

undertaken only by a person of broad and cosmopolitan spirit who could judge both human beings and monarchs. The author of the present book, F. Gerard, manifests none of these qualifications. It is the product apparently of a "Kammerjungfer," with all her worshipful and tremulous awe of titles, her interest in costumes and tittle-tattle, her ignorance of literature and the deep interests of individuals and nations, and her abominable English. Quotation-marks around pet words, italics for others, French and German words unnecessarily introduced and elaborately explained, commonplace information conscientiously injected into parentheses and foot-notes, and everywhere the showman's "Let us next" and the fondly cherished editorial "We," — all these could be forgiven if only there were some strong quality to compensate. Anna Amalia does not lack heroic and pathetic elements, but they are not here. Her daily life would have been an interesting study in the court manners of the eighteenth century, but it is not here. Her relations with Goethe and Schiller are more interesting than those with Wieland — though less intimate; but these also are not here. The court of the Grand Duchess has yet to be described in all its more interesting and vital features.

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*Court of the  
Grand Duchess  
of Saxe-Weimar.*

The expectations aroused by the title  
"A Grand Duchess and her Court"  
(Dutton) are doubly disappointed.

Without seeing the sub-title, "And the Classical Circle of Weimar," even the semi-initiated knew that the particular duchess was Anna Amalia or Louise of Saxe-Weimar. The handsome outfitting of the two large volumes was a confirmation of the anticipated treat. But alas, for a lost opportunity! To portray the court of Saxe-Weimar in its best estate was a task challenging the highest grade of critical, historical, and literary skill. It could not be done well without an intimate knowledge and appreciation of the great German authors who frequented that court, and it ought to have been