

Morland was heir to a baronetcy, which he never claimed." Then comes an account of a certain Sir Samuel Morland, created baronet in 1660, which closes with these words: "In 1716 the baronetcy became extinct." No attempt is made to connect George's family with that distinguished man, and on the very next page the whole thing



PANEL.

(Carved by T. Colley. Recently exhibited at Carpenters' Hall.)

is stultified by the following hypothesis:—"If Sir Samuel Morland was the ancestor of George Morland, there was certainly an analogy between them in this, that they both had famous careers, did much good work, and had most unhappy ends. George Morland did not, however, come upon the scenes till forty-seven years after the Morland baronetcy had expired." After this we are not surprised to find the author quoting George Dawe's ridiculous statement that Morland "never drew upon the spot" with approval, and then giving specific instances of his drawing from nature upon pp. 17, 32, 49, 50, 52 and 78. We forgive Mr. Richardson his loose style and slipshod English for the sake of the appendices of "Paintings by George Morland" and "Engravings after George Morland," which constitute the valuable portion of the book, as well as the collotype reproduction of Morland's portrait, from the water-colour sketch by his friend Thomas Rowlandson. But a final life and appreciation of the artist has yet to be written.

Professor GEDDES is to be congratulated upon a charming idea, prettily carried out. True, "*The Evergreen, a Northern Seasonal*" (1895, published in the Lawnmarket of Edinburgh by Patrick Geddes and colleagues, and in London by T. Fisher Unwin), is a trifle affected, and the writers and artists are all a shade too clever, but the ensemble is delightful. The type is fine, the ink of the blackest, and the printing what we look for from Messrs.

Constable. Mr. JOHN DUNCAN'S decoration is of a high, if Beardsleyan, order throughout. Mr. ROBERT BURNS is successful in "*Natura Naturans*," though the same cannot be said for "*The Casket*." Mr. C. H. MACKIE'S design for the cover of embossed old calf is quaint and curious, though hardly beautiful. The keynote of the whole volume is a sturdy one of Hope and Renascence. In a word, "*Patrick Geddes and Colleagues*" seem to see, against the background of decadence, the vaguely growing lines of a picture of New Birth. Let us hope that this is no illusion. We look forward with interest to the further "seasonals" of "*Autumn*," "*Summer*," and "*Winter*," which are to appear at intervals of six months.

Mr. WHITWORTH WALLIS, of the Birmingham Museum and Art Gallery, is the apostle of the cheap catalogue. His latest feat is the production of a bound volume, well printed on good paper, devoted to the decorative and industrial sections of the museum, copiously illustrated, at the cost of one shilling. It is one of the very best popular catalogues we have seen.

In the "*Index to the Periodicals of 1894*" Miss HETHERINGTON has adopted the typographical improvements which we suggested when reviewing last year's issue. We have now nothing but praise for this admirable and indispensable publication. To the section of "Art" no fewer than five columns are devoted in the index to the current literature of the year upon the subject.

A story for children, called "*Hercules and the Marionettes*," by Mr. R. MURRAY GILCHRIST (Bliss, Sands and Foster)—



MONUMENT TO LORD STRATHNAIRN AT KNIGHTSBRIDGE.

(By E. Onslow Ford, R.A.)

a simple story of kindness among travelling showmen—has had the advantage of illustration by Mr. C. P. SAINTON.

The portrait of the late F. H. Henshall, in our last Number (p. 373), is by Mr. W. J. WAINWRIGHT.