

owners of instruments are answered in "The Construction, Tuning, and Care of the Pianoforte," by Edward Quincy Norton (Oliver Ditson Co.). Thirteen different reasons are given why strings break, and every other problem that presents itself to the maker, tuner, and player of a piano is treated with the same thoroughness—questions of action, of felt, of temperament, etc., with a page on injuries done by mice.

"Forty-four French Folksongs and Variants from Canada, Normandy, and Brittany" is the title of a collection just issued by G. Schirmer. The songs were gathered and harmonized by Julien Tiersot, and the text accompanying the music is in both French and English. Some of these songs have great rhythmic and melodic charm, and the harmonies added by Mr. Tiersot do not do violence to their spirit. He was pleased to find that, whereas in France such songs are chiefly in vogue among the lower classes, in "New France," particularly in the Province of Quebec, they are far from being despised by the educated classes. It is interesting to note how some of the old songs are colored by the new environment.

Art.

PARIS MUSEUM NOTES.

PARIS, June 3.

In the hall of Greek sculpture of the Louvre Museum, an important addition has been made to the series of archaic "Apollos," as they were once called, or "Kouroi," according to the later, non-committal designation. It is a statue found in the island of Paros in 1902, described the same year by O. Rubensohn (*Athen. Mittheil.*, XXVII, pl. xi), and forming No. 122 in the late work of W. Deonna; "Les Appollons archaïques" (Geneva, 1909). It helps to complete the series begun at the Louvre by the two torsos (Leonna, Nos. 1-2) excavated at Actium by the French consul, who found the Winged Victory of Samothrace, and continued by three fragments in marble of Pentelicus (Leonna, No. 23), and by a head in Parian marble (No. 24). The new piece is a complete figure, head and all, and well enough preserved to furnish the necessary standard of comparison. Three fragments of a larger statue, found at the same place, add to the completeness of the series, which precedes the Medic wars and begins in the second quarter of the sixth century, B. C. The first example recalls the "Apollo" of Thera, the new one that from Mount Ptous in Bœotia, now in the Athens Museum (Deonna, page 157, fig. 32-33).

Farnell ("Cults of the Greek States," Vol. IV, pages 330-1) places these examples of early Greek sculpture, with their multiple relations in archæology, art, religion, and social history:

The "Apollos" of Tenea, Thera, Orchomenos, etc., have no sure title, for some of these may have been representations of the worshipper who dedicates himself, or

of the athlete, or sepulchral monuments of the deceased. . . . It would be too dogmatic and hazardous to say that no Greek divinity had been represented unclothed before 600 B. C. When nudity became the prevalent fashion at the Olympian games, it was natural that the change should affect artistic conventions. That Apollo should have been the first prominent example of the new fashion is an interesting fact, about the explanation of which we may doubt. It may be found in the Dorian worship, in which Apollo was specially associated with the athletic and military epheboi, and therefore himself imagined as essentially a divine ephebos. It may also be that his relation with Zeus which became more explicit in the later period of religious thought, and in which he was essentially regarded as the son of God, assisted the development of the youthful ideal. But it is as a youth in early maturity, not as a boy, that the archaic, and usually also the later, art conceived him.

A transfer from the Auxerre Museum to the Louvre adds a not unimportant example of another period in art history. It is a statuette in limestone, 75 centimetres high, representing a draped woman, and is an undoubted specimen of the sculpture of the "Dædalids," who, from Crete, became the teachers of the Peloponnesians. It goes back to the seventh century B. C., and takes its place in the series of archaic feminine figures of the "xoanon" form. It is related to examples in the Museums of Candia and Athens, and to a find of the English school of Athens at Sparta in the temple of Artemis Orthia. It was described by Collignon in the *Revue Archéologique*, 1908, t. xi, pp. 153-170, pl. x.

A large Madonna in stone, of the years when the latest Gothic tradition was beginning to yield to Italian influence, has taken its place in the hall of Mediæval and Renaissance sculpture. It is of great artistic merit and of historic importance in the series. In the hall of modern sculpture, besides the maquettes of Carpeaux, now appear sketches of Barye, a series of models of David d'Angers, and the ivory statuette of Rachel by Barre. In the collections of the Mission Pelliot gathered from 1906 to 1909 in Chinese Turkestan, besides the manuscript treasure, there are paintings and sculpture showing the transmission of Greek art formulas and types to Indian Buddhism of the Middle Ages. These have a special hall at the Louvre.

The "Inventaire général des dessins du Musée du Louvre," by Jeon Guiffrey and Pierre Marcel (25 francs a volume, or by subscription), continues its good work of rendering this immense and priceless treasure of drawings available for purposes of study in art and history. The fourth volume—French school—comprises 610 illustrations of good quality for the 825 drawings described. The alphabetical order in this new volume happens to concentrate the interest, comprising as it does the work of Corot, Daubigny, David, and Delacroix, all of

which is abundantly represented in the Louvre collection. Of particular interest is a series of archæological sketches by David, showing his laborious documentation; and 38 leaves from Delacroix's Morocco sketchbook. Great space and a learned introduction are given to the drawings of Antoine Coyppel, which at his death came in their totality to the royal collection.

The Bibliothèque Nationale has received a legacy of importance for the history of the Restoration. It is the works of the engraver Depaulis, comprising notably a collection of portraits of celebrated contemporaries ordered by Louis XVIII. Alexander I obtained duplicates for the Russian Imperial Museum; but the French collection, which had remained in the engraver's family, will prove more accessible to ordinary students.

The rich decorative art collection of Piet-Lataudrie has now been distributed to different French museums, according to the directions of the testator. The Louvre receives 26 valuable pieces, which have been described by M. Migeon in *Les Arts*, August, 1909. They comprise a series from Persia, Egypt, Asia Minor, and Andalusia, from the twelfth to the sixteenth century. The remainder are of varied European origin from the Middle Ages and Renaissance. The portrait of the donor by Bastien-Lepage will be placed with the collection at the Louvre.

S. D.

"Portrait Miniatures" is the subject of the special spring number of the *Studio*. The text is by the very competent hand of Dr. George C. Williamson, and there are more than fifty plates of fair execution of which more than half are colored. These we think are the less successful. Naturally the treatment has to be selective. Dr. Williamson, for example, gives some attention to Austrian miniaturists, apparently because a book has recently been published on them. No American name appears, though Malbone and Fraser are certainly above the average level of the artists presented. In running through the illustrations one is struck by the general mediocrity displayed. Occasionally the art has allured a Holbein, a Samuel Cooper, and a Füger, but in the main, the Cosways represent its heights and the Plimers its bathetic average. They did things somewhat better, to be sure, in France, where a fair level of technical integrity was maintained. Still the very defects of miniature painting are of an endearing sort. Collectors of a modest kind will doubtless welcome this album of reproductions from rare and virtually inaccessible originals. We regret the absence of Bronzino, who would have added one more great artist to the few here represented.

"English Leadwork, Its Art and History," by Lawrence Weaver, F. S. A., is a large and richly illustrated quarto imported by the Scribners and sold at ten dollars net. The American student of decoration will be astonished at the antiquity and number

of fine remains. Not to mention lead coffins, there are elaborately sculptured baptismal fountains of Romanesque period extant in several examples. As we approach the late Gothic period and the classical revival, water pipe heads and cisterns become prominent. Occasionally we find an entire bay window sheathed with the ductile metal. At all times spires and pinnacles have been covered with lead. Often the setting of the plates and the soldering is managed with great vivacity. Aberdeen spires, for instance, are almost without exception picturesquely herringboned. As we reach the century just past, lead work shares the general decline of all handicraft. Many garden statues, mostly copies of classic originals, date from the eighteenth century on. We find this the least interesting and idiomatic employment of the material. The ferment of the arts and crafts movement in England has done something to restore lead to architectural honor. Gutters, water leads, garden tanks—a whole class of decorative exterior plumbing, which had been done flimsily in stamped copper, zinc, or even tinned sheet iron, is now often designed and cast in the more durable metal. Mr. Troup's, Mr. Bankart's, and J. Starkie Gardner's designs all merit praise for their strength, simplicity, and appropriateness to the material. In general exterior leadwork seems best when it is merely serviceable, as roof covering, coping, or water service. The author's warning against milled sheet lead should be noted. With lead used as material for isolated sculpture we have little sympathy. Here there seems to be an æsthetic confusion between the charming little pewter statuettes of the Continental sculptors and the robust requirements of garden statuary. Concrete or the softer stones for this purpose have every merit of lead and some additional virtues of their own. The appeal of this fully illustrated book to students of English decoration is strong, to practising architects perhaps even stronger.

Louis Auguste Hiolin, the sculptor, died recently at Silly-la-Poterie, aged sixty-three years. He pursued his artistic studies under Viollet-le-Duc, Aimé Perrey, and Jouffroy, and was a member of the Artistes Français, receiving four medals, the last in 1900. Among his works are the monument at Soissons in memory of the defenders of 1870, and the statue of Racine at Ferté-Milon.

Finance.

CAUSES AND CONSEQUENCES.

It is probable that Wall Street tradition will hereafter associate the recent spasm of Stock Exchange liquidation entirely with the collision between government and railways. There will, however, if experience is any guide, be three distinct lines of reasoning. We shall be told that the market would not have collapsed at all, but for Attorney-General Wickersham's injunction. We shall learn that the liquidation was inevitable, but that the Washington action hastened and aggravated it. Finally, we shall hear that economic causes were

paramount, and that the railway rate dispute was only a passing incident.

Some light on the judgment of the future may be gained by a rather remarkable parallel case. Observant and reminiscent financiers have generally agreed in the strong points of resemblance between the events of the past few months and what happened towards the end of 1895. The comparison is now an old one, yet a fresh parallel incident is constantly being added. The premature after-panic boom, the violent rise in prices of commodities and stocks, the general outburst of speculation on borrowed money, the turning of an export balance on foreign trade account into an "import excess," the exhausting drain of gold, the wholesale placing of railway loans in Europe to correct the foreign trade position—this was the list of coincidences to date, a fortnight ago. But when financial watchers traced out these rather remarkable parallels, and indulged in more or less vague conjecture as to what would be the outcome on the present occasion, they were not aware that one of the most striking in all the series of parallels was close at hand. What happened next was no more foreseen in 1895 than in 1910, and, on both occasions, it had precisely the same effect on the Stock Exchange.

It was in September, 1895, that the highly unfavorable nature of the economic situation began to be discerned. Prices sold slowly off in the Stock Exchange; but the surplus bank reserve was large, money was very easy, and it was hoped that liquidation in commodities would solve the difficulties. Still, the uncertainty in the Stock Exchange continued, and by December there was anxious discussion, in conservative banking circles, as to whether true economic equilibrium could be restored except through much more radical liquidation. It was then, quite unexpectedly, that President Cleveland sent to Congress on Monday, December 17, his famous Venezuela message.

The wisdom of that message, especially as regards the veiled defiance of Great Britain, was a matter of warm discussion, then and afterward. It was, in fact, a much more disquieting political incident, so far as its ultimate possibilities were concerned, than the railway rate injunction, and the clamor of hysterical excitement which arose throughout the country was such as to make the recent "railway interviews" a trifling matter by comparison. The stock market hesitated; then liquidation on an extreme scale began. Before the week was over, Atchison stock had fallen 7 points, Burlington and Quincy 15, St. Paul 15½, Rock Island 16½, Lake Shore 14, New York Central 10. Even in the Wall Street call money market, rates advanced to 100 per cent. The liquidation in stocks was drastic and complete.

The reader can trace analogies for himself. During the break in stocks in the last fortnight of 1895, it was commonly alleged in Wall Street, first, that no way out of the trouble with England was in sight; secondly, that the Administration had hopelessly injured the financial situation. Yet a very few weeks sufficed to prove that there was a solution to the trouble; England agreed to arbitration of the Venezuela claims, much as the railways last week agreed to leave the rate dispute to the Interstate Commerce Commission. The Stock Exchange, even before the month was over, had recovered half its losses, and the purchases were largely by strong interests, home and foreign.

But the developments which presently ensued in the country's economic position were much more remarkable. During 1895, so deadlocked was the domestic market for capital that an enormously expansive foreign syndicate had to be employed to finance an urgently-needed loan to the United States Government. In January—less than a month after the "Venezuela panic"—another \$100,000,000 loan was offered for home subscription by the general public; it elicited total bids of \$568,000,000, was taken at a great advance over the price of the "syndicate loan" of 1895, and plainly showed that the market for capital was in a normal condition. Bulwarked thus by a liquidated speculation and by returning soundness in the economic situation, the market sustained with remarkable vitality the shock of Bryan's Presidential canvass. Liquidation was not by any means ended with "Venezuela week"; the markets had some bad quarter-hours in 1896; but three months before election day, prices were rising rapidly in the Stock Exchange; exports of merchandise far exceeded imports; gold poured in from Europe, and the way was prepared for the coming industrial revival.

BOOKS OF THE WEEK.

- Abbe, C. *The Mechanics of the Earth's Atmosphere.* A collection of translations. Washington: Smithsonian Institution.
- Allen, J. *Above Life's Turmoil.* Putnam. \$1.
- Ambler, C. H. *Sectionalism in Virginia from 1776 to 1861.* Univ. of Chicago Press. \$1.50 net.
- Avery, E. McK. *History of the United States and Its People.* Vol. VII. Cleveland: Burrows Bros.
- Bennett, A. *Buried Alive.* Brentano's.
- Best, R. H., Davies, W. J., Perks, C. *Brassworkers of Berlin and of Birmingham.* Fifth edition. London: P. S. King & Son.
- Bourne, G. *The Ascending Effort.* Dutton. \$1.50.
- Bowditch, C. P. *Numeration, Calendar Systems, and Astronomical Knowledge of the Mayas.* Cambridge Univ. Press.
- Browne, E. A. *Romanesque Architecture.* Macmillan. \$1.75 net.
- Buchanan, U. *Ideals and Conduct.* Cochran Pub. Co.
- Furhans, V. *The Cave-Woman: a Novel of To-day.* Holt.
- Calkins, M. W. *A First Book in Psychology.* Macmillan. \$1.90 net.