

BIBLIOGRAPHIES OF YOUNGER REPUTATIONS

BY LENOX ASTOR

III—WILLIAM FRENDE DE MORGAN

When a young writer suddenly achieves a wide popularity, few people are likely to realise how much steady and, in many cases, good work lies behind his success. This is especially true of British authors, who often are unknown in this country until they have a dozen or more volumes to their credit in England. These older volumes are eventually reprinted here, and the public is half the time unaware that they are not new works. In order to furnish a means of ready reference, especially for readers who wish to make a further study of authors just coming in prominence, THE BOOKMAN is publishing a series of brief bibliographies, covering the published works of these younger authors, biographical and critical works about them, as well as a selection of reviews of their books, intended to be suggestive rather than exhaustive.

I. PUBLISHED VOLUMES, WITH REVIEWS

Joseph Vance, London: Heinemann, 1906; New York: Henry Holt, 1906. Reviewed: Academy 71, 112; Athenæum '06, 2, 97; Bookman (Mary Moss) 24, 277; Cur. Lit. 42, 344; Dial (W. M. Payne) 42, 13; Independent 61, 1161; Nation 83, 287; N. Y. Times 11, 620 and 12, 395; North Amer. Rev. (O. H. Dunbar) 183, 1187; Outlook 84, 582 and 711; Putnam's 3, 112; Sat. Rev. 102, 117; Spectator 97, 172.

Alice-for-Short. London: Heinemann, 1907; New York: Henry Holt, 1907. Reviewed: Academy 73, 658; Athenæum '97, 2, 10; Bookman (Mary Moss) 25, 519; Dial (W. M. Payne) 42, 375; Independent 63, 397 and 1228; Lit. Digest 35, 272; Nation 84, 522; N. Y. Times 12, 363 and 380; North Amer. Rev. (O. H. Dunbar) 186, 449; Outlook 86, 475; Putnam's 3, 112; Sat. Rev. 104, 54; Spectator 99, 96.

Somehow Good. London: Heinemann, 1908; New York: Henry Holt, 1908. Reviewed: Athenæum '08, 1, 252; Bookman (H. W. Boynton) 27, 176; Dial (W. M. Payne) 44, 132; Independent 64, 369; Nation (N. Y.) 86, 152; N. Y. Times 13, 67 and 337; Outlook 38, 511; Putnam's (E. L. Cary) 4, 617; Rev. of Rev. 37, 767; Sat. Rev. 105, 241; Spectator 110, 230.

It Never Can Happen Again. London: Heinemann, 1909; New York: Henry Holt, 1909. Reviewed: Athenæum '09, 2, 691; Dial (W. M. Payne) 47, 384; Nation (London) 6, 414;

Nation (N. Y.) 89, 532; N. Y. Times 14, 779; Outlook 93, 829; Spectator 103, 953.

An Affair of Dishonor. London: Heinemann, 1910; New York: Henry Holt, 1910. Reviewed: Athenæum '10, 2, 415; Bookman 32, 432; Dial (W. M. Payne) 49, 286; Independent 69, 1217; Nation (N. Y.) 91, 264; N. Y. Times 15, 520; Outlook 96, 331; Sat. Rev. 110, 364; Spectator 105, 804.

A Likely Story. London: Heinemann, 1911; New York: Henry Holt, 1911. Reviewed: Athenæum '11, 2, 621.

II. CRITICAL ARTICLES, APPRECIATIONS, ETC.

Adcock, A. St. John, "William de Morgan," Bookman (London), 38, 195.

Boynton, H. W., "The Literary Work of de Morgan," Nation (N. Y.), 89, 532.

Cecil, Eleanor, article based on *Somehow Good*, Liv. Age, 257, 567 (reprinted from Cornhill Magazine).

Hardin, C. P., "A letter to William de Morgan," Atlantic, 106, 249.

Harris, S. W., "A Master Novelist," Rev. of Rev. 42, 252.

Living Age, "The Victorian English in Joseph Vance," 255, 811.

Lucas, E. V., "William de Morgan, Artist, Potter and Novelist," Outlook 90, 711.

Outlook, "De Morgan's Confession," 96, 375.

Phelps, W. L., "William de Morgan," in Essays on Modern Novelists, New York: 1910.

Sparrow, W. S., "William de Morgan and his Pottery," Studio (London) 17, 222.

Stoker, Bram, "William de Morgan's Habits of Work," World's Work 16, 10337.

THE BOOKMAN'S TABLE

ILLUMINATED MANUSCRIPTS. By J. A. Herbert. The Connoisseurs Library. Illustrated. New York: G. P. Putnam's Sons. 1911.

Mr. Herbert, the author of this admirable handbook, is a member of the staff of the department of manuscripts in the British Museum, and draws largely upon the resources of that institution for examples to illustrate his account of the historical development of the art of illumination. There are fifty-one plates showing typical specimens and about half of these are from the British Museum collection, which is extraordinarily rich in such noble and fascinating monuments of the past, possessing among others, the Breviary of John the Fearless, Duke of Burgundy, 1404-9, the Psalter of Melissenda, Queen of Jerusalem, 1131-44, the Lidisfarne Gospels, or Durham Book, one of the great productions of the Celtic school, assigned to about the year 700, and a delightful surgical treatise by Roger of Parma, belonging to the thirteenth century, in which sundry operations are depicted with surprising science and vivacity.

Mr. Herbert begins his survey with the illuminated manuscripts that survive from the classical period. There are three of these, the two Virgils in the Vatican, and the Iliad at Milan, no one of which can be assigned to an earlier date than the fourth century, although it is known from one of Martial's epigrams that the art of miniature-making on vellum was practised long before this. Early Christian illumination was originally derived from classical models and continued the ancient traditions, until this was displaced by the Byzantine style, with its purely symbolical and decorative ideals, and its rigid formalism. The latter style became fixed about the end of the ninth century. Meanwhile, under quite other influences that some critics have characterised rather fancifully as Egyptian, a distinct school, destined to have considerable effect upon later schools far distant in place and time, grew up in Christian Ireland.

The method and motives of Celtic ornamentation are sufficiently familiar to-day through their popular revival in all the decorative arts. They made a similar appeal in the Dark Ages, when they were adopted by scribes and illuminators in Switzerland and in Italy. The Carolingian School shows an attempt to renew the classical tradition, but achieved, for the most part, a strange composite. Thereafter

the art of illumination shows a tendency to break into national schools, and Mr. Herbert traces the diverse developments in each, through all their complicated inter-relations, with a skilful hand. In England and Germany the growth of the art was far more continuous than in France, where, after the decline of the Carolingian School, illumination sank into complete decadence until, at the beginning of the thirteenth century, it emerged once more, and began to achieve splendid masterpieces in the Gothic spirit.

This spirit, which, at the same time, supplanted the heavier and broader method of the Romanesque in England, was characterised by its attention to detail, and by its delicate grace and refinement. Gothic illumination "at its best," says Mr. Herbert, "is, indeed, the most perfect realization of the aims and ideals proper to the miniaturist's art." Certainly, there were great artists among the miniaturists of the thirteenth, fourteenth and fifteenth centuries, and there is a multitude of exquisite little masterpieces in the Books of Hours and other devotional works which they produced in the cloistered quietude of their monastic scriptoria. English illumination comes to an abrupt termination about the middle of the fourteenth century owing, perhaps, to the ravages of the black death; and although it had intermittent revivals for a time, it never recovered its early vitality. In France and in Italy, however, the tradition continued well into the Renaissance, and did not die out until well after the introduction of printed books.

Studying the beautiful pages which Mr. Herbert has so lavishly supplied by way of illustration, one cannot avoid a slight feeling of resentment at the utilitarian spirit which, with the invention of movable types, destroyed forever this lovely art, and can sympathise to a certain extent with William Morris, who, even during the first enthusiasm of his printing experiments, thought, regretfully, as he superintended the working of his press with its sticky rollers, of the mediæval scribe with his clear colours and his clean vellum sheets.

THE NEW ITALY. A Discussion of Its Present Political and Social Conditions. Translated from "La Terza Italia: Lettere di un Yanke" of Federico Garlanda. Professor in the Royal University of Rome, by M. F. Wood. New York: G. P. Putnam's Sons. 1911.

This curious and interesting book has a story concerning its origin and form which certainly