

years between two dates, each given as marking Leonardo's death! An additional sign of slovenliness is noted in the title "Index of Painters Whose Works are Mentioned in this Catalogue;" one searches the index in vain for the names of the modern painters whose works are mentioned. Finally, on more than one page the proof-reading has been patently absurd. Miss Cruttwell knows how to write, as her volume on the Robbias shows. All the defects of her latest book, however, can be easily removed in another edition. The present volume is timely. Within the past few years many and important changes have been made in the Uffizi, Pitti, and Accademia—the three great galleries of Florence. A new guide to them has thus become indispensable. Unfortunately, however, the changes still continue, and constitute a reason for another edition ere long of Miss Cruttwell's book. She gives all the facts known concerning each picture, particularly quoting Vasari's words on such works as he has noticed, to which she prefaces an admirably condensed little sketch of Florentine painting—a model of its kind—and adds two interesting indexes—the first, an index of painters, indicating their epoch, school, master, and influences; the second, an index of the principal saints who figure in the paintings, and the symbols by which they may be identified.

The Galleries of Florence

We warn the uninstructed student of the history of painting against the present

edition of Miss Cruttwell's guide-book to the Florentine galleries.² As she says, the work is intended not only as a catalogue for use in the galleries, but as a volume of reference for the student. Alas for the student's perplexity! In one part of the book he is told that Fra Angelico died in 1455, the accepted date, in another that the painter died in 1407; in one part Fra Bartolommeo's death is given as 1531, in another, 1517; in one part we are told that Botticelli died in 1518, in another that he died in 1510; and we find similar divergences in the dates applied to Antonio Pollaiuolo and Andrea del Sarto. A far wider divergence deserves to be held up to special note, a difference of a hundred and sixty-eight

² A Guide to the Paintings in the Florentine Galleries: The Uffizi, the Pitti, the Accademia. By Maud Cruttwell. E. P. Dutton & Co., New York. \$1.25, net.