

## Reviews and Notices

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*The Nature Poems of George Meredith.* With Photogravure Illustrations by WILLIAM HYDE. (London: Constable & Co.) 12s. 6d. net.—The outcome of a deep sympathy with Nature, the beautiful poems collected in this attractive volume are a fresh revelation of their author's versatility, and will appeal even to the few who are unable to appreciate the virile style of the great novelist's prose works. Specially fine are the "Love in the Valley," in which tears and mirth, sorrow and joy, are so closely interwoven that the strands are indivisible, and the "Hymn to Colour, the Soul's Bridegroom"; and on a less exalted plane, the "Orchard and the Heath" and the "South-Wester," with its vivid realization of the "life in orb, and brook, and tree, and cloud." In Mr. Hyde, George Meredith has found a true kindred spirit, who looks at Nature from the same standpoint as himself, and has caught the very inner meaning of the poem selected for interpretation. The *Winter Heavens*, with the dark trees standing out against the night-sky; the *Lovely are the Curves of the White Owl Sweeping*, with the bird of gloom hovering in the foreground and the light shining between the tree-trunks in the distance; the *Frosted Night*, with its delicate effects of hoar-frost, and, above all, the *Hymn to Colour*, a perfect *tour de force* with its faithful translation into black and white of tone values, are more than supplements to a delightful text—they are original works of art, each with its own claim to recognition.

*La Peinture Anglaise de ses Origines à nos Jours.* By Armand Dayot, Inspecteur Général des Beaux-Arts. (Paris: Lucien Laveur.) 50f.—This masterly survey of British art, from the pen of a distinguished French authority, reaches us at an opportune moment, when the art of both countries can be seen in juxtaposition at the important assemblage of works gathered together at Shepherd's Bush. It is another proof, too, that the *entente* which exists between the two countries in their political and social relations is no less cordial in their artistic relations. M. Dayot is a warm admirer of British art, and few foreigners can boast of so intimate a knowledge of it as he possesses. At the same time he tempers his praise with criticism. Thus, in regard to the influence of Constable on the French landscape school of 1830, while he readily admits that it was far-reaching, he feels it necessary to point out that before Constable there existed "les Joseph Vernet, les Moreau, les Hubert Robert,

les Gainsborough," and that "ce fut du berceau artificiellement fleuri du XVIII<sup>e</sup> siècle que naquirent les grandes écoles paysagistes françaises et anglaises du XIX<sup>e</sup> siècle caractérisées par l'amour de la vérité." So, too, with regard to Turner, though M. Dayot holds him to be great among the greatest of painters, he considers that Ruskin's "dithyrambes sont trop souvent empreints de la plus criante injustice." The work consists of two parts; the first dealing with British art under the respective heads of portraiture, painters of *genre* and historic subjects, and landscape, seascape and animal painters, from the days of Hogarth and Reynolds, the true founders of the British School, to the advent of the pre-Raphaelites. The second division contains some very interesting and luminous chapters on pre-Raphaelitism and succeeding phases of modern British art; another on the Glasgow School—the product, as the author remarks, of diverse influences, one of them emanating from Barbizon; and this is followed by an admirable survey of the history of water-colour painting. The concluding chapter is devoted to the humorous draughtsmen from Hogarth down to the present day. Besides some two dozen photogravure plates after notable pictures, the book contains some three hundred excellent half-tone illustrations.

A new translation of Dr. Burckhardt's *Cicerone* has been made by Mrs. A. H. Clough and published by Mr. Werner Laurie at 6s. net. The book was first published more than fifty years ago, and that it should still hold its place among the ever-increasing number of volumes dealing with the same subject as the only work which successfully combines the guide-book with an historical *résumé* of art in Italy, fully justifies its present re-issue. Mrs. Clough's translation has an additional value in that it contains, besides sixteen illustrations in half-tone, an excellent index, with references to places and painters.

A good start has been made by *The Neolith*, the new quarterly which has been brought out under the direction of Mrs. Hubert Bland (E. Nesbit) and Messrs. Graily Hewitt, F. E. Jackson and Spencer Pryse, as an exposition of the possibilities of lithography. Two numbers have already appeared, each with an entertaining budget of literary matter from well-known writers, and a series of interesting drawings by equally well-known artists. The entire magazine is printed direct from the stone, the letterpress being written by Mr. Graily Hewitt and his assistants. The annual subscription to *The Neolith* is one pound; single numbers 7s. 6d. each. It is published at Royalty Chambers, Soho.