

that the best illustration of the large Homeric shield, borne by a broad strap over the left shoulder, is to be found in Mycenaean works of art; that this shield was so heavy as to render the chariot almost a necessity for quick and convenient transportation of the chieftain and his shield from the camp to the field of battle, and from one part of the field to another; that the chariot in general was not used as a standing-place for the combatant; that the wearer of the heavy shield had no cuirass, and that his greaves were rather for the protection of his shins from the bruises of his shield than against weapons or missiles of the enemy; and that the helmet was a strong cap rather than a complete covering for the face and head. In the first edition of his book, filled with the joy of his discovery, Reichel was rather dogmatic and impatient in his treatment of what seemed to oppose his view, and would allow no use in Homer of the later bronze armor—cuirass, round shield carried on the left arm, and greaves. In his later edition, he was ready to accept a Mycenaean cuirass or tunic of cloth or leather, strengthened with small plates of metal; but death overtook him before he completed this section of his book.

Professor Robert accepts Reichel's proof that in certain parts of the Iliad the Mycenaean armor prevails, but believes that, in still larger portions, the later Ionian arms have been introduced. The earliest Homeric poet, in his view, was familiar with the Mycenaean armor and composed his poem (the "Uriliad") in the Aeolic dialect. To our Iliad, then, a two-fold test is applied: The passages which have no Ionic peculiarities held firm by the metre, and in which the Mycenaean arms are used—these Robert presumes to have been part of the original poem; while those which abound in Ionic peculiarities, and in which bronze cuirass, round shield, and metal greaves are used, are indicated as of later composition. No single one of Lachmann's or of Von Christ's lays can be selected as a whole to belong to either class. The analysis must be more minute, and is intricate and difficult. Not infrequently a verse-tag or an ornamental epithet which belongs strictly to the later armor, seems to have taken the place of its metrical equivalent which was appropriate to the earlier armor, while, on the other hand, a later poet, in his free use of earlier epic material, may have introduced into his description of war as he knew it, with cuirass and round shield, a clause, or verse or verses, which assume the earlier arms. So, also, in the language—a clause or verse containing Ionic peculiarities may have found its place in a narrative which was originally composed in Aeolic, the story being modernized, as it were, by the introduction of epithets referring to later usage, while an Ionic archaistic poet may consciously have introduced into his story old formulæ or Aeolic forms, endeavoring to represent older fashions, well aware that the Aeolic was the old Epic dialect. So the test of our author is not so final and precise as could be desired, but it leads to some interesting results. Robert recognizes 2,146 verses as parts of the original Iliad, which he supposes to have comprised about 3,000 verses; the remainder having been crowded out at different times to admit the narrative of later recensions.

The "Uriliad," according to him, was revised and extended by three later poets.

In the original form of the poem, we are told, some nine or ten Achæan clans or tribes are represented. Only half a dozen Achæan chieftains have chariots. Fair Helen is barely mentioned. Achilles is the centre of the action. The gods do not appear in human form, and Troy has no temple. The most obvious criticisms on the poem thus secured are that it gives too little information as to the cause of the war and the persons of the chieftains, and that if the verses have been so much disturbed and rearranged as our author supposes, no one but the original poet could with certainty assign to them their several original places. The first reviser is thought to have been from Miletus, the second a Samian, and the third a Eubœan. The author not merely allows an historical basis for the Trojan story, but even supposes that certain Trojan families are exalted in the Iliad, since their descendants in Asia Minor were patrons of the poet. Some narratives of conflicts are supposed to have been transferred to the plain of Troy and the Iliad from earlier epics of Greece, so that some of the Homeric heroes are represented as falling before Troy when they originally fought against Seven-Gated Thebes or in the Calydonian boar-hunt.

The Homeric Question contains too many unknown or uncertain elements to admit of a final solution by such a work as that before us, but this scholarly attempt to secure a solution is not only interesting but stimulating, and is likely to advance the study of the original plan and early growth of the Homeric poems as no other has done for thirty years. The author is one of the most learned and judicious of classical archaeologists, and has rendered many services to philology by casting light from archaeology on the history of Greek literature. For the rendering of the "Uriliad" into the Aeolic dialect, Bechtel accepts the responsibility.

A History and Description of Chinese Porcelain. By Cosmo Monkhouse. With Notes by S. W. Bushell, C.M.G., containing twenty-four plates in colors and numerous illustrations. New York: A. Wessels Co. Pp. xii, 176.

This book contains a serious attempt to give to the student what he most needs, whether he study Chinese porcelain in great collections to which he may have access, or begin the gathering of such treasures for himself. The requisite limitation of the book to one octavo volume, with illustrations that should not put it entirely out of the reach of book-buyers in general, is a restriction that must be clearly understood. It was at a price of five hundred dollars that the great book on Oriental porcelain, prepared expressly for the sake of the Walters collection in Baltimore, was issued. Mr. Monkhouse's endeavor was to give the history of Chinese porcelain in forty pages, and a descriptive account of its different varieties in a hundred and forty pages more, and he had prepared before his death the text (which was found complete) and the twenty-four colored plates. Dr. Bushell, then released from his duties at Peking, seems to have taken the book in hand, to have made a few notes which are initialled, and to have prepared the black-and-white illustrations, which are

fairly good half-tones, fifty-four in number.

It is, perhaps, right to say that Mr. Monkhouse has been well known as a writer on fine-art subjects; and although his work was rather that of a literary man who is drawn toward art, his books, so far as our observation has gone, are good of their kind—of a kind from which strictly critical treatment of any subject is almost of necessity debarred, but in which trustworthy historical record is mingled with such general appreciation of artistic work as befits the contribution to a monthly magazine or a book for exclusively popular circulation. Dr. Bushell, on the other hand, is one who is in a sense technically well informed on the difficult subject before us—that is to say, he has made a study in China itself of the porcelains which came within his observation; as also (and it is thought profoundly) of the documentary history existing in the Chinese language. The history of the subject is extremely baffling, and has been the source of endless absurd assumptions made by the enthusiastic collectors of the past forty years. No one who has mingled with the dealers and their customers but is familiar with the bold assertions: "There, sir, that color has not been made in China since the twelfth century," and the like—assertions capable of giving great comfort to the speaker, who is generally the owner of the piece in question, and which certainly cannot be disproved. Loose and vague as is our knowledge on the subject, there is still a slowly increasing body of historical data which can be trusted; and if in the record here given, pages 13 to 48, there is little to justify the running title "Historical," and much, very much, which should rather be in the "Descriptive" part, as consisting of minute accounts, "by a Chinese connoisseur of the sixteenth century," of separate pieces known to him, yet a beginning is made of a really historical narrative.

It is to be said, moreover, that the text of this book is very readable indeed. The history is intelligible, and the constant reference to other authors shows plainly enough upon what foundations it has been built up. The descriptive part is necessarily of the nature of a catalogue, but this is interspersed with frequent critical and descriptive passages sometimes more than a page long, and all very interesting. We are brought, however, to the less admirable parts of the book when we seek to use it in a practical way, as, for instance, in trying to gain some information about a given vase or bowl. There is no index whatever; and if one thinks for a moment of the immense number of technical terms scattered through the "Descriptive" pages, and notes the intelligent explanations of those terms, the need of an index becomes very evident. The "Glossary" is only two pages long. Then, the illustrations have no immediate connection with the text. This seems a great fault, or at least a great deficiency. To be offered several hundred descriptions of pieces in an exhibition of the Burlington Fine Arts Club, in 1895, good and intelligible descriptions, too; to have added to this twenty-four colored plates with excellent descriptions in the way of legend, and, finally, a lot of photographs as above described, but to have these three forms of information wholly independent each of the other, without any system of cross-references, is a

shortcoming as great as that of the absence of an index. Perhaps but for the death of Mr. Monkhouse these inconveniences would have been removed. The best advice that the reviewer can give to him who would study this book is, to read it through carefully, and to cover the fly-leaves with pencilled notes of the passages which he wants to find again. Such private indexing may be carried even beyond the limits of the fly-leaves and cover linings. Even if you do for yourself the work which certainly author and editor should have done for you, you have the consolation that it will be not less but much more useful to you in that it has been work of your own. There is no "artificial memory" like that!

To have done with the shortcomings of the book, let it be noted that most undue praise is given in Dr. Bushell's preface to the colored plates. They are "three-color" prints, and as yet this process gives a not wholly satisfactory result—flat and thin, imperfectly defined, feeble in color. They are not bad as explaining the look of the piece, and the very fact that they are wholly photographic goes far to convince the student of their authenticity; but for beauty they can no more be compared with the splendid colored prints in the Walters book, to which, however, they are compared in the preface, than can the cheap colored work in our Sunday newspapers with the chromolithographs of Kellerhoven.

We have to say, finally, that nothing can be better than the critical tone of the book. It is insisted on throughout how completely the value of the ancient pieces is to be determined by their beauty—by their merit as pieces of "potting" and by the significance and value of their decoration—rather than by marks or supposed authentic dates, or by evidences of what is thought to be extreme rarity. The distinction between the finer ware with finer painting and the cheaper porcelains of which great quantities were and are made and exported to Europe, is well established and insisted on, as on pages 85, 86; and in connection with this there is the distinction, well made out, between that of the more dainty and decorative ware which is evidently intended for exportation to Europe, and that which the Chinese themselves care for. As we are continually brought up by the difficulty that the illustrations do not come where they are wanted, while yet so freely allotted to the book in general, so it is to be said here again that three or four pictures given on, or in face of, the pages named in the last sentence, or referred to from those pages, would make them useful indeed. Some of us know what is meant when there is mention of the pieces painted with European flower sprigs and known by the name of Lowestoft china; more numerous are they who can make out the veiled reference to what is called in our shops "Canton" and "Nankin" wares; but how good it would be to have this matter stated clearly and illustrated by well-chosen and plainly described pictures.

Napoleon: A Sketch of his Life, Character, Struggles and Achievements. By Thomas E. Watson. The Macmillan Co. 1902.

The quality of Mr. Watson's book on Napoleon will be most quickly apprehended by

those who have read his 'Story of France.' Both works are written in the same style, are instinct with the same sentiments, and are based upon the same treatment of historical material. The style is dithyrambic, the sentiment is populist, and the treatment of materials is eclectic. Napoleon, in Mr. Watson's eyes, was a man of the people, who rose high, and was not ashamed of his origin.

"When he, the Emperor, chosen by the people, stood up in his carriage on the streets of Paris, and pointed out to his Austrian bride the window of the room in which he had lodged when he came up from Brienne—a poor boy with his career to make—his pride in pointing to that milestone on the toilsome route of his promotion was that of all self-made men, was that of the man who scorns to win where he has not fought, was that of the robust conqueror who wants nothing for which he has not paid the price of manly effort."

Here, so far as we can make out, is the main reason of Mr. Watson's fondness for Napoleon. The Emperor was the product of the Revolution, and, by his beneficent legislation, he helped forward the cause of the masses. Thus, with all his despotism, he was a truly democratic leader, and great sins should be pardoned him. Much, of course, may be fitly said about Napoleon as the author of the Code, but Mr. Watson is wedded to this one conception, and his eclecticism consists in a choice of just such facts as will support a particular theory. Now to support a particular theory through thick and thin is to write, not history, but a polemical tract; and this is what Mr. Watson has done.

Vehement affections beget vehement dislikes. Mr. Watson cannot speak with patience of royalists, aristocrats, or English Tories. Whether from irrepressible zeal or from a love of composing rhetorical passages, he must burst forth at short intervals into denunciation or bitter sarcasm. Where a misdemeanor of Napoleon needs to be registered, the fact is quietly stated, and the narrative moves on. Where aristocrats or sovereigns are the offenders, Mr. Watson stops to castigate them well. "You go to France to-day, and you see around you, everywhere, Napoleon. You hear, on all sides, Napoleon. . . . Who does not know that the very soul of French memory for the past centres at the Invalides, where the dead warrior lies in state?" All this may be true, but Baron Coubertin is a good Frenchman, and a supporter of the Third Republic. In speaking of the Napoleonic sentimentalism which was affected by the Left under Louis XVIII., he says: "Unfortunately, the Opposition preached the benefits of liberty, and Napoleon had been a despot; the Opposition tended to fraternity among the nations, and Napoleon had been their oppressor." The idea that Napoleon was in any sense an oppressor of the nations seems to carry little weight with Mr. Watson. The sovereigns of this period are, indeed, fair subjects for facetious allusion, but that they had any just ground for opposing the extension of Napoleonic power is not admitted with sufficient candor. "And how had the wars commenced which Napoleon had inherited, and which he had never been able to end [1814]? By the determination of kings and aristocracies to check the spread of French principles, to crush democracy in its birth, and to restore to its old place organized superstition, class-privilege, and the divine right of kings." The

assumption, it will be observed, is that Napoleon was anxious to give Europe peace. In close correspondence with this implication are words which occur in another place: "Never in Napoleon's career had the prayer of a vanquished foe fallen upon ears which heard not. The battle ended, he was ready for peace. He bore no malice, took no revenge. Splendid acts of generosity lit his progress from first to last." Even if we were willing to accept this extraordinary affirmation, something might yet be said for the Germans who fought against Napoleon in 1813. *Parcere subjectis et debellare superbos* is not a proclamation which readily commends itself to nations of the modern world.

Some time ago we followed Mr. Watson through one volume of his 'Story of France,' and found much fault with him in points of detail. His present book is also open to hostile criticism on the same ground, though it has been prepared with greater care. We do not wish to go through a similar analysis, for it would serve no good purpose; but we would point out that a writer must be pretty sure of his ground before he can afford to shaft his witticisms against "these recent biographers who dig and delve, and turn things over, and find out more about them a century after the occurrences than the men who took part in them ever knew."

Without being in any sense an investigator, Mr. Watson has read a good many books about Napoleon, and he always writes with animation. His liveliness is in many ways admirable, and we must confess that there is a stimulating note in many of his outbursts about freedom and social equality. On the other hand, his portraiture of Napoleon is marred by exaggeration, by the introduction of much that is irrelevant, and by the display of an almost personal resentment towards persons and causes that might have much to say for themselves. Such declamation serves to hide the truth and to create rooted prejudice in the minds of those who read one book on a subject, and one book only. Worst of all, in our opinion, is Mr. Watson's friendliness of attitude towards a union of Caesarism and democracy. There is little danger just now to be feared from a recrudescence of the old régime, but there is always a lurking danger in the spread of the military spirit which, while cajoling with democracy, points straight to despotism. The French began in this way at Brumaire, and presently they were at Waterloo. After a while they began again at the *Coup d'Etat*, and this time the end was at Sedan.

An American at Oxford. By John Corbin. Boston: Houghton, Mifflin & Co. 1902.

The day after the publication of the Rhodes will, a London journal published a telegram from its New York correspondent announcing that the American papers were "preparing to discover Oxford." Mr. Corbin's offer of his services as the Columbus of this twentieth-century exploration is therefore exceptionally timely. His experience as a journalist, trained both to observe and to write, has greatly assisted him in producing this excellent record of personal impressions. Its graphic descriptions and general briskness are a consid-