

Reviews and Notices

well planned, and every possible facility is provided for careful study. A special feature of the celebrations was the exhibition of work by eminent artists who studied formerly at the School, or who have been identified with its work, including Sir James Guthrie, E. A. Walton, John Lavery, E. A. Hornel, Alfred East, George Henry, R. M. S. Coventry, D. Y. Cameron, and others. J. T.

EDINBURGH.—The first exhibition of students' work in connection with the Edinburgh College of Art, held in the galleries of the Royal Scottish Academy during the latter days of December, was an interesting display of the varied activities of the College. There are now 800 students attending the College, of which Mr. Morley Fletcher is the Director, a number which to all appearance will be further augmented when the College building is completed and the institution is in full working order. Meantime, the space available not being sufficient, work is carried on under many disadvantages. In time these will disappear and the College be one of the most completely equipped in the United Kingdom.

The North Room of the Academy galleries was fully occupied by the work of the sculpture section conducted under the superintendence of Mr. Percy Portsmouth, A.R.S.A. Here there was evidence that the relation of Sculpture to Architecture had been kept prominently in view, and many fine examples of ornament in the shape of clay sketches were shown, both as transcripts of plant or animal forms and where these were used as a basis for decorative design. One or two of the studies of the nude figure were very promising. The Great Room was crowded with the display of the section of Architecture, which is under the direction of Mr. John Watson, F.R.I.B.A. The exhibits included the drawings of the Edinburgh student who won the Pugin scholarship prize in 1908, and who had studied at the Architectural classes taken over by the College.

The Second Gallery was appropriated to the section of design supervised by Mr. William S. Black. This department of the College is the least complete, but there were many good specimens of elementary design, coloured designs for embroidery and stained glass, furniture drawings and studies in illumination and historic ornament. The remaining two rooms were occupied by the work of the students in the Drawing and Painting section, under the charge of Mr. Robert Burns, A.R.S.A.

Noteworthy were the many beautiful studies of still-life in groups of pottery and fruit, showing skilful arrangement and good colour. The life-class work showed a high average attainment both as to drawing, colour and tone, and altogether the exhibition as a display of purely class work was most encouraging and satisfactory. A. E.

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Gainsborough. By MORTIMER MENPES. Text by JAMES GREIG, R.B.A. (London: A. and C. Black.) £3 3s. net. The illustrations in colour, after the original paintings of Gainsborough, produced under the personal superintendence of Mr. Mortimer Menpes, by the process with which his name is associated, are of course the primary *raison d'être* of the sumptuous volume on the great 18th century master, which was one of the finest gift books of the recent season. It will at once be admitted that they fully justify yet another addition to the copious literature on the same subject already in circulation, for although they fail, as all their predecessors have done, to render adequately the distinctive brush work of the Suffolk master, they are certainly the most satisfactory renderings of many of his paintings which have hitherto appeared. The reproductions of the earlier portraits in which the artist's peculiarities of technique are far less pronounced than in his later canvases, especially those of the *Parish Clerk* and one or two of the Bath portraits, are, but for the shiny surface practically fac-similes in miniature of the originals and the *Musidora*, *The Blue Boy*, *The Honble. Mrs. Graham*, are also remarkably fine interpretations. In his letterpress Mr. Greig shows himself thoroughly familiar with and quotes largely from the standard works on Gainsborough already in circulation, including those by Mrs. Arthur Bell and Sir Walter Armstrong, against the latter of whom by the way he displays a strange animus, never letting slip an opportunity of questioning his statements; but except for a certain amount of original criticism always valuable from an artist, he adds scarcely anything that has not already been published, and he has not even attempted to give a complete list of Gainsborough's works, contenting himself with a list of the paintings and drawings not mentioned by Sir Walter Armstrong and of those that have been sold by auction since his book appeared.

Roadscreens and Roadlofts. By FREDERICK BLIGH BOND, F.R.I.B.A., and Rev. DOM BEDE CAMM, O.S.B. (London: Sir Isaac Pitman &

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