

Reviews

REVIEWS.

The Western Front. Drawings by MUIRHEAD BONE. Vol. ii. With Text by C. E. MONTAGUE. (London: "Country Life," Ltd.) 15s. net.—This new volume comprises the second five of the serial parts that have been issued month by month, and, with its hundred reproductions and letterpress by Capt. Montague of the Headquarters Staff, is not at all inferior in interest to the first volume—on the contrary, as the drawings include, besides those which depict scenes with the armies in the field, a number in which the activities of our naval forces are shown and also a series of shipyard scenes, this volume is in point of variety even more interesting. Again one is impressed by the range and expressiveness of Mr. Bone's art; whether the scene before him is a building, village in a state of chaos and ruin, or a view of a big city like Rouen happily untouched by the ravages of war, whether it is a broad expanse of water with destroyers or other war craft afloat, or a scene between decks on board a battle-cruiser, or whether it is an intricate maze of machinery in a shipyard—and it is here, perhaps, that we see the artist in his most characteristic vein—his eye and hand are always equal to the occasion. It has been objected that his drawings do not show us "war as it is," and it is true that those in search of the cruder horrors of war will be disappointed, but, as Capt. Montague remarks in his introduction, where he deals especially with this question, the best of his merits is "to have disengaged from among this war's circumstances of horror and suffering our Army's essential forces of generous ardour and indestructible will." It should be mentioned that there is a large folio édition de luxe in which the drawings are reproduced on a much larger scale than in the two volumes of the popular edition, but in this, no less than in the other, the quality of the reproductions merits the highest praise.

English Church Woodwork: A Study in Craftsmanship during the Mediæval Period, A.D. 1250-1550. By F. E. HOWARD and F. H. CROSSLEY. (London: B. T. Batsford, Ltd.) 30s. net.—On account of its illustrations alone this volume is sure of a cordial welcome from students of the ancient crafts of England, as well as the modern craftsman, who has here placed within his reach a rich storehouse of

material which cannot fail to excite his admiration. Nearly four hundred of the illustrations are from photographs, selected from several thousands accumulated by Mr. Crossley as the result of his visits to churches in all parts of the country during a period of more than twenty years, and there are, in addition, some hundred and fifty measured drawings, made chiefly by him and his colleague, Mr. Howard. Grouped together in various categories according to their function and use as part of the structure or decorative adjuncts of the church, or as movable fittings, the examples illustrated proclaim the beauty and diversity of the heritage which the ancient worker in wood has bequeathed to us—a heritage which, in spite of the many deductions that have ensued from one or other cause in the meantime, is still far from being meagre in quantity. As just hinted, the material is dealt with according to a functional classification and not topographically, but detailed indexes facilitate speedy reference to the local sources from which it has been drawn, and in this connexion it is to be noted that the churches of East Anglia, Devon, and Somerset have contributed a large proportion. In the letterpress, for which, as for the general plan of the book, Mr. Howard is responsible, local characteristics are fully dealt with and emphasized, and this is one of the features of the book which make it particularly valuable to the craftsman of the present day, for as pointed out, many of the incongruities which are to be found in the later woodwork of numerous churches are due to ignorance of the peculiarities which distinguished the craftsmanship of one part of the country from that of another. And among other topics in Mr. Howard's erudite dissertation which the worker of to-day will find of interest is the application of colour to woodwork in the mediæval period covered by the volume, of which there are still extant some fine examples.

We have received from Messrs. Ken Hoshino and Co., print publishers of Tokyo, through their London office in Chancery Lane, some specimens of the Japanese colour prints published by them. These prints comprise a wide range of subjects; they are all hand-printed from wood-blocks on Japanese paper, and the prices are very moderate. Suitably framed they are admirably adapted for decorative purposes.

75