

Reviews

have been purely imitative, and Carlos Haes, master of so many modern Spanish painters, was a Belgian and not a Spaniard. Muñoz Degrain has now taken Haes' place in the Central Art School, and more original, poetical, though more visionary and less thorough than his foregoer, his healthy educational ideas have stimulated Spanish landscape painting.

From the works exhibited in the "Círculo de Bellas Artes," the optimist would find in the tiny oil paintings of old-time cities under a glaring noon-day sun, by Señor Cuervo, in the tranquil yet sparkling sea pieces by Bertuchi, in the delicious paintings by Labrada and Martínez Jerez, much that is promising, and the nucleus of a national school of landscape painters. Nevertheless, the wanton use of violets and bright yellows, the absence of all attempt at drawing or artistic composition, in youths whose eyes can scarcely yet be familiar with the hidden tints of nature demand a word of caution from the critic.

C. H.

REVIEWS.

Masterpieces of the National Gallery. With a Preface by Dr. KARL VOLL. (London and Munich: Hanfstaengl.) 12s. net.—The preface to this excellent collection of reproductions of masterpieces in the National Gallery will be found to contain much that is interesting and instructive, as well as a good deal that is surprising. Englishmen will probably demur to the learned doctor's assertions that Raphael is inadequately represented, and that the *Vièrge aux Rochers* is wrongly attributed to Leonardo da Vinci. On the other hand, it is pleasant to note that the English appreciation of Botticelli is recognised, but it seems strange that in referring to Moroni's *Portrait of a Gentleman* and Holbein's *Ambassadors* no reference should have been made to the way in which these two beautiful pictures have been injured by restoration since their acquisition by the Trustees. These slight blemishes do not, however, detract from the value of the book as a whole, which will be found a great acquisition by those who are unable to see the originals in London. The 222 examples given are all fairly representative, though it seems a pity that Boucher's vulgar *Pan and Syrinx* and the commonplace portrait by Eastlake were not replaced by a Crome and a George Morland. It would also have been better to give the sizes of the pictures, for at present there is nothing to show that there is any difference in dimension between

the small *Peace of Minster*, which Sir Richard Wallace carried under his arm when he took it to its new home, and the gigantic equestrian *Portrait of Charles I.* by Van Dyck.

Egypt painted and described. By TALBOT KELLEY. (London: A. & C. Black.) 20s. net.—Keenly susceptible to the indefinable glamour that, to use his own expression, "invests Egypt with a magnetic attraction, which draws men thither and renders the country a mine of inexhaustible pictorial wealth," the well-known artist Mr. Talbot Kelley has, in this charming volume, brought much of that wealth within reach of those who are prevented from yielding in person to the compelling power of the land of the Sphynx and the Pyramids. The delightful water-colour drawings of Mr. Kelley, catch in each case the spirit of the scene depicted, reflecting with felicity the vivid contrasts of colour, blended by the transfiguring effect of the soft and luminous atmosphere and the brilliant sunshine, into one harmonious whole. The fascinating beauty of the illustrations must not, however, lead the reader to be content with merely skimming the pages they illuminate; for the author uses his pen as skilfully as his brush, and his descriptions of the magic land bring out very forcibly the general peculiarities setting it apart from every other country; whilst the local characteristics of the different districts and their inhabitants are touched off with an equally unerring hand.

Art and its Producers, and the Arts and Crafts of To-day. By WILLIAM MORRIS. (London: Longmans, Green & Co.)—This beautifully printed volume consists of two lectures delivered before the National Society for the Advancement of Art. In both lectures the keynote is sincerity, and the moral the teacher is most anxious to enforce is the absolute necessity, if good work is to be produced, that all pretence should be eschewed. As is well known, Mr. Morris looked upon art as a means to lighten and beautify labour, and he here draws a striking parallel between the applied arts and the satisfying of hunger, urging his hearers "to follow Nature's example and strive to make the useful ware they produce pleasant, just as Nature makes pleasant the exercise of the necessary functions of sentient beings." He concludes the lecture on the "Arts and Crafts" with an eloquent appeal to all craftsmen to be good workmen; declaring "that this will give them real sympathy with all that is worth doing in art, and make them free of the great corporation of creative force" which it was the chief aim of his own life to promote.

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