

"Flower Grouping in English, Scottish, and Irish Gardens") we should feel better satisfied. In some plates the colors do not register with exactitude. However, it must be admitted that the process used gives the correct values of the flowers, which is more than can be said of the seed catalogues or the hand-colored plates of the florists. On the whole, this is such a satisfactory book and fills such a unique place in the literature of American gardening that we cannot help hoping that it will be put out soon in a popular edition.

In the many divisions of engineering courses in the universities and colleges of this country, the course leading to the degree of sanitary engineer is the most recent, and it is likely to become one of the most important, dealing as it does with the preservation of human life. Books on the subject are few at present, but they are certain to be more common as the demand increases. Two recent publications, by W. P. Gerhard, are "Sanitation, Water Supply, and Sewage Disposal of Country Houses" (D. Van Nostrand Company), and "Sanitation and Sanitary Engineering" (published by the author). The former takes up the subject in the title in simple terms, gives the experiences of the leading sanitary experts, and describes fully and comprehensively the various methods adopted. The latter is an enlarged second edition, deals with the subject in general, and is intended to show the benefit of proper sanitation, by the experience of cities which have adopted modern methods. Both are valuable, but the hints to builders of country homes will probably be of greatest use to laymen.

The death is announced, in his sixty-seventh year, of Otto von Bollinger, rector of the University of Munich, and principal of the Pathological Institute connected with it. His published works include "Die Kolik der Pferde," "Zur Pathologie des Milzbrandes," "Ueber animale Vaccination," and "Atlas und Grundriss der pathologischen Anatomie."

Drama and Music.

In "The Melting Pot," given for the first time in New York at the new Comedy Theatre Monday evening, Mr. Zangwill goes at a difficult subject with a light heart. The product of his dramatic melting pot was an unstable compound of melodrama, farce, burlesque, and rhetoric. That this country is the crucible in which the races of the world are destined to blend into the perfect human type, is the compliment which Mr. Zangwill lays at Columbia's feet. But he fails to demonstrate just how the future amalgamated American superman is to come about, or why, or when, or where. This play of the young Jewish musician, Quixano, who has experienced the horrors of Kishenev, but who is now ensconced with his uncle and his grandmother "in the Borough of Richmond," has neither progressive action nor development of character. And Mr. Zangwill has appropriately

placed his unreal characters in improbable situations. Mr. Zangwill's conception of this country's function as a melting pot is literal. America is the crucible only, and contributes nothing. But it is plain that when a Russian youth and a Russian maiden meet in Staten Island and marry, we have not witnessed an example of true assimilation. Walker Whiteside plays the rôle of David Quixano well. The author has not given him a character to interpret but a large number of rhetorical selections to deliver. Mr. Whiteside has wisely taken the bull by the horns and goes through his part in a fine oratorical frenzy, though even his pleasing voice and physical restraint cannot save David from being a bore. Miss Crystal Herne as Vera Revendal succeeds in coming nearest to the natural. She is beautiful, and by voice and gesture gives expression to the spirit of poetic youth.

From Châlons-sur-Marne, France, comes news of the death of Clyde Fitch on September 4; his death having closely followed an operation for appendicitis. Clyde Fitch was born in New York city, May 2, 1865. As an undergraduate at Amherst College (where he received the bachelor's degree in 1886, and in 1902 the honorary degree of master of arts), he gave signs of literary aptitude. An apprenticeship as a writer of magazine stories for children, and as newspaper reporter, was followed by the scoring of an instantaneous (though anonymous) success as author of "Beau Brummel"—a play written for Richard Mansfield. Mr. Fitch wrote in all some fifty-four plays; all these in the course of less than twenty years. It is characteristic of the dramatist that, industrious as he must have been to establish such a record, austerity and aloofness were qualities that he never adopted. His secret lay, doubtless, in his ability to work under all circumstances and at all hours. A keen theatrical instinct found no small part of its expression at rehearsal, and in a tireless surveillance of "properties" and "business." The dramatist's mastery of the minutiae of stagecraft, and his ease in giving to his work the note of "timeliness" dear to his public, conspired with his larger efficiency to make many of his plays uncommonly successful. Among the original plays by Clyde Fitch are to be numbered, besides "Brummel" and the one-act comedy "Frédéric Lemaitre," "Betty's Finish," "A Modern Match," "April Weather," "His Grace de Grammont," "The Career of Betty Singleton," "The Moth and the Flame," "Nathan Hale," "Barbara Frietchie," "The Cowboy and the Lady," "The Climbers," "Captain Jinks of the Horse Marines," "Lovers' Lane," "The Girl and the Judge," "The Way of the World," "The Last of the Dandies," "The Stubbornness of Geraldine," "The Girl with the Green Eyes," "Her Own Way," "Major André," "Glad of It," "The Coronet of the Duchess," "The Woman in the Case," "The Truth," "The Straight Road," and "The Girl Who Has Everything." Among his adaptations were "The Masked Ball," "The Head of the Family," "Cousin Billy," "The House of Mirth," and "The Blue Mouse."

A work of peculiar attractiveness for lovers of music is Leopold Schmidt's "Aus dem Musikleben der Gegenwart: Beiträge zur zeitgenössischen Kunstkritik. Mit einer Einleitung von Richard Strauss" (Berlin: Hofmann & Co.). The author is a well-

known musical critic in Berlin, and the first volume is devoted exclusively to music in the Prussian capital. The second volume describes musical compositions and performances in other German and European cities. Even those who may not agree with some of Leopold Schmidt's views will derive pleasure and advantage from his clear and comprehensive survey of the development and distinctive qualities of contemporary musical productivity. The introduction by Strauss, the celebrated conductor, adds greatly to the value of the work, which he warmly commends, although differing from the author on several important points.

Art.

Old Lace: A Handbook for Collectors.

By M. Jourdain. New York: Charles Scribner's Sons. \$4.50 net.

Its technical as well as its historical interest gives this book a claim upon lovers of old lace. As Miss Jourdain points out, the lace collector has the especial advantage in the pursuit of his art that he need not be ever on guard against imposture. A piece of modern enamel or silver may be treated to simulate old age in a manner that will deceive the very elect, but the methods of production of real and machine-made laces differ so essentially that imitation lace has small deceptive quality. The needle-point laces are entirely built up from a foundation of threads worked over by buttonhole stitch and other loopings, and the bobbin laces in many of their varieties introduce plaits to connect different portions of the ornament. As yet no machine has been able to duplicate these stitches successfully and cheaply. Moreover, in machine-work the operating force is uniform and the tension on the thread is constantly the same, producing a perfectly regular, flat tissue, whereas the slight irregularities caused by the unequal tension in hand-work are like a succession of minute ripples, lending to the work a peculiar individuality. It is just this treatment of the technical aspects of the subject, always a vital matter to collectors, which will give the present book a special place in the English literature of the subject. Much space is given to detailed accounts of the characteristics of the different varieties, and the thoroughness with which the work is done is exemplified on page 25, where a note describes eight kinds of brides, or connections, found in three square inches of fine rose point.

Having reëdited Mrs. Bury Palliser's classic "History of Lace" in 1902, the author's knowledge of that branch of the subject also is well grounded, and the historical material presented is judiciously chosen. An occasional echo of Mrs. Palliser may be heard in the de-

velopment of the text, as well as in the arrangement which devotes a chapter to the product of each lace-making country or municipality. The laces of Germany, Sweden, Russia, Spain, Denmark, Switzerland, and Austria are not treated because they "did not result in work of any high artistic quality or importance." Austria and Russia can scarcely be said to have produced old lace, and Miss Jourdain thinks that the famed point laces which came out of Spain after the dissolution of the monasteries in 1830 were not native products, but had been brought there earlier from Flanders or Italy. Yet it is to be regretted that a little space has not been given to the other four countries, for, according to good authorities, they were all making lace in the seventeenth century, and the products of Germany and Denmark at least seem to have been well enough known outside their own boundaries to make their acquisition of some interest to collectors. The author believes that it is impossible to trace the actual origin of lace to Oriental sources, as has sometimes been attempted, but that the design of the early geometric laces, like that of metal work, was affected by the East, a fact hitherto unrecognized. Lace appears to have been born in Italy, and Venice, by her position as the great buyer and distributor of Eastern handiwork, was peculiarly fitted to transmit Oriental influences. In Venice the embroidery and trimming of white linen first came into fashion in Europe, and in Venice motives of Oriental design were first applied to the ornamentation of linen. The principles of design used were, "interlaced, repeating, star-shaped, and polygonal ornament, purely geometrical," and "these forms are exclusively used in early Italian reticella and *punto in aria* at a date when flowing scrolls and conventionalized flower ornament was freely used in the designs for embroidery." This is an interesting subject for discussion but it seems possible that technical difficulties which would never be encountered in embroidery might occur in the manufacture of flowing scrolls in lace, and so might limit the development of the design. The early lace was called *punto in aria*, or "stitch in the air," because it was made without any foundation of net or linen, and it is easy to see that at first beautiful curves would be an ideal difficult of achievement.

The illustrations are numerous and are excellent for their size ($8\frac{1}{2} \times 6\frac{1}{2}$). Particularly worthy of attention are plates xxiv, xxvi, and xxvii, which show specimens of rose point, of rose point pieced, the design being ruined in the process, and of imitation rose point, with cut linen foundation. An index of plates would be a convenience, although this lack is somewhat atoned for by a full general index. The contents of the

book are not altogether new, for many of the chapters and illustrations originally appeared in the *Connoisseur*, having been revised and rearranged for their present purpose.

The frontispiece of the *Burlington Magazine* for August is a photogravure after a new Rembrandt, tentatively dated 1646 by Claude Phillips, representing either Diana or one of her nymphs reposing in a wood, her dogs by her side. The tiny naked figure has all Rembrandt's incredible ugliness, but one can fancy the flesh very gleaming in its dusky surroundings. The picture is, however, essentially a landscape. It is not so interesting in form or composition as some other of the master's works in this kind, but is said to be superb in color. A. M. Hind writes interestingly again on engravings and their states, and gives, in reproduction, a number of notable instances of the strange transformations a given plate may undergo in the course of its existence. In a sense, however, the most notable article is that on "The Training of the Memory in Art," which deals with Le Cocq de Boisbaudran's methods of teaching and their excellent results. The drawings by his pupils reproduced are certainly extraordinary—one wishes that the exact conditions under which they were made had been more clearly specified. It has long been the conviction of the present writer that the lack of proper training of the memory is the greatest defect of our modern manner of studying drawing, and one would like to know just how De Boisbaudran supplied this want. Apparently he depended on a sort of secondary memory—the memory of a drawing executed from nature or from the original to be copied—instead of on a direct memory of the object itself. He seems to have been troubled when Legros, sent to the Louvre to make a study of Holbein's Erasmus, came back with nothing in his portfolio, only to realize that the pupil was more radical than the master, and had brought his drawing in his head. It is this direct memory that we should like to see trained in our art-schools. The question is, how far it is possible to avoid the substitution of habit and formula for real observation and recollection. In the work of most artists who rely upon memory there is a vast amount of *chic*—of details supplied by tricks of manipulation or by a system of arbitrary symbols. Just where and how to draw the line between such work and the necessary and proper supplementing of special observation by the accumulated result of former observations—between *chic* and knowledge—is the great difficulty.

John Bunyan Bristol, landscape and portrait painter, has died at the age of eighty-three. He was a regular exhibitor at the National Academy of Design and the Century Club.

Finance.

THE ONE SHORT CROP.

That the country's cotton crop, whose condition was well below the average a month ago, had been badly hurt by the drought of August, was conceded before the government estimate of last Thurs-

day was given out. That estimate, nevertheless, was something of a shock. Out of five trade estimates, earlier in the week, none put the crop's condition as low as 64 per cent., and the figures ran as high as 68. The Department of Agriculture gave out 63.7. This is the lowest September estimate in the twenty-seven years of the monthly government reports. It follows an estimate of planted acreage, in June, smaller than any such estimate since 1905. The cotton

Financial.

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