

coincidence worthy of more than passing notice which brought to their timely completion the twelve-year-long labors of Mr. Reginald Lane-Poole, and enabled the Clarendon Press to publish on the day of the Tercentenary a volume of the *Anecdota Oxoniensia*, containing in 580 pages Mr. Poole's learned edition of a hitherto unpublished bibliographical MS. preserved among Selden's Bodleian stores. The full title runs as follows: *Anecdota Oxoniensia: Index Britanniae Scriptorum quos ex variis bibliothecis non parvo labore collegit Ioannes Baleus cum aliis* (John Bale's Index of British and Other Writers, edited by Reginald Lane-Poole, M.A., Ph.D., Fellow of St. Mary Magdalen College, Oxford, with the help of Mary Bateson, associate and lecturer of Newnham College, Cambridge). Those who are aware of the editor's manifold and exacting duties as University Reader in Diplomatics, managing editor of the *English Historical Review*, and college tutor and lecturer in history, will marvel at the vast range and extent of his learned industry, and above all will associate with the Bodleian Tercentenary commemoration unequivocal evidences that sound and devoted scholarship still flourishes at Oxford as of yore. LOUIS DYER.

Correspondence.

TO WRITERS ABOUT ENGLAND.

TO THE EDITOR OF THE NATION:

SIR: In the interests of realism, may I offer a caution to American writers who have occasion to describe the speech of uneducated Englishmen? The efforts made on this side of the Atlantic to represent the Cockney's misuse of "h" are almost invariably grotesque failures, for the reason that no notice is taken of the difference between accented and unaccented syllables. For instance, the editor of a Boston magazine has lately been giving an account of his experiences in the London streets on Coronation Day, and he makes his policemen say, "Hit's a Yank just harried," "Hit's against horders," "You're one of those Hamerican newspaper chaps." Now if any policemen really spoke in this fashion they were undoubtedly Americans, even though they lived in London, for no one but an American speaks so slowly and with such a lack of vocal inflection as to be able to take breath before an unaccented syllable. "Horders" is good Cockney, for the aspirate is prefixed to a syllable on which the stress falls, but every other example of the superfluous "h" in these three quotations is an evidence of the reporter's deficiency in exact observation. In the sentence I have just written "haspirate," "hevery," "hother," "hevidence," and "hobervation" would be possible to an uneducated Englishman; an American journalist would attribute to him also "hexample" and "hexact," and in this would certainly be wrong. The London policeman himself could tell him that "h" is used for "hemphasis."—Yours faithfully,

H. W. H.

Notes.

A volume of Mr. James Bryce's personal estimates, entitled *Biographical Sketch-*

es, will be published directly by Macmillan. Gladstone, Beaconsfield, Freeman, Parnell, Cardinal Manning, Dean Stanley, Lord Acton are some of the figures in this portrait gallery.

Messrs. Scribner announce 'Across Covered Lands, or a Journey from Flushing to Calcutta, Overland,' by A. H. Savago Landor; 'Biblical Quotations in Old English Prose Writers,' by Prof. A. S. Cook; and 'The Elements of Experimental Phonetics,' by Prof. Edward W. Scripture.

Doubleday, Page & Co. will add to their "New Nature Library" 'American Animals: A Popular and Intimate Guide to the Mammals of North America North of Mexico,' by Witmer Stone and William Everitt Cram, with six colored plates and more than 130 photographs from life.

Forthcoming from John Lane are 'Selected Poems,' by William Watson; 'The Triumph of Love: A Sonnet Sequence,' by Edmund Holmes; 'Later Lyrics,' by John B. Tabb; 'Poems from Wordsworth,' chosen and edited by T. Sturge Moore; and 'Sonnets of Ronsard'—the two last-named volumes from the Vale Press, and sumptuously made.

A. C. Armstrong & Son announce 'John Mackenzie, South African Missionary and Statesman,' by Prof. W. Douglas Mackenzie; and 'The Story of the Martyr Isle, Erromanga,' by John Fraser, LL.D.

From the Outlook Co. will proceed George Kennan's 'Tragedy of Mt. Pelée'; 'From Grieg to Brahms,' by Daniel Gregory Mason; and 'Religious Life in America,' by Ernest Hamlin Abbott, a book of personal observation and travel.

'A Tour in Mexico,' by Mrs. James Edwin Morris, and 'Ruskin's Mornings in Florence,' by Margaret Baker, are in preparation by the Abbey Press.

A book is to be made of the articles on the 'Trees and Shrubs of Prospect Park' contributed to the *Brooklyn Daily Eagle* by Louis Harman Peet, who will be his own publisher.

Houghton, Mifflin & Co. will add to their "American Men of Letters" series a Life of Prescott the historian, by Rollo Ogden.

'Barbizon Days,' by Prof. Charles Sprague Smith, is in the press of A. Wessels Co. It deals with Millet, Rousseau, Corot, and Barye.

D. C. Heath & Co., Boston, will issue directly 'Franklin's Educational Ideal,' prepared by David E. Cloyd.

From John Murphy & Co., Baltimore, we are to have 'The Lords Baltimore and the Maryland Palatinate,' six lectures by Clayton L. Hall.

William Briggs, Toronto, will publish Mr. Henry James Morgan's 'Types of Canadian Women and of Women Connected with Canada, Past and Present,' portraits and biographies, in two volumes.

It was in Boston that Samuel Lover landed in September, 1846, on his sole visit to this country, and a six-volume reissue of his works is appropriately made in that city by Little, Brown & Co. Mr. James Jeffrey Roche contributes an introduction more biographical than critical; but then, Lover is a writer whom one cannot approach in a critical mood, so attractive is his genial personality. He is wholly in character in his modest preface to the volume of his poems, which descend to a non-singing age (as compared with his). He has occasion there to explain the difference between

songs made for singing and others—like Byron's, Milton's, even Shelley's, as contrasted with Burns's and Moore's. Lover's dramas form another volume, the 'Legends,' a third, and the chief novels eke out the remainder of the set. There are frontispiece illustrations, including a portrait, and some of Lover's own designs are found in the 'Legends.' Perhaps the most interesting thing in Mr. Roche's story is the fact that a daughter of Lover's is still living, the mother of our well-known conductor and composer, Victor Herbert, whose musical gift greatly surpasses his grandfather's, and of a half-German actor, who hands down another trait of Samuel Lover's versatile talent. This edition is handsomely got up and brand new.

'The Struggle for a Continent' (Little, Brown & Co.) is an abridgment of Parkman in one volume, which has been made by Dr. Pelham Edgar of Victoria College, Toronto. It would obviously be fatuous for an editor to take Parkman's facts and compress them in his own words. According to such an arrangement, altogether too much would be sacrificed for the sake of giving a consecutive, unbroken story. Dr. Edgar employs the alternative method of condensation. The passages chosen are cited in the *ipsissima verba* of the original, and connecting links of narrative, placed within brackets, are supplied by the editor. The source of each excerpt is carefully noted, and, as a rule, the passages are sufficiently long to do the author justice. It may be doubted whether one who was unfamiliar with the general history of New France would be able, even with the aid of Dr. Edgar's connecting links, to seize all the main features of the struggle by mastering the contents of the present volume. Few readers, however, will fail to have some preliminary knowledge of the subject, and those who are unable to buy a complete set of Parkman's works will find these selections much better than nothing. The appearance of the book is attractive, and the text is accompanied by numerous half-tone illustrations.

The Rev. Edgerton R. Young, for years a missionary to the Indians in the region of Winnipeg Lake and the Red River of the North, presents in the little volume entitled 'My Dogs in the Northland' (Fleming H. Revell Co.) some account of the sledge dogs he has known. There is room for a book which shall tell us about dogs, harness, and sledges, and the art of transportation in a country without roads or artificial shelter for the traveller. It is somewhat strange that among the many who have had to do with travel in the wintry north, no one has yet written such a book. To do it well would be no trifling task, and when well done it would be not only interesting to the curious reader, but a solid contribution to ethnology and the psychology of domesticated animals. Unfortunately, the book under consideration is little more than pleasant gossip about a few particular Newfoundland dogs or mongrels. Some of the stories are very remarkable, and yet are told in a way that leaves one questioning how much that is not canine has been unconsciously attributed to the beasts under discussion. It is much the same as the case of the nurse and her smiling infant—a question of interpretation. However, the somewhat fragmentary yarns are pleasantly spun and may well serve to pass an idle hour.

Dr. C. W. Larisun's 'Hwot iz the Sol? Haz the Dog a Sol?' (Ringoos, N. J.; Fonic Publishing House), is a discussion in the form of a colloquy between the author and his students regarding the life principle. Like all the later writings of this estimable physician and instructor, it is printed in the phonetic type devised by himself, together with some syntactical and verbal eccentricities soon mastered and not troublesome: Indeed, one quickly learns to read the strange page fluently. The argument embraces something of Dr. Larisun's autobiography having a psychological aspect, and introduces other experiences of a kindred nature. His ante-Darwinian idea is that the Creator, in order to differentiate the species, "created the primordial life-principle of the members of every species different"; and "the psyche of an animal of some species possesses faculties which are not parts of the psyche of animals of other species."

Mr. Edward Robins's 'Romances of Early America' (Philadelphia: George W. Jacobs & Co.) is a réchauffé consisting of twelve chapters, beginning with such well-worn themes as the Mischianza and the love of Agnes Surriage for Sir Charles Frankland, and traversing the love affairs of Washington, Jefferson, and Madison, as well as of Edwin Forrest—a personage we find difficulty in associating with "Early America." In fact, the scope of the book does not extend back of the eighteenth century. The compiler's style is above the average of that commonly met with in works of this class. The portraits and views are not too well printed.

'The Romance of Old New England Roof-trees,' by Mary C. Crawford (Boston: L. C. Page & Co.), admits itself to be a case of book-making, and thus throws itself on the mercy of the public. The author has collected a number of illustrations, showing houses that have histories, and has retold the stories that go with the houses. Some of the stories are hardly worth preserving, and the same may be said of the houses; but if there is a "real need," as the foreword says, for an illustrated collection of these tales, this book seems adapted to meet it.

We cannot particularly congratulate Miss Jane Barlow upon her last work, 'The Founding of Fortunes' (London: Methuen & Co.; New York: Dodd, Mead & Co.), as a novel. As a delineator of the ways of speech of the less English-educated of the people of Ireland, the author is inimitable. In this respect the present book falls behind none of its predecessors. But the story does not run smoothly, and the characters are somewhat wooden. It impresses us as the work of one who has lived more in her own thoughts than in the world, and still one wonders how the language likely to have been used in circumstances such as she has probably never experienced, strikes the reader as so true to nature. Occasionally, we have come upon passages not easy to understand, e. g., page 101: "Hanmer became aware, in some scarcely definable way, that there was about them both the sort of uncommonness due to an impersonal attitude towards things in general, quite compatible with a most strenuous grasp of practical affairs, but not with a voluntary subjection to irrelevant trivialities." The book is written in a sympathetic spirit towards the

position in which large numbers of the peasantry of Ireland find themselves.

We can heartily commend to all instructors in English a little volume entitled 'Freshman English and Theme-Correcting in Harvard College' (Silver, Burdett & Co.). It is the joint production of C. T. Copeland, lecturer on English literature, and H. M. Rideout, instructor in English. Their own literary skill is attested by the readability of their exposition, in which a pleasant humor finds a natural vent. Thus, at the close of the course "English A," freshmen are asked to pass judgment on it; and our authors, following their practice of quoting examples of illustrative productions, give one which pronounces it "dull and uninteresting." Their comment is: "This, by the way, is less discouraging to instructors because, when compared with any of the writer's earlier work, it shows a distinct gain in structure. If he has got nothing else from his practice, he has learned to complain more effectively." The first fortnightly theme elicits an autobiography, of practical use to instructors; the three-hour talks are contrived to range from composition into ethics—to the advantage of the students, as witness the admirable extract from Dean Briggs on page 27. Daily themes, translation, letter-writing, fiction are the chief instrumentalities, together with *pastiche*, or the doubtful discipline in deliberate imitation of stylists. Poetical drill hardly exists, we judge. The authors rightly think that Harvard's experience is profitable for smaller institutions, for classes and for individuals.

For the excellent revision of Cotton's seventeenth-century translation of "Montaigne" (Scribners) in four fine library volumes, readers are indebted to the indefatigable Mr. William C. Hazlitt, whose labors have consisted chiefly in the correction of numerous errors of detail, and in improving many renderings vaguely or ambiguously given in the original version. Cotton's slightly archaic diction and phrasing unquestionably bring out the flavor of Montaigne's style with a smack that would disappear in a conventional modern dilution. Mr. Hazlitt consequently has confined himself to improvement, and has nowhere, so far as we have observed, completely recast a telling sentence. Familiar essays, such as those on Books, on 'Some Verses of Vergil, on a Custom of the Isle of Cea, etc., are very faithfully represented here. In the "Apologie de Raimond Sebond" we note a number of changes that give greater coherence to involved meanings; but the translations of classical quotations occasionally err in the direction of excessive paraphrasing.

M. Hippolyte Buffenoir's 'Les Charmettes et J.-J. Rousseau' (Paris: Paul Cornuau) is a provincial's account of a visit to the home of Mme. de Warens. It is rather a rhapsody than the study it professes to be, but is the latest report of the condition of this singularly preserved monument of a frail woman and a great genius. Some plates accompany the little brochure, including portraits and a view of Rousseau's room; the exterior view of the house might well have been photographic instead of from an old print. Our author cites good botanical authority for the contention that the venerable "jasmin de Virginie," or trumpet creeper, which covers the garden side of Les Charmettes, dates

from the 18th century, and perhaps from the occupancy of Jean Jacques.

The September number of the *Gulf States Historical Magazine*, published at Montgomery, Ala., contains seven letters from John C. Calhoun to Senator and Judge Charles Tait, a 'cousin of Henry Clay and a Virginian who lived both in Georgia and in Alabama.' They were written in the period, 1820-21, and are a substantial addition to the volume of Calhoun's correspondence edited by Professor Jameson. Calhoun here shows himself, after two visits to the North, Boston included, unwilling to believe, in spite of the Missouri controversy, that the Northern public was disposed to enter on a contest with the South for supremacy. His moderation is very noticeable. The letters are copied verbatim, and the word "indispensible" occurs consistently so spelt in almost every letter. By an oversight on page 100, line 11, "revenue" is printed "reverence." On page 128 is a list of Louisiana newspaper files in the Library of Congress. The director of the new Mississippi Department of History and Archives announces the acquisition of the "complete muster and payrolls, with detailed historical facts, of the troops furnished by the State of Mississippi to the army of the Confederate States."

The conclusion of Mr. Worthington C. Ford's "John Quincy Adams and the Monroe Doctrine" gives especial interest to the October number of the *American Historical Review*. "That such a man [as Monroe] could have stood up against Europe alone is inconceivable," he concludes; "and there was no person in the Cabinet except Adams who would have given him support in such measure." Worth reading and pondering, also, is Mr. Carl R. Fish's study of "Lincoln and the Patronage." While showing that that President had not attained the highest position in the matter, Mr. Fish is sure "that he never abused, and apparently never used, the patronage for personal aggrandizement," and believes he might have welcomed appointment by examinations. An inedited letter of Alexander H. Stephens in 1854 is a confidential review of his political career. The question of Cuba was then a burning one. Stephens was in favor of repealing laws which hindered filibustering, but was "against Cuba's becoming a negro state."

The bibliography of the geographical literature of the year 1901, published as the September number of the *Annales de Géographie* and the eleventh of the series, contains the titles of more than a thousand publications, Government reports, and papers in scientific journals and the proceedings of societies, in fourteen different languages. In most instances, the editor, M. Louis Raveneau, and his fifty-five collaborators, of various nationalities, have added explanatory and critical notes in French. The list is classified according to subjects and countries, with numerous cross-references and an index of about two thousand names of travellers and authors whose works have been recorded and analyzed. It is worthy of note that our Government reports have received fuller and more detailed notice than those of any other country.

—The November *Century* opens brilliantly with a series of seven color pictures, by Maxfield Parrish, illustrating various features of "the great Southwest." An "open

letter" from Mr. Parrish makes an interesting comparison of the color effects of Southwestern scenery with those of New England. The atmosphere of Arizona and New Mexico has not moisture enough to color the light as it passes through, and give the gilding and richness often seen in New England, nor is the intense blue of the New England sky seen in the Southwest. The color of the Southwest is inherent in the things themselves; the rocks, hills, and sands presenting a bewildering variety of reds, ochres, blacks, blues, grays, and purples. John Muir describes in his happy way the Grand Cañon of the Colorado, in whose sides "hundreds of Yellowstones might be eroded without noticeably augmenting its size or the richness of its sculpture." Here at least is one natural feature of our country which the hand of man can never have the power to make common or unclean. "The So-called Beef Trust," by George Buchanan Fife, begins a series of articles on "The Great Business Combinations of To-day." It is of especial interest in its details of the actual processes of the great packing-houses, the economy of labor, the careful utilization of by-products, etc., which make it so hard for the small concern to compete. The packer's side of the recent high prices for beef is given at some length, and apparently accepted by the writer, though he does not attempt to deny or conceal the power for evil in such combinations and the necessity for official supervision and restraint. The "Confessions of a Wife" come to an end with a heroic halo around the head of each one of the three persons chiefly concerned, and perhaps the reader may as well unite with them in forgetting the hysterical foolishness which made the tragical part of the story possible. It remains for the critics to decide upon the claim that a really great book has been built up on the cornerstone of that foolishness.

—A posthumous paper by John Fiske, on "Evolution and the Present Age," is the most attractive among the serious papers of the November *Harper's*. The depression of Darwin and elevation of Herbert Spencer is its characteristic leading feature. Harry De Windt describes a trip of more than eleven thousand miles through Siberia, to Bering Strait, with the usual incidents of monotonous wastes of snow, villages of stupid and squalid natives, privations of hunger and cold, worn-out sledge dogs, etc. Claiming an experience of Russian prisons dating from 1887, and a personal acquaintance with almost every penal establishment in Siberia, he asserts the belief that the Russian criminal exile is in most respects better off than the convict of other countries. Of the lot of political exiles he speaks not so favorably, yet much more mildly than many who have treated the subject for American readers. Frederic G. Kenyon, of the Department of Manuscripts in the British Museum, gives a brief but very instructive account of the manuscript tradition of the Bible. The "Easy Chair" discusses George Eliot as presented in Leslie Stephen's biography and in W. C. Brownell's essay in "Victorian Prose Masters," leaning rather towards Mr. Brownell's criticism, as "kinder, imbued with a tenderer intelligence, and freed to a fuller expression of its kindness regarding a woman whom Americans can judge more clear-

ly and more justly through their like social and religious tradition than Englishmen."

—President Hyde of Bowdoin opens the *Atlantic* with a discussion of "The New Ethics." One finds it hard to pick out anything really new in the positions taken. Many of them are easily paralleled from ancient literature, sacred and profane. Writing of "The Book in the Tenement," Elizabeth McCracken records some examples of keen criticism and delicate appreciation in literary matters among the tenement-house people with whom she has associated in her work. A scrub-woman who had read "The Talisman," "Kenilworth," "The Scottish Chiefs," "The Prisoner of Zenda," and "The Pride of Jennico" with interest, asked to borrow Ibsen's "Ghosts." In less than a day she returned it. She had found by experiment that it began gloomy and ended gloomy, and she had enough gloom in her life without going to Ibsen for it. A girl who had read "The Christian" pronounced it unhealthy because of its exaggeration. When it was suggested that exaggeration does not necessarily make a book unhealthy, she replied: "Not when it's straight, but 'The Christian' is twisted; it calls things what they aren't, and doesn't call them what they are. And then it makes them bigger—till, altogether, you get so mixed up you can't tell one thing from another." Another read "The Lady of the Aroostook," but did not enjoy it. "It was like sitting and looking out of a window." "But that is a very interesting thing to do," suggested Miss McCracken. "Not when nothing is happening," was the decisive reply. Prof. Charles H. Moore writes a suggestive paper on "Modern Artistic Handicraft," calling special attention to the wrong ideas of design which ruin so much well-intended work, and to the general lack of intelligent interest which makes it impossible even for the best workmen to find an adequate market for their wares. The *Atlantic* is fortunate in its ability to announce for next year the autobiography of J. T. Trowbridge and a series of reminiscences by Leslie Stephen.

—The November *Scribner's* devotes two-thirds of its space to fiction. Julia Magruder, Margaret Sherwood, Edith Wharton, Sewell Ford, and F. J. Stimson contribute short stories, and J. M. Barrie brings to its conclusion "The Little White Bird." James B. Connolly turns from his capital sea stories for a study "In the Paths of Immigration," with illustrations by J. M. Burns. Curtis Guild, jr., writes of "The Spellbinder," but comes far short of justifying his contention that the stump-speaker has gained rather than lost in influence during recent times. Perhaps the lack of proof is partly responsible for his assignment of those who entertain a different opinion to that dreadful class "whose vociferous censure of all men in political life is only less marked than their own abstention from the simplest political duties of the American citizen." Winthrop L. Marvin contributes a mournful plea for a generous fillip of American prosperity, from the Treasury vaults, to the subsidy-hungry American merchant marine. Gen. John B. Gordon's reminiscences of the civil war, and a series of articles on the various departments of the United States Government, are the most notable announcements for the coming year.

—An interesting announcement comes from Mr. Edward Dalziel, the last surviving member of the original and once famous firm of wood-engravers known as the Dalziel Brothers, whose firm autobiography we lately reviewed. Few names are as prominent in the history of English illustration in the "sixties." It was chance, perhaps, that produced just at the right moment a distinguished group of artists willing and eager to work in black and white: Rossetti, Holman Hunt, Millais, Sandys, Boyd Houghton, Pinwell, Fred Walker, Keene, among many others. But the Messrs. Dalziel gave them the necessary encouragement, not only by engraving their work on wood as well as it could then be engraved, but by giving them, in the first place, the commission for the work. The engravers were thus brought into close and often delightful relations with the illustrators, and the Memoirs of George and Edward Dalziel showed how much interesting material remained in their hands as a result of this friendly business relationship. Shortly after that book appeared, Mr. George Dalziel died. But before his death he had planned, with his brother Edward, the publication now announced. It consists of a limited edition of India-paper proofs of Millais's drawings for the Parables of Our Lord, one of the Dalziel books now most valued by collectors. Millais contributed twenty drawings to the series, and when the volume was produced in 1864 the Dalziels had fifty proofs of these drawings pulled on India paper, but, for one reason or another, never issued them to the public, so that they are now published for the first time. With them are reproduced in facsimile twenty letters from Millais, touching upon the 'Parables' and other work he did for and with the Dalziels. "We feel," they say, "that the criticisms and remarks made in these letters furnish another proof of what is very dear to us—that a competent wood-engraver, with favorable surroundings, was capable of satisfying to the fullest extent, in his reproduction, the competent draughtsman." The competent draughtsman, it is true, sometimes thought differently, and, in the case of Rossetti, said so very plainly. But still, there can be no question of the fine and important work done by the Dalziels. Nor can it be denied that Millais's masterpieces are to be found among his designs in black-and-white, and that in this medium he never did anything to surpass the 'Parables.' The volume is issued privately from the Camden Press in London, and the price is ten guineas.

—A very interesting pamphlet on 'Ancestor-Worship and Japanese Law' (Tokio: Z. P. Maruya & Co.), by Prof. N. Hozumi of the law department of the Imperial University of Tokio, gives an inside view by a native of the forces which have made Japanese civilization. The learned barrister treats of ancestor-worship in its origin and as the chief factor in primitive man's social life. In Japan he notes three kinds of worship—of imperial, clan, and family ancestors. In his third division, he looks at the subject in relation to the modern codes of law, discussing in this light the Government, Constitution, the people, the house, marriage, divorce, adoption, dissolution of adoption, and succession. He holds that the worship of the imperial ancestors is the national religion and the basis and sanction of the Constitution of 1889, and

that "the influence of European civilization has done nothing to shake the firm-rooted customs of ancestor-worship." The little book is terse in style and informing in content; yet, after all, it is a curious illustration of mental inversion, as showing how little the training of the Middle Temple, which makes a barrister, can equip a judicial critic or historian. As matter of fact, it cannot be proved, as asserted on page 12, that "the primeval religion of the country" was ancestor-worship (at least in the sense of the Chinese or modern Shinto system); or that Japan has any history "that dates back more than two thousand five hundred years"; while, as simple matter of fact, the once highest Department—that of Worship (Council of Gods and Men)—was abolished a generation ago, and the people's representatives in the Imperial Diet have voted down every attempt of the Conservatives to restore it. Despite the family consultation and expressions of filial regard in the graveyards, both custom and sentiment in regard to the political nature of ancestor-worship are weakening. The steady trend of the nation is in the direction of democracy. Outside the palace, all the functions of government are in the line of secular order and justice.

BOOKS ON ART.

The Study and Criticism of Italian Art. Second Series. By Bernhard Berenson. London: George Bell & Sons; New York: Macmillan. 1902.

Fra Angelico. By J. B. Supino. Translated by Leader Scott. Florence: Alinari Brothers; New York: Lemcke & Buechner. 1902.

Sir Joshua Reynolds, His Life and Art. By Lord Ronald Sutherland Gower, F.S.A. (The British Artists' Series.) London: George Bell & Sons; New York: Macmillan. 1902.

J. M. W. Turner, R.A. By Robert Chignell. (Makers of British Art.) London: Walter Scott Publishing Co.; New York: Scribners. 1902.

Jean François Millet, His Life and Letters. By Julia Cartwright (Mrs. Henry Ady). London: Swan Sonnenschein & Co.; New York: Macmillan. 1902.

Modern Mural Decoration. By A. Lys Baldry. London: George Newnes; New York: Scribners. 1902.

Chefs d'Œuvre of the Exposition Universelle. Parts 18 to 25. Philadelphia: George Barrie & Son.

Mr. Berenson's second collection of scattered papers of art study and art criticism is, on the whole, more interesting than the first. It contains nothing so daringly fantastic as his creation of "Amico di Sandro," but, on the other hand, it contains what we are inclined to think the greatest real achievement of modern connoisseurship—the taking from Perugino, and the giving to Lo Spagna, of the Caen "Sposalizio." Whether or not the picture was really painted by the latter artist we neither know nor greatly care, but that it was *not* painted by Perugino, and that it was the imitation rather than the original of Raphael's "Sposalizio," seems to be proved. Mr. Berenson's talent, for criticism, as distinguished from connoisseurship, is shown to the best ad-

vantage in the article on Renaissance churches.

The unimportance of the questions with which the modern connoisseur often deals is as noticeable in the rest of the volume as in the former collection, and the reason of it is indicated in the concluding paper, on "The Rudiments of Connoisseurship." This article, which is now printed for the first time, "was written more than eight years ago, as the first section of a book on the 'Methods of Constructive Art Criticism'"; but the abstract discussion of method was abandoned in favor of a concrete example, and Lorenzo Lotto was selected as the subject, "more for his excellence as an illustration of Method, than for his actual achievements." The result was disappointing, for, says Mr. Berenson, "although this work, in a special introduction, in the introductory paragraphs to each chapter, and here and there throughout, speaks of Method, yet, to my no small astonishment, not a single reviewer of either the first or second edition has made the slightest reference to the general theory on which the book is based." Either Mr. Berenson's memory plays him false, or he did not see the review of the first edition published in these columns, for his method and his manner of applying it were much more interesting to us than his subject. This more formal statement of that method—we need not, with Mr. Berenson, give it a big M—is, however, welcome and worth a little discussion.

It begins with the statement that "the materials for the historical study of art are of three kinds: (1) Contemporary documents, (2) Tradition, (3) The works of art themselves." And these three kinds of materials, are taken up seriatim. Documents, Mr. Berenson contends, really prove nothing. A contract may never have been carried out, or may have been only partially carried out, by the artist who made it; a signature may have been forged or attached to a work really executed by pupils. Such a description of a work of art as will serve really to identify it is impossible, as the description would serve equally well for a bad copy as for the original. In fact, "in no case adduced is the document in art sufficient proof by itself of authenticity or authorship. The document always needs to be confirmed by connoisseurship." Tradition, of course, is of even less value, and "in no case is it to be pitted against documentary facts or the scientific deductions of the connoisseur." We are left, then, to the conclusion that the only means of determining authorship is by the study of the works themselves. "Connoisseurship is based on the assumption that perfect identity of characteristics indicates identity of origin. . . . To isolate the characteristics of one artist, we take all his works of undoubted authenticity, and we proceed to discover those traits that invariably recur in them but not in the works of other masters." Here is the initial difficulty. If documents and tradition are of no worth, how can there be any "works of undoubted authenticity" to examine? Connoisseurship is left with a free hand to examine everything, and should, logically, accept nothing. It might divide works of art into groups, each group presumably by the same hand; but it has no right to put names to them. That there ever was an artist named Titian is matter

of document and tradition, and, in his clearing away of all other material than the work of art itself, Mr. Berenson has left connoisseurship in the air, with no foundation whatever.

However, recognizing somehow that authentic pictures exist, what are the characteristics we are to look for? "Types, general tone, composition and technique" are ruled out as characteristic of schools rather than individuals; we must examine the details, "bearing in mind, to start with, that the less necessary the detail in question is for purposes of obvious expression [i. e., the more unimportant it is], the less consciously will it be executed, the more by rote, the more likely to become stereotyped, and therefore characteristic." Hence we have a series of tests which rank in nearly inverse ratio to their importance:

"The most applicable: the ears, the hands, the folds, the landscape.

"The less applicable: the hair, the eyes, the nose, the mouth.

"The least applicable: the cranium, the chin, the structure and movement in the human figure, the architecture, the color and the chiaroscuro."

But these tests are more applicable to insignificant artists than to great ones, because the great ones are more likely to be imitated or copied. So we have this statement in italics: "*The value of those tests which come nearest to being mechanical is inversely as the greatness of the artist. The greater the artist, the more weight falls on the question of quality in the consideration of the work attributed to him.*" Here is the reason, very clearly stated, why modern connoisseurship concerns itself so largely with attributions which may possibly be true if important, for the "sense of quality" cannot be taught or reasoned about: it is just what artists have always judged by, though sneered at for so judging. The more important the question to be solved, the less aid "Method" gives in its solution, and the more we fall back on that personal artistic sense which existed before "Method" was heard of.

Supino's 'Fra Angelico' takes the conventional view of the artist-saint, and is far from being as important a contribution to art history and art criticism as Mr. Langton Douglas's book on the same subject, but it is a pretty little volume which many people will be glad to have. Its pocket size and flexible cover, of dark green crushed morocco, should make it a pleasant travelling companion, while its numerous small but clear illustrations, its eight photogravures, and its two color plates will cause it to be welcomed as a permanent souvenir. Though not to be taken too seriously as reproductions, these color plates are exceedingly dainty and attractive.

The best we can say of Lord Ronald Sutherland Gower's book on Reynolds is that he has chosen for illustration many comparatively unknown pictures by the master, some of which seem never before to have been reproduced; that he has generally used photographs from the paintings, and not engravings, and, where engravings are used, has clearly stated the fact; and that he has published for the first time Gainsborough's touching letter from his deathbed to Sir Joshua. For the rest, the text is of the usual, somewhat inconsequent, "year by year" kind, and contains some blunders and some strange extravagances of criticism.