

Mr. Rose's object in this volume is the Revolution to Napoleon's work of 1793, and to show the connexion, too tenuous and later phases of the French Revolution as he puts it, at concentrating attention on those which exercised most influence on the European system. Without undue doubt the slightest trace of the presence of the theorist, Mr. Rose has kept this but cannot but be of real service to the whole Revolutionary era, from the General to the fall of Napoleon. Napoleon's career comes, therefore, under the eye of Mr. Rose's treatment of the subject shows a grasp of essentials that are decidedly uncommon. The nicety of judgment in the selection of the remarkable feature of Mr. Rose's work is the true test of the historian's ability, and is sorely found wanting, both in general historical text-books, manuals, and in the vast increase of Napoleonic history books, though the material for a good one is abundant.

Mr. Rose has rightly deemed it a review of the Napoleonic era, and has gathered the researches of M. Aulard, M. Sorel, and others. He is not to be led away by the "trustful confidences" of the brilliant chroniclers of the Revolution and Pasquier. Then he declares that "much more may be urged in this regard than has hitherto been conceded," and is in full conviction in dealing with the subject, and with other questions that are of great importance to the partisans. He shows, in short, that the illusions and fallacies of the more condensed treatment of the subject among Mr. Rose's correction of the errors is indeed necessary—recognition of the errors of the historians of the Empire is not alone that was desirable of the King, and quite half of the errors of the noblesse, were in accordance with the Russian Revolution. With regard to the Russian Revolution, vain is the contention of Napier that the Revolution was eaten by "the fires and snows of the elements," and nothing else. The book is furnished with useful maps and references.

MONTBARD. London: Hutchinson

There is a great disparity to be noted between the artist and M. Montbard. The two are antagonistic in spirit to each other. Montbard's style of writing is that of an imperfect assimilation of the characteristics, and not the most

desperately illiterate little book called *Rainmaking and Sunshine*, and appropriately published by Messrs. Swan Sonnenschein & Co., "the fact that the result of both self and article, acting one on the other, was a fall of the barometer." From this it did not require many steps, or not more than Mr. Collinson was glad to take in the cause of science, to learn how to regulate the weather at the pleasure of Mr. Collinson, and, we presume, of the article which was not sulphur. He is therefore prepared, under suitable conditions, to produce fine weather, rain, frost, or snow, or dissipate fogs—which he seems to think are useless—as and where the general interests of the country may require. His idea is that somebody official—the Board of Agriculture for choice—should settle what the weather had better be, and then he—always under suitable conditions—will "operate." He devotes a good deal of space to assuring timid persons that there will be nothing impious about this arrangement, "for the rules of Providence would control the operator, and all else, as ever has been done." Mr. Collinson dwells with unnecessary emphasis, and almost incredible reiteration, upon the convenience of having suitable weather and knowing beforehand what it will be like, to "railway companies . . . shipowners and underwriters, and those who plough the sea, together with all persons having out-of-door pursuits," especially astronomers and bank-holiday-makers. He proved the practicability of his scheme last year, for he made it fine, as he tells us about twenty times, on the Easter and Whitsuntide bank-holidays, and on the day of the Duke of York's wedding. Also it was he who put an end to the drought. He could have done so much sooner, and "offered his services, in the proper quarters, but his aid, though accepted, was not accepted suitably, and with sufficient indications of good faith." We gather that the only necessary conditions are that some quiet place should be provided, where "self and article" can operate in peace, and that good faith would be sufficiently indicated by the payment of expenses on a reasonable scale. Hitherto the Government, and the first men of the day, have made no offer to do what is necessary. Mr. Collinson has been informed that great inventors are often treated in this shameful fashion. "If such is the case, and instances in proof are plentiful, it is a disgrace to the principles on which society ought to be built." This seems rather hard on the principles.

*Tempest-Torn.* By Lieutenant-Colonel ANDREW HAGGARD, D.S.O.  
London: Hutchinson & Co. 1894.

Colonel Haggard's story fully answers to the Hudibrastic conception of life—

Of what else  
Is life composed but love and battles?—

being plentifully provided with love-making and campaigning. The love-making is so multifarious, and subjected to such intricacies of relation and cross-purposes, as to try the most seasoned novel-reader. The other description of campaigning, however, is set forth with a simple eloquence and a vigorous directness of style that must charm the reader. The episodes of the Black Mountain expedition and the fight at Doda Hill are told with excellent effect. Very different is the author's method in the invention and development of the complicated love affairs. There is Captain Wentworth, married to an opera-singer in his rash youth. His wife deserts him, or has returned to him, or

type, insignificant in face and figure, and feeble in character. Somewhat late in life he inherits a fortune, and marries a Viennese lady of aristocratic connexions, who never ceases from making him feel his social inferiority. She rules both him and her daughter with undisputed sway, until the crisis arrives, when Lesser, like the worm, turns. The contest that ensues looks unequal, but it is well fought to a tragic end. And every phase of it arouses in us something like breathless interest in the fate of Lesser's daughter.

*The Yellow Book.* Vol. III. London: John Lane. 1894.

With the lapse of time *The Yellow Book* has not acquired tone, which is the gift of time. The amateurishness of the present number is more pronounced than ever. The note is struck in the extremely flimsy article, "Women—Wives or Mothers," with which the book opens. Miss Ella D'Arcy's "White Magic" is extremely disappointing to read after her strong and original contribution of last quarter. Mr. Crackanthorpe's "Study in Sentimentality," clever though it be, is by no means equal to Mr. Crackanthorpe's usual standard. Of the new writers, Miss Nora Hopper is the most distinguished. "A Song and a Tale" is charming, and charming in an individual way. There is much verse, by Mr. William Watson and others, all of which is decidedly of the ordinary magazine order; and there is one poem, "The Ballad of a Nun," by Mr. Davidson, which moves us as some blossoming of the desert night. Too much waste is there to be traversed before Mr. Davidson's rose rejoices the reader. Mr. Max Beerbohm's "Note on George the Fourth" is not unamusing nor wanting in ingenuity, though Mr. Beerbohm might have refrained from the dreary joke about Waterloo and the "playing fields of Eton." The work of the artists calls for little comment. Mr. Beardsley is as freakish as ever, and in precisely the familiar kind of *capriccio*; Mr. Wilson Steer's drawings are commonplace, and Mr. Sickert's have no notable quality but the realism that suggests the camera. Mr. Broughton's "Mantegna"—if it is Mantegna who is represented, which we doubt—is a drawing of merit, and so is the clever study "From a Pastel."

*Chronological Outlines of American Literature.* By SELDEN L. WHITCOMB, A.M. With Introduction by BRANDER MATTHEWS. New York and London: Macmillan & Co. 1894.

Mr. Whitcomb's handbook may be regarded as a pendant to Mr. Ryland's similar manual of outlines of English literature. The plan of the book is simple. The page to the reader's left is occupied with dates and the leading American books in order of publication. The page to the reader's right is devoted to parallel columns of American biographical dates, leading publications in English literature, in foreign literature, and noteworthy events in history. The book is a kind of a cartography of literature, and will be found useful for reference by students. Mr. Whitcomb's American list begins with the year 1608, and the publication of Captain John Smith's *True Relation*. Mr. Brander Matthews observes that it might be maintained that "American literature began in 1809 with Irving's *Knickerbocker's History of New York*." Decidedly that were a handsome start for any