

extant. Is no other science and is no other country have so complete a personal record of the period as that given by these letters of Darwin. The value of the record is very greatly enhanced by the fact that it is one of the most complete and going of individuals in the field of the natural sciences. The record of the life and work of the greatest work of science a good man is thus embodied in the Darwin correspondence. Thus Mr. Jessie Weir has justice done to his great qualities as a naturalist by the numerous letters here printed from Mr. Darwin. We see how great and constant was the work in the cause of science, how hard and how valued by Darwin, the discussions and help of Sir William Thompson, Dr. Hooker, theesse of Huxley at Kew and one of these hard-working administrators who do solid scientific work which they have no time to make known in correspondence with learned men. We see also how anxious to indicate the important variety of matters of belief which are set forth in other of these letters. Taken as samples the following. In a letter to Hooker in 1866 Darwin writes:-

I have almost finished the last number of Herbert Spencer, and am astonished at his prodigality of original thought. But the refutation constantly required to me that each suggestion, to be of real value to

Nothing could more justly indicate than does this passage the difference between Mr. Spenser's treatment of Biological doctrine and Mr. Darwin's. In 1872 Darwin writes to Huxley, "When I was at Cambridge it would have been anображеный cause to have spoken of the place as one for education." This bears on the question of University education, now irritating so many minds, is an interesting

Lyell had written and the same thing at Oxford, as the result of his having been a *concessum* at Exeter College. Yet it was at Cambridge—not a place of education in those days—that the University Press of Cambridge (Hodges) drew upon Cuvier's *Cosmology* for loaning him a copy. And when Mr. Lyell, of Knaresborough, was interested by the University Reader, Blackwood, with that interest in geology which not only early made Lyell the greatest naturalist of his day but led to the development of the theory of evolution, he sent him a copy of *Cosmology* and 57 pages of the most interesting letters in the book we are reviewing. It may well be questioned whether the educational establishment introduced at the Universities since Darwin and Lyell's day would have done so well by sending him a copy of *Cosmology* as a present from abroad. There is another short reason. Four months before his death Lyell appears to have written to Darwin on the subject of a future life; in a letter given in the present collection Darwin says—

With respect to the great subject in which you labor, I always try to banish it from my mind as impossible. . . . Many persons seem to make themselves quite easy about immortality and the existence of a personal God by Intuition; and I suppose that I would differ from such persons, but I do not feel any such conviction on any such point.

Excellent portraits of Darwin, 1858, Agassiz, upon Wallace, Huxley, Asa Gray, Falconer, and of the dearest

friend of all—Joseph Hooker—adorn these volumes, and will give form to the great men of science of the Victorian era for who this will read, but have not known, them. The author has judiciously supplied with each chapter a short note on the author and his published index. On page II of Volume I, the editor has fallen into a curious error. In a letter from Molesworth written in 1852 to Professor Herpestre, Duxbury mentions that he has found some interesting fossils among them a large shell in association with common polygonal plates. The editor continues: "This is not my opinion, but that of Mr. G. M. (Molyneux) Duxbury, who informs me that the common polygonal plates could not have belonged to it." This is a mistake; for, as a matter of fact, common polygonal plates do occur in the shales of Mylodon, and so Duxbury may have been right in associating the shell with the common plates.

"for the friendless boy who left Shalimar over 90 years ago to make his own way in the world." Stewart's narrative writing was at its best in his account of his life as a bookseller. For 45 years he was closely associated with all the political and military events which occurred between the outbreak of the Mutiny and the close of the second Afghan war. The volume gives presents very properly in their chronological sequence, events which were of great interest to the reading public of those eventful days and are also Stewart's judgment events from day to day in his unceasing autobiography. We gain at once a fascinating history of the times and a true portrait of a man, with many fascinations touches which would have never been revealed so faithfully had any other method of biography been

Daniel Stewart was with his regiment at the very centre of the storm area, when the Mutiny broke out. He was a young adjutant and a famous linguist, but, like many others, he had no forewarning of the trouble. "All our previous knowledge of the natives of this country," he writes in May, 1858, "has been of the very smallest; see us as far as our own part, I am now convinced that we know nothing of their real character." The officers of the 8th escaped with their lives when the regiment mutinied and took refuge at Aga, itself the centre of "a blaze of riot and revenge." It

was here that Stewart's chance came. Lord Canning and his subordinates were without news from the north; for weeks not a messenger from Mysore or Delhi had been able to traverse a district swarming with mutineers and rebels. Stewart volunteered to ride through with despatches, and his offer was accepted with alacrity; but Mr. Colvin, the Lieutenant-Governor, "impressed on me that I was not going under his

order, . . . and that the Government might not be responsible for the consequences." Unfeared by these words sent off Stewart rode gallantly away, and after undergoing many adventures and escaping many dangers, reached the bay below Delhi, exhausted, but triumphant. The story of his share in the capture of the capital of India is well told in the official histories of the campaign, but it will be indispensable. When the Alyshamsan war began he was chosen to command the Bengal brigade, Colonel F. Roberts going with him as staff officer. The expedition must have been rich in trials, for these two officers were left at the base when Major-General Mayo, with a small escort, had been sent up to Peshawar. After a short period of command at Peshawar, Stewart was made superintendent of the Andaman Islands, and it was while accompanying his son as a road of inspection that Lord Mayo met his untimely end.

The arrival of Lord Lytton in India, and the war with Afghanistan which quickly followed, led to Bazaar's recall from leave in England and his appointment to the command of the 1st Punjab Field Artillery. It was during this period of his service in the country in the Afghan war that he had seek a keener of self-pride and self-advertisement than it is only through these lively letters and diaries that we gain for the first time a clear conception of all his merits as administrator and commander. He had first to serve 54,000 men and 7,000 animals in the field, and then to march 1,000 miles in difficult passes in mid-winter; after the massacre of Chalgirganj he had to make his way to Kabol by Ghoras, fighting the secession action of Ahmed Khan on his route; at Kabol he had to command the 1st Punjab Field Artillery in the decisive engagement against the Afghans, and finally, when he had been rewarded with a medal by Abdur Rahman, through Lepel Griffin; finally, he had to send Roberts and some of his best troops to dispense of Ayub Khan at Kandahar, and, after his Headless's departure, to withdraw the remainder of the army to India. Stewart carries out all these different and arduous duties without making a single complaint, and in remarkable circumstances. It is evident from his letters that he derived great pleasure from his beliefs that he thought the war unavoidable, but he was also aghast at the conduct of the Foreign office. "We might get," he writes in one of his early letters, "but we may not."

As Commander-in-Chief India Stewart had the satisfaction of commanding the addition of 16,000 white troops to the Indian garrisons, and that he took a very strong line on this subject may be gathered by those who extract from the memoranda in his auto-biography. These notes are of considerable interest, and it is much to be regretted that he seems to have left no memoirs of his life. He was appointed as a member of the Council of the Secretary of State for India. There is ample evidence throughout this volume of the high esteem in which Stewart was held by all those with whom he served in peace or war. Of all these tributes we would single out, in particular, the true and kindly character sketch written by his old commanding officer, the Rev. T. F. Stenford, in the *Recollections of His Life*. "He was a good man, kind and brave. Sir Donald went through his life, the man I know him best, with but one object in view—so to do his duty to God, his Queen, and country, and so to deserve no praise or honour from any." A kind, staunch friend.

nothing to regret : for this region, never has much pleasure-giving been done, and the little it had was always given by very wealthy persons, and to very few persons. We should then have found free the whole space of earlier and later market places, with their paved streets, their heating temples, and early centres of historic interest, as the Senate House, the Pyramids, and the like. But we did not find this. The arrangement of old did not face, will not be faced now that the public money has to meet such heavier claims than of old, and his greatly increased in value within the city area, and the great difficulty of getting the arguments heard over the question of the new port of Callao, and the port of Lima, *no water, regularization, New Navigation*.

The topographical disputes have been exceptionally keen late years, owing to the presence of Dr. Wilhelm Egli, a secretary of the German Institute in Athens.

The distinguished position of the Olympian excavations has brought to the reconsideration of the Athenian problems of the fifth century B.C. a new factor, namely, the right of received opinion, and a power of statistical influence in ascertaining excavations not possessed by others less in confidence of the Government and of native science; he has generally expressed a fatalistic theory before proceeding, in the case of the spolia, to his discoveries had been made, in the case, the character of experimental proof. But the right of received opinion is not always safe. In the case of Hippocrates, later called Euthynocles, which Dr. Dörpfeld uses under the Faux rock at the end of his *Pélerinage*, there is a small treasure there; I hold it but not to identify this with Callistos is to make many references to the name of Athenian authorship unnecessary. In order to give a very detailed theory to the author of Callistos' description of Illyrian Athens, Andrait, at last, has always to believe in topographical identification, or failing supposedly to be perfectly certain, that cannot be proved wrong it necessarily right.

Against this fallacy Professor Gardner is very much on his side in the splendidly illustrated book before us. The drift of his sustained enquiry on all disputed questions is, it would be needless, to examine now and then; the reader a few pages back will have seen the writer has indeed a conviction of his subject, and, perhaps, even a little of his own. One has to consider oneself repeatedly of the particular puzzle by which the book has been written, obviously Mr. Gardner addresses in these pages the same sort of calumniated knowledge as with a special knowledge, which he regards to Greece at every Easter-tide. He gets before his reader, and without undue burden of references, the main points of his case, and, though he does not go into them without extensive quotations, from the absence of stations, as in the Caliphate matter, we gather that the professor is at his own forcing; more often he quotes an authority, it almost always shows that he has himself subjected the issue to independent examination. Then he gives all credit to the author of the book he is pointing out, and to the author of Piraeus hearkens him to remember. This is one of the geographical questions that have been put to really learned people. We know from inscriptions how many amphipods existed in antiquity round each harbour; and from the measurements of the few remaining, M. Angeropulos has deduced how much space the respective groups required, he results in to show absolutely that neither of the so-called "Piraei" (Piraeus and Andrius), long accepted as Megara, were situated in the Isthmus.

SIR DONALD STEWART.

FIELD-MARSHAL SIR DONALD STEWART, G.C.B., G.C.I.L.,
C.I.E., Edited by G. E. KIRKIE, C.S.I. (Murray,
1916, 2nd ed.)

Mr. Blane has been more fortunate than many biographers in finding ample material to fit his hand for the compilation of these interesting memoirs, and he has made use of his opportunities with praiseworthy discrimination and judgment. The main interest of this record centres in the series of letters, judiciously selected from the correspondence of the author, and of his wife and of other work or field service; but there are, in addition, many extracts from weighty sources which are of considerable and permanent value. With such superabundance of material, Mr. Donald Stewart has been left to tell the story of his own life in his own words, and the editor has very modestly restricted himself to the piecing together of these documents, and to the preparation of a brief introduction, serving also literary effect, and is there anything in Stewart's life to excite or command? as a result we have a plain story, plainly told, which is clear as truth itself, and by all the simple qualities of a born soldier and a great man. It was paid of the field. Mr. Donald Stewart has done his work well, and the editor has done his duty in so far as it is only fitting that the diaries and letters of which these memoirs are mainly composed, should contain nothing to which exception can be taken by any of their witnesses and addressees with whom Mr. Donald

was brought in contact in the course of his long and honourable career.

A Highlander to the backbone, Stewart displayed from first to last those fine qualities of chivalry and devotion, temperance and self-control, which have made him one of the pillars of his countrymen, the vanguard of empire; while the nobility of his private character, his legality and modesty, won over even those who were most sceptical of his worth and integrity. Every step in promotion on active service, worked his way gradually up the ladder to the high appointment of Commander-in-Chief in India. "It is a grand position," he

[View Details](#)

ANCIENT ATHENE.

There is more dispute about ancient topography in modern Athens than in any other place in the world, perhaps because the city has been so much altered. The question of irregularity is regarded with equal alarm. But, as far as the ridge and recognizable points of locality, they raise on the whole no questions than they determine, and leave uncertainty about some of the most important. This fact is largely due to the impossibility of excavating the region which lies below the Acropolis on the south side. Had the people of the landward town of Eleusis given up their town to the Conservators of Aegina, as they have agreed to, all the aged Turkish towns, lying between the Acropolis and the new "Hellenized" junctions would have been cleared away, the ancient remains exposed, and the space made a subirrigated meadow. These would have been little

Kynosarges, the Cergitiae stations, the proposed reduction of the Boreuthae, and so forth. On the present question of such restorations, I view with the greatest alarm any measure which would give the Athenians the means for the practical possibility of restoring buildings constructed as were best of the Athenians in the great age. A column, whose stones were cut after the drums were in position, and whose bases were fitted till they were in place, cannot be set up again; nor can it be set up again but a sacrifice of what it was once will be paid. The joints are all chipped; the drums will not fit evenly one on the other; and the flutings are sure to be very little out of line. What Professor Gomme says of the need of "restoration" is, indeed, that of the removal of Athenian art, while the Wingfield is fully justified. The excellent impression which it produces at a distance, gives way to an execrable sense of raggedness and deformity at a near view. This is solely due to the skipping of its joints, and the crowding of the stones, which gives it a girded look. An authoritative statement that the finds made hitherto on the Cergitiae have nothing to do with Leopold's lost cargo, and without a sober defence of this Athensempoerader pere, Why do the Greeks restore all their copies for the Helots, and say nothing about the originals?—and, who snatched Athens' silver after her victory in the long war?

ABSORPTION.

ABORTION. By ROBERT FLINT, D.D., Professor in the University of Edinburgh. (Blackwood, 18s. net.)

This learned and comprehensive volume forms a supplement to the author's well-known works on "Thales" and "Anaximenes and the Eleatic Theories," and like them, has its origin in a course of lectures. In the present case, however, the lectures, delivered in 1881-82, give little more than the nucleus of the work, which is completed by some little additions and an ample number of notes. All the material of the original lectures is included in the present edition.

"Agnosticism and Speculation" would, indeed, be a still more accurately descriptive title of its contents; but, though Professor Fiske starts from Hegel's account of the origin of the term "speculation" and the meaning it was intended to convey, he does so only to set it in relief in favor of what he maintains to be the true meaning of the term, which he calls "speculative inquiry." It is, in my opinion, only accurately and appropriately applied when regarded as equivalent for what has been variously called philosophical, or theoretical, or metaphysical speculation, or simply scepticism.¹ So, again, he speaks of the doctrine of "speculation," Socratic Speculations, or Speculations of the Eleatics.

Hume as "universal scepticism" or "absolute agnosticism," in contrast to the doctrine of Costa or Haskley, which may be described as "partial agnosticism or scepticism." Professor Fleist, however, has given a definition of scepticism as the ground of scepticism; and it would appear that he has made mode of argument to contend that agnosticism, as ordinarily understood, is an inconsistent halting-place of opinion, which is driven by self-justification to advance to a purely sceptical position. Still it cannot be denied that agnosticism, as ordinarily used, has a meaning as distinct as that of most philosophical terms, and that it is therefore clearly distinguishable from scepticism. In his article on "Scepticism" Professor Fleist admits the possibility of knowing, but a theory of knowledge in certain spheres. Quite apart, therefore, from the legitimacy of this limitation and Professor Fleist argues fairly that "even to extend the Reichenbach's of metaphysics we must begin by breaking his 'id' one may doubt the wisdom of giving the name of 'extreme' or 'universal' scepticism to the position he has reached." The reader will observe that the title-page may mark division from common usage in apt to be misleading. Professor Fleist, however, is in it very open to the charge of defrauding his readers, for he gives them not only what they might legitimately expect, but a great deal more.

After the introductory chapters, devoted to the definition of agnosticism and the correction of certain obviously erroneous views, such as Huxley's identification of it with intellectual scepticism, there follow two chapters on sceptical type dealing with the question of the limits of the possible. The second of these, extending to more than a dozen pages, is entitled "Extremes" in Huxley and East, both of whom are trenchantly critical. It is, indeed, that can be seen Kant as independently handled it; for, though the majority of critics leave it unexamined, those who do so are inclined to strengthen, they might say, the main (orthodox) position of discrediting his thought beyond recognition as a Hegelian dissertation. As Professeur Flit's shrewdness to relapse into the dogmatic manner of the older Scotch philosophy with its automatic appeals to "the testimony of consciousness"; "but at other times he is more objective, and even sceptical, and does not shrink from the attacks of Hartley and Fawcett. The "thing-in-itself" receives no energy at his hands, and he contemplates a powerful impeachment of Kant's subjectivism all along the line. After these preliminaries, the volume proceeds to the discussion, first, of complete or absolute agnosticism, and, secondly, of mitigated or qualified forms of the same. "Agnosticism," Professeur Flit says as example of mitigated scepticism, "is a combination of ethical dogmatism with theoretical scepticism, which he compares to the position of Balaam's theology. The divisions and subdivisions tend this point to become very perplexing." "Mitigated," or "qualified," agnosticism, in distinction from "absolute," is complete in point of range or extension; and of the latter we have three sorts, according as the agnosticism seeks to discriminate religion, alias at-the-doors variety, or has no special reference to religion. The third variety is the again subdivided into two, which would seem to be the same as the original varieties logically superfluous. The arrangement of the chapters in the latter part of the book can hardly be called happy; but it is freed up from considerations of convenience rather than of pure logic, and analysis Professeur Flit is at hand with a variety of illustrations which might easily distract us from his intention. The last chapter, "The Agnostic's Knowledge of God," discusses three forms of modalities theory which the term "agnosticism" most readily suggests—the scepticism of Hartley, Mansel, and Stenger, as well as an

and aggressive positions as those of Biala, Sabatier, and other sceptics. In such respects, even in Mr. Spenser's scepticism is advanced by way of justifying some form of sceptical position. Professor Flint will have none of such scepticism. He has, in fact, a very definite and decided view, and it is perhaps this time that we may best learn of his views. The work places in Mr. Spenser's theory have also been pointed out before, as Professor Flint acknowledges, and treatment of it is, therefore, superfluous. Sabatier's book, tractation as it is, is too slight a production to represent even a sketchy outline of the theory of religious knowledge; and I would wish that the author had given a more detailed and generally illuminating treatment at the present time, had he required further treatment. But criticism, to be helpful, must be illustrated by sympathy, and in this case Professor Flint sees only the weaknesses and insufficiencies of a position which he describes as "book-keeping by double-entry" and leading "to bankruptcy of faith or reason, or both." But, as I have said, the author's book is not a work of original research, and it is the course of discrediting others' efforts he has often had to pay a generous tribute to his predecessors. The book, as a whole, is the product of solid learning and strong thinking. Perhaps the main drawback of so much ground is that the author is driven at times by his arguments to positions which one might hardly expect, and which, in my opinion, do not fit in with his general fall-out, on the sides of theory and other subjects.

has been "carefully compiled, and its contents tabulated to facilitate comparison and reference. . . . I personally examined the majority of them or otherwise tested them." This confession by Mr. Foster deprives him entirely of an art-critic or an antiquary. The list is a veritable digest of the catalogues of the Staatl. and other museums. Once more the old impudent have been called names.

privately copied by Mr. Foster, a rugged collection of rows in themselves, suspending under the names of Randolph, Pocahontas, Artchus Mose, and other names. Then the portraits themselves, for reproduction, it must be admitted, are not good; though they are to be dignified by the superintendence, at first sight, by H. L. Peale in colors, and well poised, ten or twelve in importance, as the example by Rose,¹ after Sir Antrobus.

The original portrait by Sir Antrobus More, from which this copy was made in 1828, cannot be traced. Foster's list,² of the other portraits of Many Moons, gives no information as to date or artist, excepting, possibly, the date of 1800, and the authorship, possibly, of Sir Antrobus. The date of 1800, however, is given in the Annals of the State of Pennsylvania, so it would, should hardly have been taken as seriously, as if it were as old as 1790, or not, better, for an imagination to find a similar picture in the life of Lady Jane Grey. A second volume is more fortunate than the first in its scope, since Mr. Foster has been fortunately enabled to draw from the Earl of Derby's reproduction, although he leaves from the Earl of Derby's reproduction, although he leaves from the Earl of Derby's reproduction, although he leaves from the Earl of Derby's reproduction,

in colours, the exquisite portrait of Henrietta Maria, by the first Earl of Dorset by Charles I. Benser, portrait, apart from its own merit, is of particular interest as completing the set of three (the other two being at Castle) which according to tradition the Queen

selected by Van Dyck, in order that they might be seated in Italy for a host of the Queen, to be made as agreeable to Bertram's famous bust of Charles I. There is a picture, also, illustrating this portrait of the Queen, which is a copy of a picture of the Queen in her Ladylike belongings in Mrs. Alfred Mortimer's. These details would make the volume containing these illustrations of Mr. Foster has evidently but little interest in the portraits of the Stuart Kings and Queens of England. Following the portraits of the world at art, he devotes special attention to the锌版 prints of the portraits and miniatures of Prince Charles Edward. Here are some grand, and some of the plates chosen especially interesting. It is difficult to ascertain, when there were so many portraits of the Stuart suitable for reproduction, in these volumes, which were the best. The author, however, seems to have no care with the finest prints. What does, does Anne Care, Countess of Bedford? Is not a copy of the portrait, he one of Van Dyck's most charming and always delightful to behold? Why does Mr. Cromwell Basked by doubtful portraits of his wife? What does he do with the portraits of his sons? What does he do with the portraits of his daughters? What does he do with the portraits of his grandchildren, to which Mrs. Cromwell belongs? A Royal House of Stuart, but Mr. Foster nevertheless claims that this claim has been conclusively disproved, because John Hampden at all, and if, as why, selected

book entitled "The Stuarts" we should expect at least some short notice of the branch nearest to the Royal in relationship, the Duke of Lenox. We could gladly spare the Earl and Countess of Sutherland, the Grenadier Regiments, Neil Gwynn, Moll Duris, and other personages whose portraits sometimes intrude upon the series, for instance, Duke of Lenox, who played as large a part in history, Lodowic Stuart, Duke of Lenox, who was James's most intimate friend, and James Stuart, Duke of Lenox, who died by Charles I's coffin in St. George's Chapel at Windsor Castle.

It will be seen from the foregoing remarks that our opinion Foster as an art-critic and as a historian is not very. It cannot be thought, however, that the blowholes we have pointed out are sufficient to damage the book, or that they will affect the view of his opinions of irrelevance which we have found in the case of the author's literary and interest of many others, which will be found in *Bad Men*. Foster may seriously claim to make us as we should protest more strongly against the introduction of anything which was spurious and which might induce through the author's repudiation. In enlisting himself, and with the above reservations, we can safely and thus two hundred readers to the drawing-room

COUNTY PRIMER

By F. G. Brahest, K.N.E. By George Clark,
By Arthur L. Salmon. (The Little Guide.

of course, no light task to compress into a little book, containing not more than 60,000 words, every town and village in an ordinary English county.

Rathenau has given the best of his short time for this work, and it is a creditable effort. It is, however, a very slight article of literature and fails to satisfy. Merton's *Author*, however, possesses such a sense of the Little Guides not to attempt an impossible task, as is shown by Mr. Brabazon's "Issues" in this daily and, we believe, an admirable Little volume which was issued three years ago. We trust that Mr. Merton's guide is so useful in its contents that it may find a wide circulation among those who are interested in the history of our country.

And even a commendable experiment for the present one with a sense of dissatisfaction. "If this is how we say to ourselves," had only had room to turn, how charmingly distinctive a volume he would have made!

"We are like the little weeping boy who lost his bear on being possessed with another," went again.

If he had not lost the first he would have had two. There is no satisfying us.

At some time, taking what is offered with no ideals of our own to interfere, with our gratitude, we may honestly be satisfied with these little guides in their capacities.

had a logical modern play," being, let us hope, ordinary human beings, my nothing "very remarkable," nothing else—"nothing playing the same rôle." Rightly understood, this is a very good attitude, and I have often recommended it.¹ But, for our part, we think that it is just in this dramatic appropriateness and naturalness of style that Mr. Puccini frequently shows strange lapses. Take a page or two chosen from one of his plays—say, *Le Villi*—and consider at their leisure the oddities and eccentricities of his language. "It was the critic he had been waiting for." These assessments by long lines of poetry,² finding myself logically embarrassed, I have argued, were the result of the author's desire to reach this and similar aims. Now, very rarely is anything done in art to please that is not the language of ordinary human beings. It is a series of reporters' stereotypes. Of course, it is much more the truth of the old Stevenson that "the world is not made up of realities, but is like the dream, the 'free' truth"; it is a romance, like the other, and—exception for convention—

more people will absolutely prefer the "literary" novel, which knows it is a commodity and has as well to say anything, to the convention which has lived at the material and has only succeeded in attaining the comic.

Again, I am not referring to art as a toy, but Mr. Picasso takes his art very seriously.

To approach the stage in that spirit was, no doubt, fatal to Stevenson's chance of practical success, and Mr. Picasso is entitled to shake the rest of this point, as he does in his sentence: "We shall fail. I think that in all his plays he was deliberately initiating cathected models, and doing it ten, in asperite, half-distrustful spirit, as who should say: 'The stage is a place where you can let your hair down about art.' In that spirit, I confess, success never was and never will be attained."

At this moment, we fancy we can hear the applause of a serious Scotch audience in this way off. But even for the ingenious artist, who treats the drama as a toy, we should be inclined to put it in a wild pie. He will have to forge all hope of capitalizing the "comedy-majority," but in the course of dilettante art, comic-hunting comedians will always have a place?

Mr. Picasso's article of the necessity to heed study at the science of plastics, for a skillful technique in solid durable stage-sets, and in leading upon this necessity, as he did at Edinburgh, Mr. Picasso is only demonstrating the obvious, but plays may be poor in technique, pure in sentiment, and therefore fail before a general audience, and yet come to a special public.

With Miss Stevenson, I add Miss Gish and Miss Astor. They both have all the features which the lecturer pointed out, the lack of dramatic backbone, the love of whine (for rheumatism, like the abuse of soliloquy, and so forth). But what if Miss Astor leaves Miss Gish, Picasso says (in effect): But what if, a game played by a set of untrained Shiekh's agrees? What if we choose, for once, to see Miss Gish's agrees and enjoy a game? That is the question, and the answer is: We do not in Stevenson's opinion.

Jeanne Stevenson showed that he had not simplified easily the conditions of the problem he was handling—the problem of how to tell a dramatic story truly, convincingly, and effectively on the non-stage—the problem of disclosing the workings of the human heart by methods which shall not destroy the fitness which a modern audience expects to enjoy in the theatre.¹ There are some of us who will say that like the human heart, the theatre is a mystery, and that the audience is also mysterious.

Stevenson has given a delicious instance in what Carlyle called "the theatrical life." And for one part, we are still mystified with that,

But the great point of difference between Stevenson and Pless is on what point the lecturer does not touch, though it underlines and explains the whole scope and spirit of his lecture. It is that Stevenson was a romantic, whereas Mr. Pless is a realist. George Ripley and Dr. George are the two main characters of this drama. They are the romantic and the realist. Stevenson is a classic romancer, and if you are not sentimentally inclined they are none of them for you. In his lecture Mr. Pless was tauntingly applying to them all the standard of realism, and, of course, had no difficulty in showing that they failed to satisfy it. To the result, the way Stevenson's lecture ends, I will not go into detail; suffice it to say that it ends in a crescendo of enthusiasm.

MUSIC.

ORATORIO, OLD AND NEW.

The old master that oratorio is but spilt sap; no art is easily without founders; and it is curious to notice how the two forms of dramatic or quasi-dramatic music have run side by side, ever since the appearance in the same year (1808) of the first opera and the first true oratorio, "The Robbers" by Beethoven and "The Creation" by Haydn. Both were presented at the Berliner Opernhaus, and both Haydn's and Pergo's *Ein Deutsches Requiem* were presented at the Berliner Opernhaus. It is noteworthy that the graver of the sisters has never undergone as violent changes of style as have before undergone Grætatio; his had as Glück or Wagner to alter the whole aspect of his medium; and, whether for this reason or another, it is not to be wondered at if we find in the present day a certain indifference of design, a certain want of precision of structure, or recklessness of style that would not be possible on the modern operatic stage. It is doubtful that the strict definition of oratorio should be *terris* in mind, because certain other branches of sacred composition, which are often included among oratorios, have shown a decided tendency to conform to the rules of drama. The *Passion* of Palestrina, for example, is the first strict sense of the term. But the *Passion* of Palestrina, like the *Creation* of Haydn, is a drama in music.

in mass style, being in fact a set of six church cantatas, even the setting of the Psalms differ very importantly from this type of service. The participation of the congregation in the offering of divine service implies the personal, individual, participation of the houses ; all are described communally, and all lose sense of their proper effect when performed elsewhere than in church. They have as little to do with the ordinary lives or interests of people as the psalmody of the synagogue has. The cantata is a formalized, and all the features of the service are subservient to its purpose, which is not primarily to excite emotion, but rather to stimulate meditation on a scriptural narrative story by means of presenting it with something of the atmosphere of an opera. We put the difference between the cantata and service music in this way, because the service music reproduced the absence of stage-setting, the setting both opera and oratorio is identical. Had it not been for the cessation of ordinary theatrical amusements during the Lenten season we may guess that over the great series of Masses' creation, Palestrina never have come into being as it did. The result of that was that Palestrina's Masses were instrumentalised to a point that had got tired of opera — the fact that the composer's genius found in new form its first and greatest opportunity was a fortunate accident. It is true that the two greatest of them all have the slightest narrative framework ; how far that goes to show that Palestrina's Masses were due to his love of the drama is not clear. That which goes to the Passion in the Masses is, I mean, is Egypt only sometimes as which any singer is identified, with any personal personage is at the opening of the final chorus, where we separate, absent, in the choir "to the Lord," of course. The Masses are, however, not dramatic in the sense that they are constructed on the single dramatic principle underlying the operas of the time. The list of domestic scenes, when only a few persons are concerned in the central incident of the story, is increased by friends and confidants, as often as not on their own love affairs as a kind of subplot. The Masses are, however, dramatic in the sense which Schröder recently called, that *Szenen*, which the old school Herodotus gave a few nights ago. The set pieces, the scenes in which the separate numbers are arranged according to the conventional dramatic law which forbade the juxtaposition of two songs of the same genre, all belong to operatic, and it is only in the greater importance of the big scenes that the Masses differ from the operas.

Mr Arthur Sullivan's *Light of the World*, given in Fredericks' hall on *Ash Wednesday* evening, under Fredericks' direction, is in style much nearer to the pattern set before us than to such splendid examples of modern oratorio as Elgar, Job, or *The Diviners* of Bertram; to name but two. The same may be said of things on *Monte's* programme, such as *Francesca*, or even *Grieg's* *Dramatic*. In spite of a knowledge on the composer's part of the direction is still needed; progress has been made in recent times, though Sullivan's career is more remarkable than the range of style between such work as this, or *The Diviners*, and such a simple expression as *Elgar's* *Legend*, which is very nearly an oratorio, though it would be to stretch the term unduly far. In the years which elapsed at the Birmingham University (1872-1875) until *Monte's* *Francesca* was produced, that dramatic music had got established, but the taste of English public had grown a good deal. It would be interesting to know when and when the convention of the man-guessed quartet really had its source; was it the cause of the success of *Elgar's* *Diviners*? I have no knowledge of it. Much interest attaches to "Cecil the Beloved," Sir Philip's *Francesca*, and the popularity of this and of *Light of the World*.

"as open" must have impressed the English composers of the middle sixteenth century to imitate Mendelssohn in this, as in many other ways. Without passing in review the crowd of studies on the Mendelssohnian patterns which were produced in the last half-century, it may be said that the author would be impudent to give you his own ideas of composition, if he did not know them well enough to be able to express them briefly. He will, however, be equally impudent to suppose that by which the composer and the artist endeavored to gain the approval of the critics and the lovers of music. Even when the time came at last which had been illustrated by comparing the two works of Bellini, Mendelssohn maintained that he had a right to retain all those which had been offered him in exchange for his compositions many years before. The *Golden Legend* is one of first of modern English oratorios (if we may be permitted to call it so); but 1830, the year of its production at Drury Lane, is separated by a very long interval from the years when the first performances, not only of Bellini's operas of *Waverley* and *Norma*, but also of Mendelssohn's *St. Paul*, were first adopted, moreover, methods which were very easy to account for the gradual decay of the work, with its inevitable legal charges. His aria *di nozze*, *asperga*, its unaccompanied quartet, by posing that at last the full absence of skilfully following

the stereotyped patterns had been broken by those who were writing fiction. For G. M. Trevelyan's career as a historian, such as *Father of King David*, there is given so frequently that only a comparatively few people could be daily impressed with their fatuity combined with their want of distinction. The simple method using narrative into dialogue, the strange coincidences in the characters' lives, the sudden changes of fortune, the lack of sustained interest, the want of sustained respectability, the want of sustained recognition of the excellency of the established forms; and by this change, the extraordinary success of *The Merchant* is explained. With all its machinations, this disposition to see below the expression of the story, still we may say that the author of *The Merchant*, first, has only approached the apogee in a kind of twilight where that naturally suggests an operetta *de nos frères*. It would be useful to judge *The Light of the World* as if it were a work of modern scepticism or, conversely, of Sullivan at his best; but even the critics whose opinions have favourable towards it, have mentioned the want of originality, which it did not improve over the *Merchant*; and, secondly, the want of depth, and, thirdly, the want of breadth and poignancy; although there is some of Gaskell's spirit about the scepticism. It is certain as well that

and amazement are set off as elaborate a type, for it did not seem at all familiar with the work, and one slight understanding occurred between the audience and the instrumentalists, to the time at which the soloist began his part.

"Yes, though I ought to obtain full applause," he said, "I have been compelled to sing in English, and I have done so, as far as I can, in a way that will be understood by the whole world." In "Rancho Grande," he sang in English, and was heard, as well as by the many others very remarkable, the "Houzou" dances, at first for female voices and then in combination with another theme to the choral, very capitally. Mr. Rosewater Rosaled sang of the Butler with due impressiveness, and only the clever tenor, who, in words as is the custom, "had the right to sing," had the privilege of giving right character to the music. The long walk at the end of the second part was also sung in such a way as, as far as possible, the shallowness of its conception. Miss Kirby Lane gave the alto solo, with its possibilities for consecutive effects, in the legitimate style of the British public; Mr. Willis Green's of "Helena" thy voice from weeping" was excellent, and the bass solo of "The old man" was not bad. It must be truly, to the composer himself was no expression of his feelings and sense to encounter in his number style, so opposite to his judgment, to perform it as it deserved his ultimate intention.

NOTES.

2 Books in Europe, a Side-light on History; by T. Oswald, will be published in the spring by Messrs. C. & E. K. Paul. It describes the position of Dr. Leys in the Mr. Kromer's Government, and also gives some account after the rise of Kimberley, and illustrates phases of the anti-British agitation which was carried on during the Boer War. The author, who died in 1902, was a member of the South African Parliament, and during the struggle in the Transvaal and Orange Colony. The doings in Europe of General Louis Botha, the first Prime Minister of the Union, and the last, the last chief, before the story of those four presidents—Botha, Delagoa, and De Wet—joined the ranks of the dead, are fully set forth in his memoirs of 1902. His narrative is interesting, and extracts are given from their speeches, and there is a account of their influence on Mr. Chamberlain's policy. The book is well illustrated with portraits and maps.

in Practice," by Major F. R. H. Pender-Wolfe, who describes the South African war, will be published by Messrs. Longmans, Green & Co., and is to be entirely written by the author himself. Major-General Pender-Wolfe, and will be an exhaustive work on the practical side of military operations.

Major-General Pender-Wolfe's next book will be "A Manual of War," which will contain a chapter on "Imperial Defense," which means, "So far as possible to keep Britain at Ease" is by Colcock Campbell, Military Art and History at the Royal Staff College, and was written in collaboration with Major-General Pender-Wolfe. His work deals with the whole question of defense and states the author's views on the phenomena of modern war, and the best way to meet them.

Another book, "Russia, the Continental Empire of the Old and New Eras" (author of the "Story of Moscow"), will be published shortly by Mr. Helmemann. The object of this book is to show the reader how Russia has made industrial progress, commercialized its products, the opening of her capital and harbors, and the markets she closed to the rest of the world.

Finally the conclusion of the book deals with the present situation in Russia, the rôle of the Czar, the rôle of the peasant, the rôle of the army, the rôle of the people, and the rôle of the church.

A sketch of a critical estimate of "English Book Illustration of To-day" has been made by Miss E. R. D. Stoeckley in a series of articles published in the "Library" which reproduces the works illustrated by the leading artists. These have now been collected in volume form and will be published by Moses, Kogin & Co., with an interest in old and new book illustrations by Mr. Alfred

The bibliographies, which have been considerably enlarged since their first appearance, have been revised by the authors themselves.

Bell and Sons have arranged an exhibition of their publications and original drawings executed for the illustrated books published by them. The collection includes Ryan Shaw's Illustrations for the Children's Poems, and other designs by Mr. E. A. Aeung Bell, Mr. Ernest Brichdale, Mr. A. Gaskin Jones, and Mr. W.

Hobson. The exhibition will be open at Mr. F. G. Hobson's Galleries in the Haymarket, and continues until March.

the Masallian Company of America, which are to be issued by Messrs. Macmillan in England. Dr. T. H. Green has written a book entitled "Notes on 'Colonial Administration,'" based like its predecessor, on a study of English, French, Dutch, German, and American colonies. In addition there is the "Annual Volume of the Proceedings of the Royal Society of Arts," of Oxford where registration made in the United States as well as in Europe. Sales offices are managed by Theodore M. G. Montagu's "Model Agency," 105 Fifth Avenue, New York.

"The American Library," to the first volume of which President Roosevelt contributed an article, contains numerous articles on subjects ranging from "The Slave Trade," "Waterfalls," and "Big Game." A work on "Waterfalls" and "Outdoor Sports" by Miss Hill, is also announced, as well as a new edition of "The Story of the War," by Mrs. L. M. Eichner, and "The Story of the War," by Mrs. Ewing Truett, who traces the essential

Frederick Clarke, the translator of Mr. Ostrogorski's "Money and the Organization of Political Parties," as reviewed on January 26, writes:—"As inquiries are

constantly made about the nationality and career of Mr. Ostrogorskij, the author of "Despotism and the Organization of Political Parties," and as he has been described by various reviewers of his book as a "Pothi," French and Russian, it is natural that I should like to add a few words to this, which I have had permission to publish. Mr. Ostrogorskij is a native of Russia, and took his degree (the law) at the University of St. Petersburg in 1875. He entered the Russian Ministry of Justice, where he became a member of the Legislative Division, drafting the Bills to be submitted to the Legislative Council of the Empire and acting as a legal adviser to the Minister. After fifteen years' service in the Ministry of Justice he resigned in order to devote himself entirely to the study of history and political science. In 1886 he went to Paris, where he has been in Paris, Mr. Ostrogorskij is the author of "La femme en droit de la Russie," published in 1888, which obtained the second prize in the competition for the Faculty of Law of the University of Paris in 1886, for the best work on the political status of women in the law of the civilized world, and was translated into English, German, and Polish. In 1890 he published "L'empereur et l'ordre du jour," a calendar, "which he started in 1876, and still edit, and is the author of some popular historical textbooks.

A large collection of his papers, and a copy of the Chamber of Commerce of New York has been compiled by the secretary, Mr. George Wilson, and is now in the possession of the Chamber of Commerce, New York. It contains an interesting series of documents, mostly connected with the opening of the building last November, and a valuable report of the speeches both at the opening and at the dinner which followed in honor of the guests who attended the opening.

The speakers on this occasion included Miss M. Morris K. Jones, President of the Chamber; Mr. J. H. Doolittle, the President of the American Grocers' Association; Mr. Edward S. Low, Mayor of the City of New York; Mr. J. Miles Cawley, Sir Michael Heriot, Sir James Hans Heriot von Fluss, and Sir Alexander Heriot, Vice-Chairman of the New York Chamber of Commerce. There is also a appendix in the shape of a brief history of the Chamber of Commerce from 1768 to 1902, and the book looks an interesting source of information on the history of New York.

A further volume of Ostrogorskij's papers is to come from Messrs. Rand, compiled by Mr. W. M. Rossell. It is expected to contain a number of interesting documents, and will include a diary kept by William Heriot during that period when a large batch of Ostrogorskij manuscripts letters to Daria Heriot and other members of the family.

A volume of "Letters of the English Boys," selected and edited by Mr. Sidney H. Nisbett, with a preface by Mr. J. G. Legge, his Majesty's Ambassador of Extraordinary and Plenipotentiary to China, and by Dr. T. M. Miller, will follow. The book will contain the extracts of many healthful and patriotic sentiments in the minds of British boys by the singing of national and folk songs of stirring merit. It will also contain a number of short poems, and a series of reports and explanatory lectures, the other for girls, with the words and the voices parts in staff and stave notation, but without the accompaniment or footnotes.

The "Letters of the English Boys" and "Letters of the English Girls and Minnie" has been steadily growing since Walter Peter's clever introduction to its beauty in his Renaissance Studies 29 pp. The new volume will be the last. Now we probably associate to a new translation is to come from Mr. F. W. Boardman, who will probably begin his work in 1903, giving the text from the original MSS. in the New English. The book will go together with a literal translation, glosses, and notes to the verse sections (Macmillan). The new version will be published in 1904.

Mr. W. L. Wyllie, A.R.A., has already written a text-book on "Marine Painting in Water Colour," has prepared another on artistic criticism ("Principles of Perspective"), illustrated by many drawings. The book will probably not be ready before the autumn.

Another illustrated series of "Handbooks for the Boys" is to be published by the Religious Society of Friends. The author is Mr. F. Hazlitt Jackson, Examiner in Principles of Grammar to the Board of Education.

"The Book of the Month," by Mr. Edward Ardizzi, will be published by Mr. Edward Ardizzi on Monday, March 2, describes a tour recently undertaken under the auspices of the University of Cambridge, with a view to the collection of material for a book on Cambridge.

The life of St. Edward, Archdeacon of Canterbury, as told by old English writers, and arranged by Monsignore Bernard Wall, Canon of St. Paul's, Old College, will shortly be published by Minors, Somers Town. The book is to present a picture of St. Edward's life as it appeared to his contemporaries, and at the same time to obtain at first hand the true story of his life.

The Department of Oriental Antiquities of the British Museum shows great activity under the direction of Dr. W. M. F. Petrie. The first volume of the great publication that is to record the results of the excavations of the whole of the valley of the Asiatic historical inscriptions has recently been issued, and is to be followed by an important work on Egyptian pottery, and the results of the large excavations at the Palace of Amun and on the Mendes. Dr. E. A. Rademaker made public the most important copies of the Book of the Dead, now directing their attention to other parts of a more promising character, such as the Book of the Sun, and the unpublished texts. The chief is a papyrus of several apertures, a kind of manual of etiquette for those entering on official business, and the like. The second volume, by Dr. Petrie, in the same volume will be published the Festival of the Sun and Neptune, a curious metrical litany sung by two women outside the temple of Osiris. Along with these will come the Lamassu, the Apis, and the like.

The SCHOLAR'S COMPANION TO "THINGS NEW AND OLD," Books 1, 2, & 3, by C. D. Smith, each book £1. The third book is to present a picture of St. Edward's life as it appeared to his contemporaries, and at the same time to obtain at first hand the true story of his life.

THE DUBLIN UNIVERSITY CALENDAR FOR 1902-1903, Vol. II. £1. 10s. 2½d. Dublin: Hodges.

FICTION.

THE HILL OF THROB, By A. C. RENFREW. £10s. 200 pp. [Twelve stories, picturesque and seductive, of medieval and other times.]

THE CYCLOPS AND THE SYREN, By J. W. MAYALL. £10s. 210 pp. [Medieval.]

THE SCHOLAR'S COMPANION TO "THINGS NEW AND OLD," Books 1, 2, & 3, by C. D. Smith, each book £1.

IN A LIFE, By ALICE MICHENER. £10s. 220 pp. [Shows two types of social training—upbringing and irresponsible.]

THE CHIEF WOMAN, By ALICE MICHENER. £10s. 220 pp. [Shows a woman of high moral worth who loves a woman of higher social standing.]

THE THIN RED LINE OF HEROES, By MRS. FRED MATTHEWS. £10s. 220 pp. [A tale of the First World War, with a picture of the society of an exclusive English country, where a young man, the son of a general, is sent to the front, and his father, Dr. G. O. Smith, to the rear.]

THE RED ROSE, By KATHARINE TYREE. £10s. 200 pp. [Mrs. Haskett's second novel, and in her usual pleasant quiet style, with a picture of the life of a small town in America.]

CONFIDENTIAL, By P. H. MORRIS. £10s. 200 pp. [A picture of the life of a man in the Liver of Middlesbrough and the surrounding districts, with a picture of the society of an exclusive English country, where a young man, the son of a general, is sent to the front, and his father, Dr. G. O. Smith, to the rear.]

THE PRINCIPAL CORPORATIONS ACTS AND OTHER DOCUMENTS, By the late Sir CHRISTOPHER RAWLINS, B.A. [Edited by Mr. F. E. COOPER, M.A., and Mr. J. ROBERTSON.] £10s. 200 pp. [A picture of the law of corporations, with a picture of the society of an exclusive English country, where a young man, the son of a general, is sent to the front, and his father, Dr. G. O. Smith, to the rear.]

PAISON'S LAW, By GORDON BURCHETT. £10s. 200 pp. [Shows us the stories of the men as ploughmen at the family farm, and the story of Justice, the vicar's daughter, and her love in a court of session, but of course the author is not to be taken seriously.]

GOALS, By KENNETH TAYLOR. £10s. 200 pp. [Shows us the stories of the men as ploughmen at the family farm, and the story of Justice, the vicar's daughter, and her love in a court of session, but of course the author is not to be taken seriously.]

THE TIMES LITERARY SUPPLEMENT, Vol. XXIV, No. 1000, £1. 10s. 200 pp. [With the permission of the proprietors.]

about the Highgate, high-minded, cultured world. Most of it is in the form of personal addresses to friends, and others.

ARMED AND VIGILANT LETTERS. Belonging to the Royal Engineers and Cavalry of the British Museum. By E. F. HARRIS, Lt.-Col. R.E., M.A. [Published by the Royal Engineers and Cavalry, Vol. VI, Part 1, pp. 1-100, 1902.] £10s. 200 pp. [This work, giving the terms of the leases, were introduced at the Royal Engineers and Cavalry, Vol. VI, Part 1, pp. 1-100, 1902.] £10s. 200 pp. [The text will occupy 160-180 pages; the typewritten, 100-120 pages; and the printed, 120-140 pages; or many more.]

A HISTORY OF ENGLAND. From the time of King Edward the Ninth to King Edward the Second. By W. M. FLINDERS PETRIE. £10s. 200 pp. [Illustrated.]

ART.

MICHAEL ANGELO BORGNIOTTO. By CHARLES HERCET, Keeper of the National Gallery of British Art. With Translations of the Latin Inscriptions on the Tomb of Borgniotto, and a Translation from the Portuguese by Francisco D'Orsi, M.A. [Published by the Royal Academy of Art, Vol. VI, Part 1, pp. 1-100, 1902.] £10s. 200 pp. [This work, giving the terms of the leases, were introduced at the Royal Engineers and Cavalry, Vol. VI, Part 1, pp. 1-100, 1902.] £10s. 200 pp. [The text will occupy 160-180 pages; the typewritten, 100-120 pages; and the printed, 120-140 pages; or many more.]

A HISTORY OF THE ANCIENT GREEK SCULPTURES. By HERMANN VOLZ. £10s. 200 pp. [Illustrated.]

THE PRACTICAL ART GALLERY. A Collection of Examples of Fine and Applied Art, with 300 plates. Ed. by DR. O. BERTI. £10s. 200 pp. [Illustrated.]

THE PRACTICAL ART GALLERY. A Collection of Examples of Fine and Applied Art, with 300 plates. Ed. by DR. O. BERTI. £10s. 200 pp. [Illustrated.]

THE PRACTICAL ART GALLERY. A Collection of Examples of Fine and Applied Art, with 300 plates. Ed. by DR. O. BERTI. £10s. 200 pp. [Illustrated.]

THE PRACTICAL ART GALLERY. A Collection of Examples of Fine and Applied Art, with 300 plates. Ed. by DR. O. BERTI. £10s. 200 pp. [Illustrated.]

THE PRACTICAL ART GALLERY. A Collection of Examples of Fine and Applied Art, with 300 plates. Ed. by DR. O. BERTI. £10s. 200 pp. [Illustrated.]

THE PRACTICAL ART GALLERY. A Collection of Examples of Fine and Applied Art, with 300 plates. Ed. by DR. O. BERTI. £10s. 200 pp. [Illustrated.]

THE PRACTICAL ART GALLERY. A Collection of Examples of Fine and Applied Art, with 300 plates. Ed. by DR. O. BERTI. £10s. 200 pp. [Illustrated.]

THE PRACTICAL ART GALLERY. A Collection of Examples of Fine and Applied Art, with 300 plates. Ed. by DR. O. BERTI. £10s. 200 pp. [Illustrated.]

THE PRACTICAL ART GALLERY. A Collection of Examples of Fine and Applied Art, with 300 plates. Ed. by DR. O. BERTI. £10s. 200 pp. [Illustrated.]

THE PRACTICAL ART GALLERY. A Collection of Examples of Fine and Applied Art, with 300 plates. Ed. by DR. O. BERTI. £10s. 200 pp. [Illustrated.]

THE PRACTICAL ART GALLERY. A Collection of Examples of Fine and Applied Art, with 300 plates. Ed. by DR. O. BERTI. £10s. 200 pp. [Illustrated.]

THE PRACTICAL ART GALLERY. A Collection of Examples of Fine and Applied Art, with 300 plates. Ed. by DR. O. BERTI. £10s. 200 pp. [Illustrated.]

THE PRACTICAL ART GALLERY. A Collection of Examples of Fine and Applied Art, with 300 plates. Ed. by DR. O. BERTI. £10s. 200 pp. [Illustrated.]

THE PRACTICAL ART GALLERY. A Collection of Examples of Fine and Applied Art, with 300 plates. Ed. by DR. O. BERTI. £10s. 200 pp. [Illustrated.]

THE PRACTICAL ART GALLERY. A Collection of Examples of Fine and Applied Art, with 300 plates. Ed. by DR. O. BERTI. £10s. 200 pp. [Illustrated.]

THE PRACTICAL ART GALLERY. A Collection of Examples of Fine and Applied Art, with 300 plates. Ed. by DR. O. BERTI. £10s. 200 pp. [Illustrated.]

THE PRACTICAL ART GALLERY. A Collection of Examples of Fine and Applied Art, with 300 plates. Ed. by DR. O. BERTI. £10s. 200 pp. [Illustrated.]

THE PRACTICAL ART GALLERY. A Collection of Examples of Fine and Applied Art, with 300 plates. Ed. by DR. O. BERTI. £10s. 200 pp. [Illustrated.]

THE PRACTICAL ART GALLERY. A Collection of Examples of Fine and Applied Art, with 300 plates. Ed. by DR. O. BERTI. £10s. 200 pp. [Illustrated.]

THE PRACTICAL ART GALLERY. A Collection of Examples of Fine and Applied Art, with 300 plates. Ed. by DR. O. BERTI. £10s. 200 pp. [Illustrated.]

THE PRACTICAL ART GALLERY. A Collection of Examples of Fine and Applied Art, with 300 plates. Ed. by DR. O. BERTI. £10s. 200 pp. [Illustrated.]

THE PRACTICAL ART GALLERY. A Collection of Examples of Fine and Applied Art, with 300 plates. Ed. by DR. O. BERTI. £10s. 200 pp. [Illustrated.]

THE PRACTICAL ART GALLERY. A Collection of Examples of Fine and Applied Art, with 300 plates. Ed. by DR. O. BERTI. £10s. 200 pp. [Illustrated.]

THE PRACTICAL ART GALLERY. A Collection of Examples of Fine and Applied Art, with 300 plates. Ed. by DR. O. BERTI. £10s. 200 pp. [Illustrated.]

THE PRACTICAL ART GALLERY. A Collection of Examples of Fine and Applied Art, with 300 plates. Ed. by DR. O. BERTI. £10s. 200 pp. [Illustrated.]

THE PRACTICAL ART GALLERY. A Collection of Examples of Fine and Applied Art, with 300 plates. Ed. by DR. O. BERTI. £10s. 200 pp. [Illustrated.]

THE PRACTICAL ART GALLERY. A Collection of Examples of Fine and Applied Art, with 300 plates. Ed. by DR. O. BERTI. £10s. 200 pp. [Illustrated.]

THE PRACTICAL ART GALLERY. A Collection of Examples of Fine and Applied Art, with 300 plates. Ed. by DR. O. BERTI. £10s. 200 pp. [Illustrated.]

THE PRACTICAL ART GALLERY. A Collection of Examples of Fine and Applied Art, with 300 plates. Ed. by DR. O. BERTI. £10s. 200 pp. [Illustrated.]

THE PRACTICAL ART GALLERY. A Collection of Examples of Fine and Applied Art, with 300 plates. Ed. by DR. O. BERTI. £10s. 200 pp. [Illustrated.]

THE PRACTICAL ART GALLERY. A Collection of Examples of Fine and Applied Art, with 300 plates. Ed. by DR. O. BERTI. £10s. 200 pp. [Illustrated.]

THE PRACTICAL ART GALLERY. A Collection of Examples of Fine and Applied Art, with 300 plates. Ed. by DR. O. BERTI. £10s. 200 pp. [Illustrated.]

THE PRACTICAL ART GALLERY. A Collection of Examples of Fine and Applied Art, with 300 plates. Ed. by DR. O. BERTI. £10s. 200 pp. [Illustrated.]

THE PRACTICAL ART GALLERY. A Collection of Examples of Fine and Applied Art, with 300 plates. Ed. by DR. O. BERTI. £10s. 200 pp. [Illustrated.]

THE PRACTICAL ART GALLERY. A Collection of Examples of Fine and Applied Art, with 300 plates. Ed. by DR. O. BERTI. £10s. 200 pp. [Illustrated.]

THE PRACTICAL ART GALLERY. A Collection of Examples of Fine and Applied Art, with 300 plates. Ed. by DR. O. BERTI. £10s. 200 pp. [Illustrated.]

THE PRACTICAL ART GALLERY. A Collection of Examples of Fine and Applied Art, with 300 plates. Ed. by DR. O. BERTI. £10s. 200 pp. [Illustrated.]

THE PRACTICAL ART GALLERY. A Collection of Examples of Fine and Applied Art, with 300 plates. Ed. by DR. O. BERTI. £10s. 200 pp. [Illustrated.]

THE PRACTICAL ART GALLERY. A Collection of Examples of Fine and Applied Art, with 300 plates. Ed. by DR. O. BERTI. £10s. 200 pp. [Illustrated.]

THE PRACTICAL ART GALLERY. A Collection of Examples of Fine and Applied Art, with 300 plates. Ed. by DR. O. BERTI. £10s. 200 pp. [Illustrated.]

THE PRACTICAL ART GALLERY. A Collection of Examples of Fine and Applied Art, with 300 plates. Ed. by DR. O. BERTI. £10s. 200 pp. [Illustrated.]

THE PRACTICAL ART GALLERY. A Collection of Examples of Fine and Applied Art, with 300 plates. Ed. by DR. O. BERTI. £10s. 200 pp. [Illustrated.]

THE PRACTICAL ART GALLERY. A Collection of Examples of Fine and Applied Art, with 300 plates. Ed. by DR. O. BERTI. £10s. 200 pp. [Illustrated.]

THE PRACTICAL ART GALLERY. A Collection of Examples of Fine and Applied Art, with 300 plates. Ed. by DR. O. BERTI. £10s. 200 pp. [Illustrated.]

THE PRACTICAL ART GALLERY. A Collection of Examples of Fine and Applied Art, with 300 plates. Ed. by DR. O. BERTI. £10s. 200 pp. [Illustrated.]

THE PRACTICAL ART GALLERY. A Collection of Examples of Fine and Applied Art, with 300 plates. Ed. by DR. O. BERTI. £10s. 200 pp. [Illustrated.]

THE PRACTICAL ART GALLERY. A Collection of Examples of Fine and Applied Art, with 300 plates. Ed. by DR. O. BERTI. £10s. 200 pp. [Illustrated.]

THE PRACTICAL ART GALLERY. A Collection of Examples of Fine and Applied Art, with 300 plates. Ed. by DR. O. BERTI. £10s. 200 pp. [Illustrated.]

THE PRACTICAL ART GALLERY. A Collection of Examples of Fine and Applied Art, with 300 plates. Ed. by DR. O. BERTI. £10s. 200 pp. [Illustrated.]

THE PRACTICAL ART GALLERY. A Collection of Examples of Fine and Applied Art, with 300 plates. Ed. by DR. O. BERTI. £10s. 200 pp. [Illustrated.]

THE PRACTICAL ART GALLERY. A Collection of Examples of Fine and Applied Art, with 300 plates. Ed. by DR. O. BERTI. £10s. 200 pp. [Illustrated.]

THE PRACTICAL ART GALLERY. A Collection of Examples of Fine and Applied Art, with 300 plates. Ed. by DR. O. BERTI. £10s. 200 pp. [Illustrated.]

THE PRACTICAL ART GALLERY. A Collection of Examples of Fine and Applied Art, with 300 plates. Ed. by DR. O. BERTI. £10s. 200 pp. [Illustrated.]

THE PRACTICAL ART GALLERY. A Collection of Examples of Fine and Applied Art, with 300 plates. Ed. by DR. O. BERTI. £10s. 200 pp. [Illustrated.]

THE PRACTICAL ART GALLERY. A Collection of Examples of Fine and Applied Art, with 300 plates. Ed. by DR. O. BERTI. £10s. 200 pp. [Illustrated.]

THE PRACTICAL ART GALLERY. A Collection of Examples of Fine and Applied Art, with 300 plates. Ed. by DR. O. BERTI. £10s. 200 pp. [Illustrated.]

THE PRACTICAL ART GALLERY. A Collection of Examples of Fine and Applied Art, with 300 plates. Ed. by DR. O. BERTI. £10s. 200 pp. [Illustrated.]

THE PRACTICAL ART GALLERY. A Collection of Examples of Fine and Applied Art, with 300 plates. Ed. by DR. O. BERTI. £10s. 200 pp. [Illustrated.]

THE PRACTICAL ART GALLERY. A Collection of Examples of Fine and Applied Art, with 300 plates. Ed. by DR. O. BERTI. £10s. 200 pp. [Illustrated.]

THE PRACTICAL ART GALLERY. A Collection of Examples of Fine and Applied Art, with 300 plates. Ed. by DR. O. BERTI. £10s. 200 pp. [Illustrated.]

THE PRACTICAL ART GALLERY. A Collection of Examples of Fine and Applied Art, with 300 plates. Ed. by DR. O. BERTI. £10s. 200 pp. [Illustrated.]

THE PRACTICAL ART GALLERY. A Collection of Examples of Fine and Applied Art, with 300 plates. Ed. by DR. O. BERTI. £10s. 200 pp. [Illustrated.]

THE PRACTICAL ART GALLERY. A Collection of Examples of Fine and Applied Art, with 300 plates. Ed. by DR. O. BERTI. £10s. 200 pp. [Illustrated.]

THE PRACTICAL ART GALLERY. A Collection of Examples of Fine and Applied Art, with 300 plates. Ed. by DR. O. BERTI. £10s. 200 pp. [Illustrated.]

THE PRACTICAL ART GALLERY. A Collection of Examples of Fine and Applied Art, with 300 plates. Ed. by DR. O. BERTI. £10s. 200 pp. [Illustrated.]

THE PRACTICAL ART GALLERY. A Collection of Examples of Fine and Applied Art, with 300 plates. Ed. by DR. O. BERTI. £10s. 200 pp. [Illustrated.]

THE PRACTICAL ART GALLERY. A Collection of Examples of Fine and Applied Art, with 300 plates. Ed. by DR. O. BERTI. £10s. 200 pp. [Illustrated.]

THE PRACTICAL ART GALLERY. A Collection of Examples of Fine and Applied Art, with 300 plates. Ed. by DR. O. BERTI. £10s. 200 pp. [Illustrated.]

THE PRACTICAL ART GALLERY. A Collection of Examples of Fine and Applied Art, with 300 plates. Ed. by DR. O. BERTI. £10s. 200 pp. [Illustrated.]

THE PRACTICAL ART GALLERY. A Collection of Examples of Fine and Applied Art, with 300 plates. Ed. by DR. O. BERTI. £10s. 200 pp. [Illustrated.]

THE PRACTICAL ART GALLERY. A Collection of Examples of Fine and Applied Art, with 300 plates. Ed. by DR. O. BERTI. £10s. 200 pp. [Illustrated.]

THE PRACTICAL ART GALLERY. A Collection of Examples of Fine and Applied Art, with 300 plates. Ed. by DR. O. BERTI. £10s. 200 pp. [Illustrated.]

THE PRACTICAL ART GALLERY. A Collection of Examples of Fine and Applied Art, with 300 plates. Ed. by DR. O. BERTI. £10s. 200 pp. [Illustrated.]

THE PRACTICAL ART GALLERY. A Collection of Examples of Fine and Applied Art, with 300 plates. Ed. by DR. O. BERTI. £10s. 200 pp. [Illustrated.]

THE PRACTICAL ART GALLERY. A Collection of Examples of Fine and Applied Art, with 300 plates. Ed. by DR. O. BERTI. £10s. 200 pp. [Illustrated.]

THE PRACTICAL ART GALLERY. A Collection of Examples of Fine and Applied Art, with 300 plates. Ed. by DR. O. BERTI. £10s. 200 pp. [Illustrated.]

THE PRACTICAL ART GALLERY. A Collection of Examples of Fine and Applied Art, with 300 plates. Ed. by DR. O. BERTI. £10s. 200 pp. [Illustrated.]

THE PRACTICAL ART GALLERY. A Collection of Examples of Fine and Applied Art, with 300 plates. Ed. by DR. O. BERTI. £10s. 200 pp. [Illustrated.]

THE PRACTICAL ART GALLERY. A Collection of Examples of Fine and Applied Art, with 300 plates. Ed. by DR. O. BERTI. £10s. 200 pp. [Illustrated.]

THE PRACTICAL ART GALLERY. A Collection of Examples of Fine and Applied Art, with 300 plates. Ed. by DR. O. BERTI. £10s. 200 pp. [Illustrated.]

THE PRACTICAL ART GALLERY. A Collection of Examples of Fine and Applied Art, with 300 plates. Ed. by DR. O. BERTI. £10s. 200 pp. [Illustrated.]

THE PRACTICAL ART GALLERY. A Collection of Examples of Fine and Applied Art, with 300 plates. Ed. by DR. O. BERTI. £10s. 200 pp. [Illustrated.]

THE PRACTICAL ART GALLERY. A Collection of Examples of Fine and Applied Art, with 300 plates. Ed. by DR. O. BERTI. £10s. 200 pp. [Illustrated.]

THE PRACTICAL ART GALLERY. A Collection of Examples of Fine and Applied Art, with 300 plates. Ed. by DR. O. BERTI. £10s. 200 pp. [Illustrated.]

THE PRACTICAL ART GALLERY. A Collection of Examples of Fine and Applied Art, with 300 plates. Ed. by DR. O. BERTI. £10s. 200 pp. [Illustrated.]

THE PRACTICAL ART GALLERY. A Collection of Examples of Fine and Applied Art, with 300 plates. Ed. by DR. O. BERTI. £10s. 200 pp. [Illustrated.]

THE PRACTICAL ART GALLERY. A Collection of Examples of Fine and Applied Art, with 300 plates. Ed. by DR. O. BERTI. £10s. 200 pp. [Illustrated.]

THE PRACTICAL ART GALLERY. A Collection of Examples of Fine and Applied Art, with 300 plates. Ed. by DR. O. BERTI. £10s. 200 pp. [Illustrated.]

THE PRACTICAL ART GALLERY. A Collection of Examples of Fine and Applied Art, with 300 plates. Ed. by DR. O. BERTI. £10s. 200 pp. [Illustrated.]

THE PRACTICAL ART GALLERY. A Collection of Examples of Fine and Applied Art, with 300 plates. Ed. by DR. O. BERTI. £10s. 200 pp. [Illustrated.]

THE PRACTICAL ART GALLERY. A Collection of Examples of Fine and Applied Art, with 300 plates. Ed. by DR. O. BERTI. £10s. 200 pp. [Illustrated.]

THE PRACTICAL ART GALLERY. A Collection of Examples of Fine and Applied Art, with 300 plates. Ed. by DR. O. BERTI. £10s. 200 pp. [Illustrated.]

THE PRACTICAL ART GALLERY. A Collection of Examples of Fine and Applied Art, with 300 plates. Ed. by DR. O. BERTI. £10s. 200 pp. [Illustrated.]

THE PRACTICAL ART GALLERY. A Collection of Examples of Fine and Applied Art, with 300 plates. Ed. by DR. O. BERTI. £10s. 200 pp. [Illustrated.]

THE PRACTICAL ART GALLERY. A Collection of Examples of Fine and Applied Art, with 300 plates. Ed. by DR. O. BERTI. £10s. 200 pp. [Illustrated.]

THE PRACTICAL ART GALLERY. A Collection of Examples of Fine and Applied Art, with 300 plates. Ed. by DR. O. BERTI. £10s. 200 pp. [Illustrated.]

THE PRACTICAL ART GALLERY. A Collection of Examples of Fine and Applied Art, with 300 plates. Ed. by DR. O. BERTI. £10s. 200 pp. [Illustrated.]

THE PRACTICAL ART GALLERY. A Collection of Examples of Fine and Applied Art, with 300 plates. Ed. by DR. O. BERTI. £10s. 200 pp. [Illustrated.]

THE PRACTICAL ART GALLERY. A Collection of Examples of Fine and Applied Art, with 300 plates. Ed. by DR. O. BERTI. £10s. 200 pp. [Illustrated.]

THE PRACTICAL ART GALLERY. A Collection of Examples of Fine and Applied Art, with 300 plates. Ed. by DR. O. BERTI. £10s. 200 pp. [Illustrated.]

THE PRACTICAL ART GALLERY. A Collection of Examples of Fine and Applied Art, with 300 plates. Ed. by DR. O. BERTI. £10s. 20

