

sympathy that can at least teach respect where it cannot mature into appreciation." Surely the average lay student would do well to lay this nugget of wisdom deeply to heart. Elsewhere the author affirms that any attempt to differentiate completely the many so-called styles of ornamental art is manifestly impracticable. Rather should they be considered as contributory streams to one mighty river, that flows on unceasingly through the centuries, ever changing and ever growing. Absolute originality in design is well nigh impossible. The true artist of to-day, whatever his specialty, should sympathize keenly with all art. And this happy faculty can be attained finally only by wide and intelligent reading combined with cultured observation in many lands. As Sir Joshua Reynolds pregnantly observes in his Second Discourse: "It is indisputably evident that a great part of every man's life must be employed in collecting materials for the exercise of genius. Invention, strictly speaking, is little more than a new combination of those images which have been previously gathered and deposited in the memory." In the remaining six chapters, Mr. Hulme briefly touches upon the art of Egypt and Assyria, as shown in the ruins of Karnak, Luxor and Thebes, and from the excavations at Nineveh and Babylon; a synopsis is given of the rise and splendid development of Greek art, until it fell into decay under the yoke of Rome, and a complete outline follows of the history of architecture, from the classic orders to the Byzantine, Romanesque and Gothic styles, which in the fifteenth century became merged in that of the Renaissance. In Italy, Renaissance work was really contemporaneous with the Gothic period in England, but its dominance across the channel was not felt until much later. Considerable space is devoted to the art of Islam, China and Japan, and there are interesting and adequate notes on pottery, stained glass, book-binding, enamelling, metal work, etc., for the student who seeks further or more exact knowledge concerning any particular epoch or form of art. The four pages of "Historical Landmarks" at the end and a carefully prepared index are not the least commendable features of this valuable work, the author of which is already favorably known to lovers of art by his "Suggestions in Floral Design," "Principles of Ornamental Art," and "History, Principles and Practice of Symbolism." (Macmillan & Co., \$1.25)

THE BIRTH AND DEVELOPMENT OF ORNAMENT, by Mr. F. Edward Hulme, we may say at once is an admirable and comprehensive illustrated text-book for the comparative study of decorative art. It is a work, too, that is especially adapted for the non-professional reader, inasmuch as it covers a vast field of ground in an elementary though far from superficial manner, and avoids undue abandonment to technical details. The author deprecates with justice, we think, the modern distinction between fine and decorative art. Some of the choicest productions of Phidias, Michael Angelo or Raphael were frankly decorative in character. The adjective then must be regarded in its broadest and truest sense. In the introductory chapter, worthy of thorough digestion, by the way, occur these lines: "To understand any phase of art requires a far wider study than appears on the surface, and a far-reaching sympathy—a