

that the Emperor Charles V., after spending a day there in 1536, created the bastard Alessandro de' Medici Duke of Tuscany, as he regarded the villa unfit for a private citizen. Andrea del Sarto, Franciabigio, and Pontormo, by order of Leo X., decorated the hall in later years with frescoes recording the glories of the Medici. Great festivities took place there in 1539 when Cosimo I. brought his bride Eleanor of Toledo for five days to the villa, on their way from Pisa to Florence. Twenty-six years later, their son, Francesco, met his bride; Joan of Austria, there; and after her death and his secret marriage with his mistress Bianca Capello, it became the favorite residence of the Venetian Grand Duchess, and was the scene of the shooting party in honor of Cardinal Ferdinand, brother and heir to Francesco, which ended with the tragedy of the death of the Grand Duke and of Bianca—whether through her own frustrated attempt to poison the Cardinal or through the latter's deed, remains uncertain.

Cafaggiuolo, although eighteen miles from Florence, is too intimately connected with the Medici to escape mention. According to Vasari, Michelozzo Michelozzi built this palace in the Mugello in the guise of a fortress for Cosimo the elder. Cafaggiuolo was a favorite resort of Lorenzo and Giuliano de' Medici and their friends the Pulci; they found subjects for their poems in their intercourse with the peasants at the fairs and the weekly markets. After the murder of Giuliano by the Pazzi conspiracy, Lorenzo sent his wife and children there for safety with Angelo Poliziano, their tutor, and the Bishop of Arezzo.

The question of the pottery bearing the name of Cafaggiuolo has excited much bitter controversy among the *cognoscenti*. Some assert that the pieces signed Cafaggiuolo were made by a family of Faenza, the Ca' Fagioli. Mrs. Ross cites documents printed in the *Athenæum* to prove that, in 1485, kilns existed in the district. Baccini also mentions, in the list of Cosimo I.'s possessions in 1566, that there were kilns used by potters, makers of vases, and decorative ware (*vascellai*), two of which were near the villa rented by Jacopo di Stefano. Mr. Ormy E. Fortnum, who has a list of Cafaggiuolo ware in his work on majolica, with the marks of the most characteristic pieces, chiefly letters, does not explain those marks, but Signor Baccini supposes them to be the initials of different members of a family from Montelupo, who went to Cafaggiuolo to make the *bocali*—a certain Piero, whose son was Stefano di Piero, and grandson Jacopo di Stefano, above mentioned as the tenant of the kilns in 1566.

It was in 1417 that Cosimo de' Medici bought of Tommaso Lippi, for 800 florins, "a palace with a courtyard, a loggia, a wall, archways, dovecotes, a tower, a walled kitchen-garden, two peasant-houses, and arable land, vineyards, olive groves, and spinnies, in the parish of Careggi," on the hillside which Varchi mentions as "the most delightful hill called Montughi." Michelozzi, Cosimo's favorite architect, was commissioned to turn the place into a castle with battlements, covered galleries, a tower, a drawbridge, and high walls round the gardens. Here Cosimo spent all his leisure from state affairs, with the most distinguished men of the time in literature as in art; here, too, his long life ended in 1464. His son Piero survived him only five years,

and was succeeded by the famous Lorenzo, the story of whose death at Careggi is too well known to require telling. After the Medici had been expelled from Florence, Dante and Lorenzo da Castiglione, with other young men, set fire to the villas of Careggi and Castello. The former was much damaged, but the thick walls remained, and Alessandro attempted to restore it to its former splendor when death interrupted his work; he was murdered by Lorenzino, his cousin.

Petraja, Castello, Villa dell' Ambrogiana, Pratolino, Villa Ferdinanda a Artimino, are also Medicean villas, all full of interesting records, which Mrs. Ross presents with ample historic documents. She has been very generous in quoting her authorities, and has had great advantages in obtaining inaccessible sources of information. While telling us about the villas, our author gives us all the history and romance of the people who have inhabited them, descriptions of all the pageants, functions, and ceremonies of which they have been the scene; the crimes they have been witness to—nothing has been withheld. The edition is of only 300 copies.

*Famous Houses of Bath and District.* By J. F. Meehan. With an Appreciative Introduction by the Marquess of Dufferin and Ava. Illustrated with about sixty reproductions of original drawings and rare prints in the possession of the author. Bath: B. & J. F. Meehan. 1901. Pp. xiv, 228.

*Ancient Royal Palaces in and near London.* Drawn in Lithography by Thomas R. Way, with Notes compiled by Frederic Chapman. John Lane. 1902. Pp. vi, 175.

Our columns have recently made room for extended descriptions of a three-volume book on some English country houses of the first rank, with their extraordinary surroundings and as extraordinary contents. Now we have to mention a very curious attempt on the part of a Bath bookseller to deal with the houses in and near his beloved city. It is a readable book, for it contains an interesting collection of ana concerning very interesting people. Marshall Wade, the famous maker of those Scotch roads which were so bad "before they were made"; Gainsborough, the painter; Dr. Johnson; Beckford, the tremendous millionaire of the close of the eighteenth century, and the unlucky builder of Fonthill; Shelley and Mary Godwin; Jane Austen, Hannah More, and, supremely important, Beau Nash himself—these are the men and women who lived in Bath for a part at least of their lives, and who have left associations and legends behind them. The illustrations are without merit except this, that they manage to furnish portraits of a certain accuracy of various old houses now gone or altered out of recognition. There is no material here for the delectation of the architectural enthusiast; but there is something for the collector of documents, and he will be glad to study the view of Milsom Street and the more attractive architectural presentation of Shockerwick House.

The second book named above is of a very different character. It has a cloth binding of royal purple with a sowing of Tudor roses, and this splendid outside pre-

pares us for the dithyrambic character which is given to the text. The keynote is struck in the preface, in which it is stated absolutely that the "thirteen palaces or remains of palaces near London" constitute "a more splendid collection of buildings of the kind than any other country can boast of." The reader who is familiar with the buildings is more capable than another would be of sympathizing with the writer, and to understand aright what he means; for, as the next paragraph goes on to say, Westminster, Eltham, Hampton Court contain among them "an unsurpassable trio of Gothic roofs," and it is also true that "Hampton Court is far too living a palace to be allowed to drift entirely into a museum and picture gallery." In like manner, one who knows some of the ins and outs of Kensington Palace, the Banqueting House at Whitehall, and the Tower of London will understand the possibility of an Englishman's enthusiasm. The difficulty is, of course, in the mistaking of these domestic, tranquil, unambitious buildings (whether from that category Hampton Court be excluded or not) with the far more stately buildings that cluster around Paris or are grouped in Berlin and its suburb, Potsdam. But it is fair to say that there is not much insistence on the supreme importance and dignity of the English palaces; it is only now and then that the patriotic touch of exaggeration comes in, while indeed the text deals generally with the historical and semi-historical records of the people who lived and attended to the business of state within the walls of these royal structures rather than with the walls and the roofs themselves.

The peculiar value of this book is, however, the very considerable collection of lithographs which it contains, twenty-four in all; the work of a recognized master in this newly revived art, and all of them treated with express reference to the picture-like quality of the scene represented. They are an interesting lot, and separate plates of the series will undoubtedly become important to collectors. At the same time, it is not to be assumed that each is an important work of art. The simplest ones are naturally the best. The little view of Eltham Palace opposite page 4 is a charming and tranquil picture with great unity of composition, and with even an agreeable reminder of the work (inferior to it, however) of seventy years ago. A contrast to it is afforded as well by the Whitehall view opposite page 56 as by some others. That is a print which seems entirely without artistic significance.

*The Furniture of Our Forefathers.* By Esther Singleton. With critical descriptions of plates by Russell Sturgis. In eight parts. Doubleday, Page & Co. 1901.

*Colonial Furniture in America.* By Luke Vincent Lockwood. Charles Scribner's Sons. 1901. Pp. xix, 352. Twelve artotype plates, 293 half-tone cuts in text.

The lively interest nowadays taken in the early history of our country and in the manners and customs of our ancestors has justified the appearance of several books upon their furniture. The subject receives its most extended treatment in Esther Singleton's 'Furniture of Our Forefathers,' which aims to include examples of all the kinds of furniture in use in the American

colonies from the time of the first settlement at Jamestown to the decline of taste in the early nineteenth century. For many people the chief interest of the book lies in its illustrations, which cover a great range and include pieces of every kind without regard to their origin, provided only that they have at some period been in more or less common use in our own country. To the index to these plates are added notes, sometimes by Esther Singleton, sometimes by Russell Sturgis, which, being historic and critical, are of great value in bringing out points of interest that might not be evident from the plates alone. Mr. Sturgis, in particular, has the faculty of peering into an illustration so closely as to find something well worth saying about it, something which the average reader, unused to the designer's point of view, could scarcely hope, unaided, to find in it, even by the most careful scrutiny.

The text is historical and descriptive. It deals with the course of furniture design in Europe and America from Jacobean times to our own. It enters largely into the question of how the homes of the various classes were furnished at any given time and in any particular part of the Colonies. Original sources of information have been largely consulted, and much space is occupied in reproducing ancient inventories which describe the personal belongings of people in many stations of life. At times such descriptions are worded with reasonable precision, at times with maddening vagueness. Often their interest is heightened by an exact valuation of the articles named. These inventories are the most prominent feature of the earlier parts of the book, but in the later periods the inventories are no longer needed, since many mansions are known in which the old furniture is still in its original position. Descriptions of these houses and their furniture then become the dominant note of the text and serve to maintain its interest. The book is excellently got up. The type is large and clear, the margins wide, the half-tone plates of a high order, and the pen-and-ink drawings scattered through the text are clear and crisp.

Mr. Lockwood furnishes the collector and connoisseur a most useful hand-book, that treats its subject in a systematic and reasonable way. The information contained in it is well arranged and well digested, not merely brought together by accident from scattered sources, as is too often the case in books about old furniture. The method adopted is to treat each class of objects—for example, chairs, tables, chests—in a separate chapter. Such a method demands at some point a discussion of style in furniture and a handling of the history of the furniture of the period covered by the book. This the author gives very satisfactorily in an introduction, in which he points out the intimate relation between the early furniture of this country and that made about the same time in England and Holland. Changes in the design of furniture so plainly reflect political and commercial history that some consideration of such history is most desirable. In tracing the course of style in furniture, changes in politics and commerce are therefore closely followed, and their relations to the furniture of any given period clearly brought out. The in-

roduction constitutes an essay on the history of furniture in the American Colonies of most excellent clearness and breadth, yet of sufficient brevity to avoid the weariness inevitable in an extended pursuit of such a subject.

The plan of treating each class of objects in a separate chapter makes it easy to consult the book for the purpose of gaining information about a given piece of furniture. For instance, should one wish to know about a highboy with banded legs, scroll-and-flame top, shell enrichments, and pillared angles, he would naturally turn to the chapter on chests of drawers, where, among the many illustrations of such pieces, he would find one of the kind described, and from the text he would soon discover that such highly elaborate chests were of late date, generally made of walnut, that they are found chiefly in Pennsylvania and Virginia, and that five of them, differing slightly in design and detail, may be examined in the Pendleton collection at Providence, R. I.

Detail begins with a chapter on chests. These, at first simple, become later quite elaborate, and by the addition of drawers afford an easy transition to the second subject, that of chests of drawers, which, passing into bureaus, lead to cupboards and sideboards. Chairs occupy a large part of the book, and merge naturally enough into settles, couches, and sofas, which in turn give way to tables. Desks and scrutoirs follow, and the book ends with chapters on mirrors, bedsteads, and clocks. There is no better systematic treatise on Colonial furniture than that of Mr. Lockwood. Although we have spoken of it as a hand-book, it is such only in so far as it is a compact treatment of a large subject. In reality its form is that of a handsome volume (8x11 in.), well printed in large clear type, and illustrated with artotype plates and half-tone cuts of admirable quality.

*Dreiunddreissig Jahre in Ost-Asien.* Von M. von Brandt. Leipzig: Georg Wigand.

The portraits serving as frontispieces in this brace of volumes of the reminiscences of a German diplomatist are in themselves eloquent. The one is of a handsome old man of the Occident in 1900, and the other of a very young one of the Orient in 1871. They suggest the fascinating story of two great movements—the one of the winning by Germany of a strong place in the politics of the Far East, and the other of the advance of Japan. As we remember the young German Minister of thirty years ago, alert, scholarly, keenly perceptive, and intensely energetic, the contrast with the man of snow-white hair and beard whose kindly, penetrating glance meets us to-day, is suggestive. Von Brandt is the very incarnation of Germany's part in the Far Eastern question. The frontispiece in the second volume is that of the Mikado, Mutsuhito, as we remember seeing him in the palace in '71, with flowing robes of vast amplitude, with his feet cased in stub-toed, brightly-colored footgear half a foot above the floor-matting, and an upright stiff pennant of gold rising from his black lacquered cap two feet into the air. He was then a young man only eighteen years old. Now, wearing always in public the dress of a modern sovereign, he is a grandfather and soon to pass

a half-century. From Tycoon time to Japan's entrance into the world's commonwealth as an equal and a Power is the space covered in Herr von Brandt's mature lifetime.

In literary quality these two volumes are a delightful surprise. The author wields a practised pen, as those familiar with his diplomatic papers and articles written for the German Asiatic Society know full well. His style is clear and vigorous, and his matter readable. Von Brandt has a keen sense of humor, and most of his judgments are tempered by a charity that belongs to sunny and healthy old age. If rumor has it right, his exit from German diplomatic service after thirty-three years of pioneering and masterful influence was hastened by his marrying an American wife. Certainly his criticisms on Americans are genial and appreciative, without a trace of bitter sarcasm. Indeed, he seems to be severer on the Germans in America than upon the natives of the great republic. He scores his cis-Atlantic countrymen who have gone into politics, for their lack of patience in working out attainable results, and for losing vast benefits because they dreamily expect something better too soon. It will reward, even if it mildly humiliates, some German-Americans to see themselves as they are reflected on these pages.

There seems to be in Von Brandt a strain of the matter-of-fact Englishman rather than of the idealistic Teuton. Perhaps his having spent most of his life away from his own country and among English and Americans has made him, what he is, a very practical and very successful diplomatist. We imagine that Mr. Townsend Harris, of whom he speaks so appreciatively, and with whom he came in contact very early in his career in Yedo, had a powerful influence upon him at the start. When the Germans had no standing interests and few beyond those of trade in the Far East, Germany itself being (in the East, at least) little more than a geographical expression and without a navy, Von Brandt went out in the Prussian Expedition to Japan in 1860, arriving there just after Mr. Harris had, without a ship or a soldier, by patient tact and courtesy, made his triumphant entrance into Yedo. We have more than once heard the New Yorker tell of the bright young German fellows in Yedo, to whose chief he loaned his secretary, the Dutch-American Heusken, during the Prussian negotiations. Naturally, Mr. Heusken preferred to spend his evenings with cultivated young men of his own age rather than with an elderly gentleman in a lonely temple, when Yedo had not a score of white men within its vast area. The fact of his frequently riding or galloping at night, during a time of political strain, with his occasional disregard of Japanese proprieties, resulted in his assassination. The story of this episode and of his burial forms a pathetic page in the Reminiscences. Yet while all the other foreign envoys left Yedo and retreated to Yokohama, Mr. Harris, following the Japanese advice, kept in at night and also kept the stars and stripes flying in Yedo.

Herr von Brandt's chapters on Nagasaki, Tientsin, Peking, Canton, and Siam are interesting as clear word-pictures of thirty years ago. Evidently he was in the fulness of health and enjoyed every moment. Appointed Consul, he returned to the Mikado's