

Ingres and Delacroix fifty or more years ago, and of his own interest and acquaintance with the art of France at that period. He gives illustrations of the early promise of Chassériau and the genius of Géricault and of Delacroix, the forerunner of the Fontainebleau artists. The third lecture is wholly devoted to Millet. The author denies that Millet had socialistic tendencies. He says that the impulse "that created these pictures came from long inheritance of hard work, accepted in a religious disposition of mind," . . . "in acceptance of labor and suffering as the lot of many and, indeed, as a divine gift." Decamps, Diez, Rousseau, Dupré, Daubigny are all well characterized, and the closing chapter is given to Corot. In summing up Mr. La Farge bids the students of his audience to look "to these men for the principles rather than sometimes the practice of their work. For, of course, they, like all men of the nineteenth century, almost without exception, painted not as well as they ought to." The full-page illustrations, of which there are more than sixty, are well chosen and are arranged in groups, each artist's work by itself. To a picture lover the book is full of charm and to an art student it overflows with helpfulness.

The Higher Life in Art. A Series of Lectures on the Barbizon School of France. By John La Farge. New York: The McClure Company. \$2.50.

Mrs. Scammon, widow of John Young Scammon, left at her death a fund to the Art Institute of Chicago for lectures upon the history, theory and practice of the fine arts. In May, 1903, Mr. La Farge delivered the first course of Scammon lectures, but their publication has been delayed until the present year. Of all American painters Mr. La Farge is best fitted to treat of the higher life in art and of the artists of what he would prefer to call the Fontainebleau rather than the Barbizon school. It is from these men that our best American artists have caught their inspiration. The six lectures that compose the book open with the author's account of the conflicting ideas represented by such men as