot be commended. The idea is not particularly novel, and it is a fashion more honoured in the breach than in the observance.

The second catalogue of the *Rose + Croix* (Paris) is not quite so attractive as the first issued. Its preface is very interesting, and may possibly be referred to at greater length in a future number of *THE STUDIO*; but the designs are less decorative and less bizarre than those last year. A certain immaturity in many of the studies, so freely selected, gives the whole book rather the air of a collection of sketches by not quite first-rate old masters. The peculiar symbolic-fantastic art we had looked for is present in small minority only.