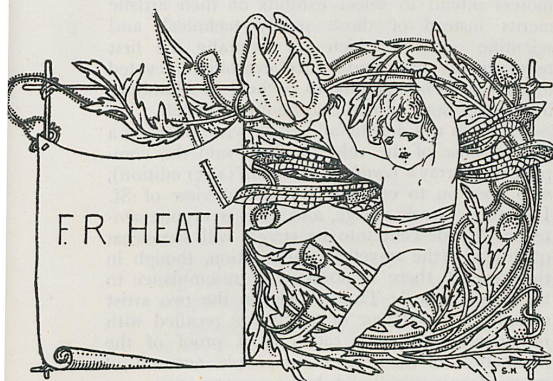


*New Publications*

H. Grevel & Co.)—Speaking of the question of personal beauty, “there must be two factors to form a sound judgment,” says Professor Anderson in his admirable preface, “the innate sense of beauty of

books and music, is self-apparent—that it is also for one inside the fold of art, the name betrays. The peculiarly decorative character of the design renders it a model of a lady’s non-armorial *ex libris*, a species comparatively rare. Although several modern armorial plates proclaim by the “lozenge” arrangement of the arms the fact that they belong to the sex which has more rarely turned to book collecting, even if their owner’s name does not reveal it, one does not often find a “pictorial” one owned by a lady. Indeed, from times of respectable ancients until quite lately, the hobby of book collecting was almost entirely confined to men. Mr. Sidney Heath’s graceful designs are perhaps rather too free from “bookish” allegory to please



A BOOK-PLATE. BY SIDNEY HEATH

line and surface, which perhaps all possess but in very different degree, and a regulated comparative study of the best examples in nature and art.” Professor Brüncke certainly furnishes the essential qualifications for a critic, so far as regards the second factor, in this entirely excellent treatise, which to any one, artist or amateur, technically interested in the beauty of the human figure, has a peculiar charm. It is rare to find exact science set forth in a sympathetic manner, not only true and unprejudiced, but with a sentient delight in the subject discussed. Your specialist may feel the beauty of his theme fully, but he often fails to convey his appreciation of its aesthetic quality to a reader. Not that Dr. Brüncke is one given to fine writing or to sentiment—his language is frank and his narrative terse and clear; yet all the time you feel it is the artist, not the mere anatomist, who is speaking. The illustrations have a similar charm, practical and illuminative as diagrams, they are also graceful, as befits their subjects. Remembering the dry-as-dust treatises on the one hand, and the ultra-rhapsodical handbooks on the other, it is with a very clear conscience we can recommend this invaluable book to all who paint, or would be critically well informed upon the work of others; for to know and appreciate the beauty of the figure should be the first effort of every artist, whether a figure painter or a maker of ornaments.

Again we are enabled, by the courtesy of the designers, to include some new book-plates, which even less than usual need any interpretation. That Mr. R. Anning Bell’s plate is for a lover of

the ultra-orthodox, but as charmingly wrought labels which do not fall under any accepted classification, they are a new departure.



A BOOK-PLATE. BY R. ANNING BELL