

Pottery Decoration under the Glaze. By M. Louise McLaughlin. [Robert Clarke & Co. \$1.00.]

Charcoal Drawing Without a Master. Tr. from the French of Karl Robert by Elizabeth H. Appleton. [Robert Clarke & Co. \$1.00.]

Instructions in the Art of Modeling in Clay. By A. L. Vago. [Robert Clarke & Co. \$1.00.]

Lectures on Art. By Henry Weekes, R.A. [London: Bickers & Son.]

Sir Joshua Reynolds. By F. S. Pulling. [Scribner & Welford. \$1.25.]

Sir Edwin Landseer. By Frederick G. Stevens. [Scribner & Welford. \$1.25.]

Handbook of Pottery and Porcelain. By Horder M. Westropp. [R. Worthington. \$1.50.]

It is less than a hundred years' time since the first log cabins of the village of Cincinnati were planted by the Ohio River. The city which has grown out of that village stands to-day the eighth in rank among American cities, measured by population, and as a center of art culture it bids fair to take the lead of its most formidable rivals. Already it has been endowed with a college of music which in its equipments and in its zeal is without an equal in the country; and as we write, a single citizen's munificent subscription of \$150,000 is being rapidly pushed up by others to \$300,000, for the establishment of an art museum. The carving school at Cincinnati has already made a national reputation, and the art publications which are beginning to issue from its presses—notably that of Robert Clarke & Co.—are fast assuming the proportions of a literature.

Miss McLaughlin, whose manual of *Pottery Decoration under the Glaze* stands at the head of our present list, has become widely known by her previous work on *China Painting*, which, we notice, has already reached its ninth thousand. Like that, this is a record of actual experience. In 1877 Miss McLaughlin mastered the secret of the famous Haviland or Limoges faience, which awakened so much interest at the Centennial; and in these pages, with minute detail, she expounds the process as perfected by her after nearly three years of patient experiment. Without going into particulars which would take too much of our space, we will merely say that pottery can be decorated in three ways: *over the glaze*; *with the glaze*, as in the case of majolica; and *under the glaze*, which latter is the process here set forth by Miss McLaughlin. Work of this description, when well done, presents the appearance of a fine oil painting, to which a brilliant glaze has been applied; the glaze not only fixing the colors, but giving them a force and beauty which can be acquired in no other way. The secret of the process consists not in the body of the ware, nor in the glaze, as was at first supposed, but in the combining of the paints with certain colored clays, which serve to produce a thick *impasto* in the picture. Miss McLaughlin's instructions are so full and clear that no one with her taste and talent should fail of attaining her results; and the book itself, with its dainty vignettes and richly illuminated cover, is a thing of beauty.

Charcoal drawing is becoming a favorite method with artists, because of its ease and rapidity not only, but also of the striking effects of light and shade which it is capable of producing, and of its strength as a treatment for out-of-door subjects. Karl Robert's *Charcoal Drawing with-*

out a Master is true to its title, being simple and clear enough for the uses of the beginner. It gives full directions as to both the materials and their use.

A precisely similar duty is performed by Mr. Vago's *Modeling in Clay*, to which are added a few pages of instruction in modeling in foliage for pottery and architectural decoration. While we are on this subject, we will remark that there is no better way of occupying children who have some taste and patience than to equip them with such a book as this, or the foregoing, and with the inexpensive materials corresponding, and set them at work.

In Mr. Weekes's *Lectures on Art* we pass from American to English publications, and reach a large and sumptuous volume, concerned strictly with the science and philosophy of its subject, and addressed exclusively to professional art students of an advanced rank. Mr. Weekes was an English sculptor of distinction, who fought his way upward from obscurity to be the assistant, and finally the successor, of the great Chantrey; and who died three years since, leaving behind him many noble works and an enviable personal and professional reputation. The present volume, which is designed in some sense as a memorial, consists, incidentally, of a brief sketch of him, and, mainly, of eighteen of his lectures delivered at the Royal Academy, in which he was Professor of Sculpture after 1869. These lectures begin with the ideal aspects of art—beauty, taste, style, etc.; touch on such practical points as color in sculpture, and the secrets of portraiture; and go somewhat largely into the early history of sculpture. There are also three lectures on Sir Joshua Reynolds, one on Chantrey, Behnes, and Gibson. Mr. Weekes was a thorough scholar in his art, as well as a refined and skillful workman. His specialty was the portrait bust; and so marked was his early talent in this direction that Chantrey, at his death in 1841, made a special request that he should finish his works. He executed marble statues of the Queen, of the Marquis of Wellesley, of Lord Bacon, and of a great number of other personages, historic or living at the time. Photographs of eight of his works illustrate the book, and they certainly give a fine impression of the strength and delicacy of his style. Weekes's first production is thought by many to be his monument to Shelley and Mary Wollstonecroft, at Christ Church, Hampshire. He was an intense admirer of that poet, and, says his biographer, threw his whole soul into the subject. He was also the author of the group entitled "Manufactures" in the Albert Memorial. His character was lofty and his life interesting. His lectures have positive value for all studious lovers of art, and interest for every thoughtful reader.

The lives of *Reynolds* and *Landseer* are two volumes in the current English series of "Illustrated Biographies of the Great Artists." The first is confessedly a compilation from existing authorities—chiefly the *Life and Times* by Leslie and Taylor; the second is distinguished, and made really valuable, by minute critical descriptions of Landseer's works, though in this it is not exhaustive.

We have only room to say of Westropp's *Handbook of Pottery and Porcelain* that it is a very good one; brief, well arranged, and sufficiently comprehensive to answer the purposes of a primer. Its form is that of a historical

study, and it is provided with a partial list of manufacturers' marks.