

"Design," as a word used by artists, means the giving of tangible and definite expression to an idea. "Design in Theory and Practice" is the title of a book by Mr. Ernest A. Batchelder (The Macmillan Company, New York, \$1.75). The volume has been written primarily for workers in the arts and crafts, but is also of interest to general readers. As Mr. Batchelder says, the American teacher or designer must meet different conditions from the European; hence our salvation is to be sought, not in borrowing from Europe, but in boldly striving for our own elementary basis and in building on it. In giving tangible and definite expression to an idea, the author takes the reader from a simple, constructive use of lines and forms to work involving much invention and feeling together with freedom of execution. Mr. Batchelder's ideal is evidently not the studio-trained craftsman as much as the shop-trained artist. Another book of similar kind, and also a well-ordered volume, is Mr. Sadakichi Hartmann's "Landscape and Figure Composition" (The Baker & Taylor Company, New York, \$3). Starting, as does Mr. Batchelder's book, from geometrical forms of composition, we are taken to the "point of interest" to "line combinations," to "spotting," to the placing of figures, to different principles of representation, to background arrangement, to foreground, middle distance, and distance, to one-figure, two-figure, and three-or-more figure compositions. These technical titles might suggest a dry treatise. Not so. The author has known how to make his language graphic. He has doubled its value to the ordinary reader by profusely illustrating it with photo-engravings from celebrated paintings as well as from original photographs. Both books should be of some interest to every one, although, of course, they will make special appeal to technicians.

M. Alfred Loisy, now Professor of the History of Religions at the Collège de France, describes his work on "The Religion of Israel" as a new edition of a pamphlet issued in 1901, which was "meant to acquaint the Catholic clergy with the assured or the probable conclusions of Biblical criticism," and also "to reconcile these with the official teachings of Catholicism." Since then he has been retired from his lectureship on Assyriology at the Sorbonne by the censure of his ecclesiastical superiors. This, he tells us, has made "the anxiety of adapting Catholicism to the modern spirit henceforth indifferent" to him. Consequently, in his now revised and enlarged work he "abstains naturally" from all such argument, but gives larger space to a critical historical account of the religious evolution in Israel. For those who have read such works as Peters's "Early Hebrew Story," Budde's "Religion of Israel to the Exile," and Cheyne's "Re-

ligion of Israel after the Exile," it is superfluous, except for its concluding chapter on Messianism, which, however, only leads up to the main point of interest—the Messianic claim of Jesus. The mission of M. Loisy's book, as he himself intimates, is mainly in his own country, in which "the most undeniable results of criticism are scarcely popularized." For Americans its chief value is in evincing the progress of a radical modernism in Catholics who have broken from bondage to the papal mandate that such legends, for instance, as that of Eve and the serpent, or that of Tobit and the devil, must be accepted on divine authority as historically true. The translator, Mr. Arthur Galton, in his admiration of the French original, goes to the curious length of declaring it "most desirable that theological discussions should be carried on, whenever it is possible, in French, so that the language itself may help to assuage the proverbial heat of religious controversy." (G. P. Putnam's Sons, New York. \$1.50.)