

able none the less to flash lightning. His nose was Roman and exceedingly well chiseled; his cheeks ruddy and sunburnt; his mouth firm and full of meaning; and his chin covered with a beard of comely brown. The remarkable character of his face was the contrast between its sterner and its gentler moods. . . . Hearty laughter [made in him] a complete metamorphosis. His blue eyes then danced and his countenance rippled with a glee and *abandon* literally infantile. . . . Had there been a painter with genius subtle enough to fix upon his canvas, side by side, the spirit of the countenance with which he caught the sudden jest of a child romping on his knees, and that with which, in the crisis of battle, he gave his generals the sharp and strident command, 'Sweep the field with the bayonet!' he would have accomplished a miracle of art which the spectator could scarcely credit as true to nature."

Jackson's military reputation has been appraised by no less an authority than Lord Roberts. "America produced some magnificent soldiers in those four years," said Roberts once to Irvin S. Cobb, "and the greatest of them, to my way of thinking, was 'Stonewall' Jackson. Jackson was one of the greatest natural military geniuses the world ever saw. I will go even further than that—as a campaigner in the field he never had a superior. In some respects I doubt whether he ever had an equal." Some one mentioned to Roberts that it had been said of Jackson that in the latter days of his life he read only two books: the Bible and the campaigns of Napoleon. "Not so bad a choice, if a man had to confine his library to two books," said Lord Roberts, "an admirable choice for a soldier, at any rate. Any soldier might learn much by studying the campaigns of Napoleon, and Napoleon might have learned a good deal, too, by studying the campaigns of Jackson, had the order of the times in which the two men lived been reversed."

#### A BOOK ONCE FAMOUS, NOW REVIVED

Smith, John Thomas. *Nollekens and His Times, and Memoirs of Contemporary Artists from the Time of Roubilliac, Hogarth, and Reynolds to That of Fuseli, Flaxman, and Blake.* Edited and annotated by Wilfred Whitten, with eighty-five illustrations. 2 vols., 8vo., xl+382, 423 pages. London and New York: John Lane Company. \$7.50. Postage, 28 cents.

Joseph Nollekens, portrait-sculptor (and antiquarian), was born August 11, 1737, and died April 23, 1823, having amassed a fortune of two hundred thousand pounds. His biographer and long-time friend was born in 1766 and died in 1833. The book was first published in 1828, and a second edition was issued in 1829. Since then the work has been as forgotten as was "Woolman's Journal" until rediscovered to form part of a "five-foot shelf." Yet in its first days it was conceded a noteworthy eminence as "the most candid biography in the English language."

The sculptor created busts of some of the most noted men of his day—Laurence Sterne, David Garrick, Dr. Johnson, Charles James Fox, and William Pitt. He also was the maker of a number of ideal works in marble, e.g., "Venus Removing Her Sandal," and "Venus Chiding Cupid." Smith, his biographer, was the son of one of Nollekens's assistants, and himself for a time a pupil, tho his taste ran to prints rather than marble, and he subsequently became keeper of prints and drawings in the British Museum. He was a close associate of the sculptor all his life, and the latter promised to remember him handsomely



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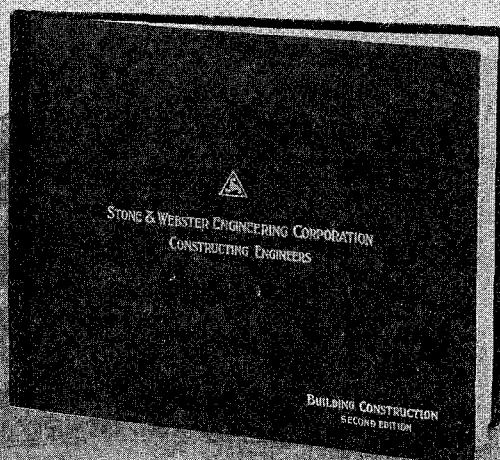


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in his will. But increasing miserliness or forgetfulness in the sculptor disappointed this expectation, and it is understood that chagrin and revenge prompted this "most candid biography."

Curiously, the work receives its principal value not from its subject—Nollekens is now almost forgotten—but for its digression from that subject. It may be characterized as "inconsequent and discursive," since it leaves its theme at the slightest suggestion, wandering off into narrative or anecdote concerning the noted or the ordinary personages of the day, and into description of localities, houses, and institutions about which some theme clung or at which some interesting incident of note had occurred. It is an antiquarian's chatty chronicle of "things picked up" from Nollekens or by his own curious bent for gossip, or of information gained from the many persons with whom he talked and walked in London's streets or suburbs.

This last is the book's interest for to-day. And service to the antiquarian interested in "Old London" and in the Europe of that age is uniquely rendered by the rich foot-notes of the editor, involving much patient research, which make of the two volumes almost a cyclopedia of personal history of those times in so far as the careers of those named in any way, even the most remote, touched or influenced the capital of Great Britain. The supplementary biographies of artists contemporary with Nollekens have also this chatty value, while of the illustrations one can say no less than that they are "brilliantly illustrative."

## FRENCH HISTORY

**Strylenski, Casimir. The Eighteenth Century in France.** Translated from the French by H. N. Dickinson. Cloth, pp. 345. New York: G. P. Putnam's Sons. \$2.50 net. Postage, 17 cents.

**Madelin, Louis. The French Revolution.** Translated from the French. Cloth, pp. 662. New York: G. P. Putnam's Sons. \$2.50 net. Postage, 17 cents.

There is an instinctive fascination, a unique *qui vive*, characteristic of French history-writing which is generally lacking in historical works in other tongues. Few English, American, or German historians possess, to the same degree as the French, the happy faculty of being literal without sacrificing literary value. To use language not simply for the purpose of stating facts clearly, but also to make those facts vivid, is an art greatly needing cultivation among history-writers and, indeed, in the field of science generally. Both of the volumes before us are examples of French success in that art, for the translators have been able to do their work faithfully without greatly disturbing the original "tang" of the author.

These volumes are published in the series entitled "The National History of France," of which one has already been issued, Louis Batiffol's "The Century of the Renaissance in France." Three more are projected by the editor of the series, F. Funck-Brentano, each volume being written by an expert in the particular period it describes, and each being a unit in itself. The two before us are alike in the vividness of their style, in their familiarity with the more intimate and personal source-material recently published, in their assumption that their readers already know not a little of French history, and in the honors which they have won.