

to relieve Padua, he meant to do it as an officer of the Sardinian King. But the wavering of Charles Albert "between war, diplomacy, and complete abandonment of the cause" made him hesitate about extending his campaigns to Venetia. He forbade Durando to cross the Po, and sent him instead to protect the Duchies of Modena and Parma. At the end of April, the Pope launched an Encyclical by which he absolutely repudiated the war against Austria. At the same time he was pressed by Ferdinand of Naples to promote a league between Rome, Naples, and Tuscany, which was to counteract the power of Piedmont. "To say the truth, Ferdinand was not without excuse in this matter; for, while he was being driven to declare war on Austria, the Sicilian Assembly were deposing him from the throne of Sicily, and discussing a proposal to offer their island to a son of Charles Albert." Terrible indignation was aroused by the Encyclical. The cry of treason was raised against the Cardinals, and some of the patriots even talked of carrying off Pius to Lombardy, that he might see for himself the real condition of the war. Both Pius and Charles Albert reconsidered their action, and Durando entered Venetia, but was soon hard pressed, and abandoned by the King. Mazzini in Milan in vain agitated for more revolutionary action. Inscriptions on the walls, emanating from partisans of Sardinia, threatened him with death. This is one short act of the Italian drama—and the whole of it was like it. What was in the meanwhile going on in Germany?

"The fiery Republicans of Baden had returned in indignation to their State, when they found that the Preparatory Parliament would neither establish a Republic nor declare itself permanent; and, provoked by the arrest of one of their members, they had rushed into open insurrection, which only the influence of Robert Blum had prevented from spreading into the Rhine Province. And, while they were preparing to suppress the Republican opposition, the Frankfort Parliament were startled to hear that an assembly had met in Berlin which claimed, like them, to be a National Constituent Assembly; and this rivalry was made the more alarming by the assistance which Prussian soldiers were at the time giving to the Grand Duke of Hesse-Darmstadt in suppressing a popular movement in Mainz. The Frankfort Parliament indignantly resolved that 'This Assembly of the Empire has alone the power, as the one legal organ of the will of the German people, to settle the Constitution of Germany, and to decide about the future position of the Princes in the State.' And they further resolved that every Prince who would not submit to their decisions 'should be deprived, with his family, of the princely rank, and should descend into the class of citizens, and that his crown and family property should become the property of the State.'"

Add to this fragmentary picture turbulent movements in every German capital, the national conflict in Schleswig-Holstein, and the deadlier one in Posen.

Tuscan Studies and Sketches. By Leader Scott. Illustrated. Scribner & Welford. 1887.

THE author of this handsome volume is a lover of Italy, who has tempered delight in scenery and costumes with some not too learned investigations in the history of the arts. The two topics are divided by a clear line. The earlier portion of the book contains the story of the Giants of the Palazzo Vecchio, the David, the Hercules and Cacus, and the Neptune, and gathers together some interesting information about Italian organ building, the tapestry industry, and the Florentine mosaic work; at the close we are reminded on what grounds the similar mosaic ornamentation at Agra and Delhi has been ascribed to

the influence of artists sent to India in search of Oriental agates and gems for the Medici chapel about 1608, if, in fact, the Orpheus at Delhi be not their own work or that of other Florentine workmen. An artistic episode is made of the beautiful bride-room of Margherita Borgherini, which employed the skill of Baccio d'Agnolo, Andrea del Sarto, Granacci, Pontorno, and Bachiacca; and occasion is taken from the recovered fresco of Sodoma at Mount Oliveto to pay homage to that powerful painter, in whom so many strains of the Italian genius met, and to defend him against the aspersions of Vasari. The latter had but a poor opinion of him, called him a spendthrift, and made other ungentle remarks about him, even saying that his wife had to leave him and support herself, while he was despised by every one; for all this no evidence is found, but only rebutting testimony. The Medici library has a chapter to itself; and these are all of the "Studies"—a well-selected list, pleasantly treated.

The second and longer portion is made up of sketches of Italian life—the vintage at the old villa of the Benvenuti, where the Countess gave a "garden-party," as we should call it; the funerals and the stage-plays in the Apennine villages; the peasant women selling the great crop of mushrooms (three thousand pounds a day at Piteglio, at four and a half centesimi the pound); the gay life at the baths, with all those Italian children who are never young in their apparel even at the seashore; the Florentine market, gone now, and the annual procession of the people to the cemetery at San Miniato. Abundance of Italian color and realism, and a sense of great pleasure in observing it, make all these attractive. Of greater interest, however, are the last two papers, which narrate a journey to Volterra and San Gimignano. The latter is getting to be a hackneyed subject now; but Volterra is fresh, and antiquity has there one of its most impressive seats. The Etruscan city is not too remote, nevertheless, from the modern world. Hard by are the borax springs of Count Larderel, which produce £240 worth of boracic acid daily, and the proprietor, it is interesting to learn, has set up excellent schools, "the infants', the boys', the girls', the adults' night-school—all in such exquisite order and keeping that they would win a premium from an English school board." There is, besides, a spinning and weaving school for young unmarried women; the Count provides the wool and cotton, and the products are sold for the profit of the workers. The salt-works of San Leopoldo, from which the Italian Government obtains an annual revenue of £130,000, are also in the neighborhood. Volterra itself, as the centre of the Etruscan power, is filled with relics; the country about has the picturesque characteristics of a volcanic region, and lying, as it does, off the regular routes of travel, it is full of interest. The volume, as a whole, realizes its very modest aims.

A History of Photography; Written as a practical guide and an introduction to its latest developments. By W. Jerome Harrison, F.R.S. Scovill Manufacturing Company. 1887.

THOUGH foreshadowed as long ago as 1777, the practical question of how to preserve the light-record from destruction by the agent which produced it was not solved till 1839, and, as applied to the present form of photography, not until ten years later. Since then, progress in discovery has been rapid, and of the various stages Mr. Harrison has omitted to notice

none. Every form of production of fixed images by the action of light has passed under his careful scrutiny, and, condensed though it be, his history, so far as our own memory goes, overlooks nothing. Of scientific photography, as in astronomy, he has made no account.

In treating of photography in colors Mr. Harrison shows himself to belong to the category of dreamers. He asks, "When will the Niepce, the Talbot, or the Herschell arise who will do for colors what these 'fathers of photography' did for pictures in black and white?" Without being rash enough to put a limit on the progress of science, it is pretty safe to reply, "Never, until some new property of matter is discovered." The fact is, that all the apparent renderings of natural colors by the photograph are, thus far, fallacious coincidences, and no one has ever succeeded in getting in the camera a true reproduction of the colors of natural objects. It is unquestionable that chloride of silver, exposed to light under certain conditions, decomposes in an iridescence which to a limited extent coincides with certain colors of the prism, so that when a chloride film is exposed under colored glasses, the decomposition it undergoes partially reproduces, at a certain stage of the decomposition, the colors of some of the glasses; but the continued action of the light ends in monochrome. Mr. Harrison says that "with regard to natural colors we are now precisely in the condition occupied by Davy and Wedgwood with respect to ordinary photographs." But this is not the case. There is nothing to show that the colors of the natural object are the cause of the colors even in the decomposing chloride. We have seen a blue sky produced in a wet collodion negative, but it was clearly an accident of the molecular constitution of the vehicle for the silver reduced by development, and was only visible by reflected light. But the colors on daguerreotype plates, which have given the most marked results, may be produced, as Becquerel shows, without the action of light. Placing a silver plate in a "solution of hydrochloric acid," and attaching it to the positive pole of a voltaic battery, etc., etc., "as the combination of silver and chlorine took place, the layer of silver chloride increased in thickness, and as it did so its color changed to gray, yellow, violet, and blue; and, continuing the action, these colors appeared a second time." And no more is done in the decomposition of those films by light than is thus shown to have been done in the forming of them by electric action; and in every case thus far, as stated by any trustworthy scientist, the images, while never coinciding completely with nature, disappear under the continued action of light. We have seen some of the results of the experiments made, and while a part were certainly curious coincidences, others were deliberate fraud.

A frontispiece portrait of the author of this book by the "Mosstype" is a very successful print from the block derived from a photographic negative. Another print of three children, at the end of the volume, by the same process, suggests the need of a sure means of correcting defects in the block, the want of which is a great drawback still to all the block processes.

Studies in Civil Government. By W. A. Mowry. Boston: Silver, Rogers & Co.

THERE is no more gratifying evidence of the increasing attention given to the study of American history and institutions than the steady improvement in the quality of the manuals. There are already several excellent narrative

school histories; and Mr. Mowry adds one to the brief list of serviceable descriptive textbooks. The civil Government which he has in mind is, to be sure, that of the United States only, but he treats of the local as well as of the general Government. The book is therefore a compromise between a description of institutions, like Nordhoff's, and an elementary commentary on the Constitution, like Andrews's or Townsend's. None of the topics which he has selected for treatment are uninteresting, and most of them are essential for the future citizen to know. Among the best things are the chapters on public schools and local taxation, and the brief descriptions of the post-office, the national banks, and other public institutions. The spirit of the book is to teach government as it is. In its neat exterior, clear type, convenient table of contents and index, and simple arrangement, it is almost a model. Mr. Mowry has had the happy idea of illustrating his book with tolerable pictures of the Capitol at Washington, and other public buildings, and with still more suggestive plans of the House and Senate chambers.

The chief fault of execution is a want of proportion, which has led to the total omission of some topics that must not be left untaught. If four pages can be given to copyright, there surely should be space for some account of State governments. It is well to give a chapter to territorial growth, but it should not take the place of a sketch of the civil status of the various classes of the people. If Mr. Mowry had contented himself without the constitutional texts, which take up one-fifth of the book; or if he had printed the Constitution of the United States only once, instead of in considerable part twice, he might have found room for some account of political parties and political methods. The comments on the clauses of the Constitution in many cases add nothing, and in other cases are phrased in technical terms. It is, however, a book in the right direction, and likely to be interesting and useful, in the hands of an intelligent teacher.

De Omnibus Rebus: An Old Man's Discursive Ramblings on the Road of Every Day Life. By the author of 'Flemish Interiors.' With one hundred illustrations by H. Caulfield Orpen. London: John C. Nimmo. 1888.

THIS volume makes no demands upon the reader except for leisure. The "road of every-day life" which its author journeys upon is the route of the London omnibus. Incidents of the way and odd characters or caricatures are the theme to which he returns from time to time, but his discursiveness is the rambling of a man who is trying to make talk, and bears the same relation to thought that gossip does to conversation.

He is hard put to it to find something to say, and he pieces out with such ancient witticisms as he can remember. There can be but few books in which it takes so many words to say so little. There is enough material for one good Roundabout Paper, but it would be a short one. The relief to the reader who suffers the tedious diffuseness of these hundreds of octavo pages about the conductor, the driver, the fares, and the nothings which they suggest for mention, consists in the little illustrations by Mr. Orpen, which have the spirit of humor in them; these tell their own story, and the book can practically be perused by a man in search of amusement, by merely turning the leaves and glancing at these pictorial Britons, who exhibit themselves in attitudes and expressions which convey their whole character. The text adds nothing to their vigor or piquancy. They are, of course, slight sketches, scratches of the pencil, such as any one may see in the minor illustrations of the comic press, but entirely successful in their humble effort. There is a curious incongruity between their pettiness and the author's voluminous lucubrations. It is Harlequin mounted on the shoulders of gigantic Dulness. Nevertheless, if one has great abundance of leisure, he may take pleasure in the London atmosphere which pervades the book. The Londoner is present in every scene; and in every turn of the author's style, in his interests, his haunts, his prejudices, and all that is his, the citizen of the British metropolis stands confessed.

Women and Men. By Thomas Wentworth Higginson. Harper & Brothers. 1888. 12mo, pp. 326.

MR. HIGGINSON has reprinted in book form the series of articles, chiefly on women and incidentally on men, which have already appeared in *Harper's Bazar*. They discuss, with great good sense and judgment, the changes in the condition of women produced by the extinction of her home-sheltered occupations of spinning and weaving, and by the coincident extinction of that profound ignorance which was once thought essential to modesty. The curious slowness with which many people—aged and conservative people of both sexes—recognize the changes in character and career which are necessarily produced by such great changes in circumstances, will cause articles of this sort to serve an important function, doubtless, for many years to come; but to one who has a keener vision for the signs of the times, they have already a somewhat antiquated air. It is only the slow-of-going and the hard-of-seeing who have still to be convinced that a good education is not wasted when spent upon a woman, and that she can tie her bonnet-strings with

modesty and virtue as she passes down the elevator and out of the door of some mammoth manufacturing establishment. Of the various causes, however, which have hastened in this country the complete recognition of woman's right to an independent existence, not the least important, perhaps, is the steady stream of sound and careful argument which, from the early days of the *Una* to the present time, has poured from Mr. Higginson's pen. No one is more deserving than he of the warm feeling which the victims of a resisted oppression must have for their tried and true knight-errant.

Of the articles which do not concern women, the best is that on the novelists of the Howells school. It is an admirable defence of the position that because commonplace characters are capable of being accurately painted, it does not follow that a writer of sufficient genius cannot make as fine a picture of characters that are not commonplace.

The publishers have done a graceful writer a great unkindness by giving a very inartistic exterior to his book.

BOOKS OF THE WEEK.

- Abbott and Mathewson. *Demosthenes Against Philip*. Vol. I. Part I. Macmillan & Co. 75 cents.
 Baker, A. M. *How to Succeed as a Stenographer or a Typewriter*. Fowler & Wells Co. 25 cents.
 Clodfelter, N. J. *Snatched from the Poorhouse*. Philadelphia: T. B. Peterson & Bros. 50 cents.
 Connolly, D. *The Household Library of Ireland's Poets*. With a Full and Choice Selection from the Irish-American Poets. Daniel Connolly.
 Currier, Prof. A. H. *The Life of Constans L. Goodell*. D.D. Introduction by Dr. W. M. Taylor. A. D. F. Randolph & Co. \$1.50.
 Dabney, Prof. H. L. *The Sensualistic Philosophy of the Nineteenth Century Considered*. New and enlarged ed. A. D. F. Randolph & Co. \$2.50.
 Daryl, P. *Ireland's Disease: Notes and Impressions*. George Routledge & Sons. \$1.25.
 Hodder, E. *The Life of Samuel Morley*. A. D. F. Randolph & Co. \$3.
 Johnston, R. M. *Mr. Absalom Billingslea, and Other Georgia Folk*. Illustrated. Harper & Bros.
 Lea, H. C. *A History of the Inquisition of the Middle Ages*. In 3 Vols. Vol. II. Harper & Bros.
 Lockyer, Prof. J. N. *The Movements of the Earth*. Macmillan & Co.
 Mitchell, Dr. S. W. *Doctor and Patient*. Philadelphia: J. B. Lippincott Co. \$1.50.
 Morgan, A. *Shakespeare in Fact and in Criticism*. William Evans.
 Morsbach, L. *Ueber den Ursprung der Neuenglischen Schriftsprache*. Heilbronn: Gebr. Henninger.
 Murray—Herman. *One Traveller Returns*. Longmans, Green & Co. \$1.
 Ohnet, G. *Le Maître de Forges*. W. R. Jenkins. 60 cents.
 Parker, Dr. J. *The People's Bible. Discourses upon Holy Scripture*. Vol. VII. Funk & Wagnalls. \$1.50.
 Patton, J. H. *The Triumph of the Presbytery of Hanover; or, the Separation of Church and State in Virginia*. A. D. F. Randolph & Co. 75 cents.
 Platt, J. J. *Idyls and Lyrics of the Ohio Valley*. Easton: Houghton, Mifflin & Co. \$1.25.
Portraits and Biographical Sketches of Twenty American Authors. Boston: Houghton, Mifflin & Co. 15 cents.
 Prescott, Dr. A. B. *Organic Analysis: A Manual of the Descriptive and Analytical Chemistry of Certain Carbon Compounds in Common Use*. D. Van Nostrand.
 Renan, Ernest. *Histoire du Peuple d'Israël*. T. I. Paris: Calmann Lévy; Boston: Schoenhof.
 Richardson, D. N. *A Girdle Round the Earth: Home Letters from Foreign Lands*. Chicago: A. C. McClurg & Co. \$2.
 Richey, Prof. T. *The Parables of the Lord Jesus According to Matthew*. E. & J. B. Young.
 Riley, J. W. *Afterwhites*. Indianapolis: Bowen-Merrill Co.
 Routledge's Almanack. 1888. George Routledge & Sons.
 Runcie, Constance F. *Poems, Dramatic and Lyric*. G. P. Putnam's Sons. \$1.

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