

Art.

Storia dell' Arte Italiana. Da Adolfo Venturi. Vol. VI: La Scultura del Quattrocento. Pp. lii+1180; 781 half-toné cuts. Milan: Hoepli. 30 lire.

In previous notices of Professor Venturi's stupendous history, we have found that its qualities and defects lay in a peculiar and interesting attitude of the author. He follows well-travelled roads in the spirit of a pioneer. Where one expects the geographer, one finds the explorer. He undertakes his gigantic task light-heartedly as a constant adventure, and so throughout he retains his enthusiasm. He is, moreover, an explorer of taste, and if in his capacity as sentimental traveller he at times exaggerates the interest of his discoveries, that, too, is thoroughly in character. That he should often discover what has already been charted, that he should judge too quickly and positively is also inevitable under the circumstances. *Sol-vitur eundo* is a shade too much his en-sign. Every page of the present volume testifies to alert and genial investigation, but one suspects that he prints about as quickly as he writes. On page 662, for example, the Riario tomb in Santi Apostoli, Rome, is by an anonymous imitator of Mino; by page 950 it has become, rightly, we think, a fine work by Andrea Bregno. Such revisions are better made before printing begins. We hasten to add that a procedure which in the volumes on painting is often trying is acceptable in the present volume. Italian sculpture has never had a Cavalcaselle or a Morelli. Since Cicognara, more than a century ago, there has been no such comprehensive survey. We are more inclined, therefore, to be grateful for what is afforded us than to dwell upon defects. Scholars will find in this volume a constant source of suggestion and contention, and they will know how to use it with the necessary reserves. The general reader needs a word of caution, perhaps, that this big tome looks more authoritative than it is.

That Professor Venturi should not know the few fine examples of Italian sculpture in America is natural. He is also much inclined to regard as negligible whatever he must take at second hand. Yet the museums of Boston and New York, and the Widener collection, Philadelphia—to mention only obvious examples—would have furnished him necessary items. In the same way, he is too prone to stigmatize as forger's works which he knows only in photographs. Sometimes one fears he goes on a calculus of probabilities in rejecting terra-cottas outside of Italy. Whoever declares all exiled Renaissance terra-cottas in public and private galleries to be forgeries will err only in about one case in four. Is Professor Venturi

content with this degree of accuracy?

To discuss in detail so extensive a work is, of course, impossible in the limits of a review. We may, however, briefly note points that may specially interest both the student of art and the general reader. The life of Bertoldo is one of the best in the book, abounding in new material. Professor Venturi greatly overpraises that industrious Lombard craftsman, Gian Antonio Amadeo. The triviality of Amadeo is so patent and so generally recognized that we need not argue it. Enough to say that his sculpture is that of a decorator, his architectonic sense *nil*, his decoration rather exuberant than fine. The invention of the lovely frieze of the Portinari Chapel, S. Eustorgio, Milan, seems absolutely beyond his powers. In its execution he may have had some part, as Professor Venturi surmises. One must question also the attribution of the terra-cotta Pietà in S. Satiro, Milan, to Amadeo. The usual attribution to Caradosso is far more acceptable, for the work is plainly that of a transitional sculptor imbued with the dawning ideals of the Golden Age. Andrea Bregno, dominant at Rome in Sixtus IV's time; Giorgio da Sebenico, a vigorous Dalmatian sculptor in the Venetian tradition; Giovanni Dalmata—these are examples of interesting artistic personalities now first brought within the popular ken. Even the fairly experienced student of Italian sculpture will find that to page over this bulky volume is the equivalent of many exploring trips. In such fireside travels, the range of which we have barely suggested, Professor Venturi is always the learned and genial, if at times erratic, guide.

"Great Masters of Dutch and Flemish Painting," by William Bode (London: Duckworth), is among the more recent importations of the Scribners. It is a translation of the second edition of "Rembrandt und seine Zeitgenossen." The encyclopædic director of the Kaiserfriedrichsmuseum never appears to better advantage than when he writes on the painting of the Netherlands, and these essays on Rembrandt, Hals, the Genre Painters, the Landscapists, Still Life men, Van Dyck, and Rubens are welcome in an English dress. Since the collection is already standard, it leaves the critic rather little to say. One might find that undue emphasis is laid upon Rembrandt's realism and his phantasmagoric quality insufficiently brought out. Many will feel that the great superiority of Vermeer of Delf, in his class, might have had fuller recognition. On the other hand, many will find it difficult to accept Dr. Bode's very high estimate of Wouvermans. With his many merits, the rather negative color and generalized textures of this artist seem to relegate him to a lower place. On the very disputable matter of Cuyt, Dr. Bode has almost persuaded us to regard golden mediocrity as greatness. This essay and that on Brouwer are perhaps the best in the

collection. Certainly the keenest and most debatable portion of the book is the attempt to identify the early paintings of Van Dyck, particularly those which he executed as Rubens's assistant. In general Dr. Bode contrives to be true to humane criticism without being false to connoisseurship. The English version, by Margaret L. Clarke, is tolerable, but too often defective in idiom. "Sunday" repeatedly applied as an adjective to landscapes means, of course, "holiday" or "festal." The following sentence illustrates certain not uncommon defects of judgment in the author and of style in his translator: "Amongst the Teutons, art repeatedly reached a maturity which can stand comparison with the noblest art phases of the Greeks and Italians." But these are venial blemishes in a usually excellent book. About two score good half-tones, several from little known originals, give a special interest to this edition.

A. Maccallum Scott's "Through Finland" (E. P. Dutton & Co.) is a somewhat dry, but instructive reference book and guide for travellers. The illustrations are an important feature and give a good idea of the country. There are chapters on Art and Artists, Architecture, and Legends and Literature. The chapter on the architecture of Helsingfors is perhaps the most interesting. The author finds in the building there much that is related to Japanese and other Oriental style, sometimes grotesque, but "the expression of a national temperament, undisciplined as yet, without tradition and without experience, but gaining these as it develops."

Students of architectural style will be interested in the collection of façades and interiors, which is being issued by Nils Wasastjerna, one of the leading architects of Helsingfors. Many details support the above quoted verdict of Mr. Scott (Helsingfors: Helios).

The National Academy of Design has selected the following jury of selection for the winter exhibition of 1909: J. Carroll Beckwith, Edwin H. Blashfield, Howard Russell Butler, Walter Clark, Charles H. Davis, Frederick Dielman, Paul Dougherty, Frank V. Du Mond, Ben Foster, August Franzen, Daniel Chester French, William J. Glackens, Francis C. Jones, F. W. Kost, Will H. Low, Walter L. Palmer, Edward W. Redfield, F. K. M. Rehn, Robert Reid, W. T. Smedley, Henry B. Snell, C. Y. Turner, Henry O. Walker, Harry W. Watrous, J. Carlton Wiggins, Frederick Ballard Williams, and Cullen Yates. The hanging committee is made up of Elliott Daingerfield, J. Alden Weir, and Frederick G. R. Roth. The jury of selection for the annual exhibition of March, 1910, consists of Herbert Adams, John W. Alexander, Hugo Ballin, Gifford Beal, Emil Carlsen, F. S. Church, E. Irving Couse, Kenyon Cox, C. C. Curran, C. Warren Eaton, A. L. Groll, Birge Harrison, Childe Hassam, William H. Howe, William Sergeant Kendall, Louis Loeb, Herman A. MacNeil, J. Francis Murphy, Walter Nettleton, Edward H. Potthast, Henry Prellwitz, Leonard Ochtman, Will S. Robinson, Edmund C. Tarbell, A. T. Van Laer, Douglas Volk, and Irving R. Wiles. The hanging committee will be Gari Melchers, H. Bolton Jones, and Isidore Konti.

The National Academy of Design has elected twelve painters and six sculptors

as associate members. The painters are Miss Mary Cassatt, Reynolds Beal, Paul Cornoyer, Miss Lydia Field Emmet, George Bellows, Charles Noel Flagg, William J. Hays, George Hitchcock, Arthur Hoeber, Ernest Peixotto, Frederick J. Waugh, and Henry O. Tanner. The sculptors are Lorado Taft, Robert I. Aiken, Augustus Lukeman, Evelyn B. Longman, Attilio Piccarilli, and Henry M. Shady.

Among the exhibitions in the dealers' galleries in this city are paintings by a group of Boston artists at Macbeth's, till April 29.

At an auction of the paintings of the late John T. Martin, held in this city last week, the following prices were paid: Vibert, The Canon's Dinner, \$6,500; Schreyer, Wallachian Post, \$7,100; Bague, The Sentinel, \$9,600; Diaz, The Bathers, \$6,300; Daubigny, Twilight on the Seine, \$13,100; Millet, Going to Work, \$50,000; Troyon, Animaux à l'abreuvoir, \$25,100; Corot, La Charette, \$30,000; Breton, The Reapers' Rest, \$6,000; Knaus, the Christening, \$8,900; Van Marcke, Cattle, \$16,500; De Neuville, Charge of Dragons at Gravelotte, \$10,200. Mr. Martin had bought the Millet in 1882 for \$14,000.

Edward H. Barnard, the landscape painter, died April 16 at Westerly, Mass., at the age of fifty-three. Mr. Barnard first studied architecture at the Massachusetts Institute of Technology, but later became a student at the Boston Art Museum. He then went to Paris as a pupil of Julian, and each year of his stay abroad he exhibited a picture in the Salon. Returning to America he opened a studio in Boston.

The death is announced in Edinburgh of W. Beattie Brown, the landscape artist, at the age of eighty-six. He had exhibited annually at the Royal Scottish Academy since 1848.

Finance.

History of the Bank of England. By A. Andréadès; translated by C. Meredith, with a preface by H. S. Foxwell. London: P. S. King.

With all that Englishmen have written concerning their greatest financial institution, it has remained for a Greek to write in French, and primarily for French readers, the first complete history of the Bank of England. Since the

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work had to be done by a foreigner, it is by all means fitting that an English translation should be forthcoming; and Professor Foxwell's appreciative, yet discriminating, introduction adds materially to the value of the volume.

Professor Andréadès traces briefly the development of banking in England prior to the establishment of the Bank, and then discusses the foundation and organization of that institution. He does full justice to the economic and political conditions leading to the creation of the Bank, but deals very imperfectly with the interesting and little-known literature upon the subject of banking that appeared in England between 1650 and 1700. The early vicissitudes of the Bank are then narrated, as well as its discreditable record during the period of the South Sea Company. He makes it clear that the Bank would have seriously compromised itself if its enemies had not secured the rejection of its proposals, and that it finally avoided disaster "only by breaking its word" and "using methods unworthy of a great establishment."

The history of the next seventy years is briefly sketched, and it must be said that the author has not treated adequately the relation of the Bank to the development of banking facilities in England. The critical period from 1793 to 1819 is more fully considered, the author, upon the whole, inclining to the traditional view that the policy of the directors was fundamentally unsound and at times positively reckless. It is at this point that Professor Foxwell takes issue with him, pointing out that the real cause of restriction was the "persistent demands" of the government upon the Bank, and that the critics have never given due weight to the practical difficulties of the situation. Discussion of what might have been is usually unsatisfactory; but Professor Foxwell is on secure ground when he shows that even the severest critics admit that, prior to 1808, there was "no substantial ground for complaint" concerning the policy of the Bank; and that thereafter, with the usury law forbidding a higher rate than 5 per cent., the Bank could not control speculation by the modern expedient of raising the rate of interest. Most of the troubles attending restriction, Professor Foxwell thinks, were due "to the rapid growth and reckless advances of the country banks," the Bank of England being "practically responsible for the solvency of this crowd of small, ill-managed institutions," but not daring to "call them to account, on peril of provoking a general collapse of credit." Some of the policies and many of the arguments of the directors Professor Foxwell is, of course, obliged to disapprove; but in the main he believes that their action was "guided by sound instinct." In the interest both of historical truth and sound economic theory,

it is greatly to be hoped that Professor Foxwell will find opportunity to write a thorough account of this most interesting chapter of financial history.

During the twenty years following resumption, Professor Andréadès shows that the policy of the Bank was frequently far from prudent, particularly during the crises of 1825-6 and 1837-9. He then considers the Bank Act of 1844 and the discussions that led to its enactment. In this part of his field he does little more than give a competent account of main events, and manifests some desire to avoid subjects about which so much controversial ink has been spilled. He notes a growing tendency of economists and financiers to accept the conditions created by the Act of 1844, but observes also that Mr. Pargrave and others believe that it is necessary to strengthen the reserve of the Bank, in view of present-day conditions, and give greater elasticity to note issues. To this latter opinion Professor Foxwell strongly inclines. The "constitution and policy of national banks" he regards as "in some respects the supreme economic question of the day"; and he believes that "institutions wielding national resources and under the direction of men representing general public interests" are imperatively demanded by the conditions of modern finance.

A second and revised edition of "American Railway Transportation," by Emory R. Johnson, has recently appeared (see the *Nation* December 31, 1903, p. 532). The book is unchanged in its plan and scope, the need for a revision being found in the rapid advance which has been made in railway practice and railway regulation since the appearance of the treatise in 1903. Statistics and bibliography have been brought down to date, and the State and interstate legislation of the last few years has been summarized. The book still continues to be the only available comprehensive treatment of the railway question in the United States.

BOOKS OF THE WEEK.

- Affalo, F. G. *Sunset Playgrounds: Fishing Days and Others in California and Canada.* Scribner. \$2.25 net.
Allen, William H. *Civics and Health.* Ginn.
Baedeker, Karl. *Central Italy and Rome.* Scribner. \$2.25 net.
Bell, J. J. *Oh! Christina!* Fleming H. Revell Co. 60 cents net.
Bernard, Auguste. *Geofroy Tory, Painter and Engraver: Reformer of Orthography and Typography Under François I.* Translated by George B. Ives. Houghton Mifflin Co.
Block, Louis James. *The World's Triumph: A Play.* Philadelphia: Lippincott. \$1.25 net.
Broughton, Len G. *Religion and Health.* Fleming H. Revell. 25 cents net.
Bryan, James Wallace. *The Development of the English Law of Conspiracy.* Baltimore: Johns Hopkins Press.
Clarke, John H. *Vital Economy; or How to Conserve Your Strength.* A. Wessels. 30 cents net.
Curties, Henry. *A Bride on Trust.* Boston: Dana Estes. \$1.50.
Danby, Frank. *Sebastian.* Macmillan. \$1.50.