

—Regarding the review of Spinoza's 'Ethic,' in No. 1532 of the *Nation*, a correspondent writes:

"Your reviewer ought to have been aware of an American translation. Had he been, he would not have mentioned only those made abroad, as if none had been made at home. He blames his translators for their title *Ethic* as 'an ignorant corruption of *Ethica* from a neuter plural to a feminine singular.' The American translator did not make that mistake, and his work seems for many reasons more worthy of reproduction than that reviewed. This translator was Henry Smith, who, in 1830, was a university student in Germany, who, in 1844, published a translation of Crisostom's 'Homeric Lexicon,' and for twenty years, as professor and president at Marietta, did much for that study of Latin which the reviewer so extols. At Lane Seminary Dr. Smith for twenty years lectured on Spinoza, and had completed his translation of the 'Ethics' before he had ever seen any other in English. Though his style is terse, his prolegomena fill 179 pages, embracing a minute analysis of every point in the 'Ethics,' as well as the relations of that work to other philosophic systems, *e. g.*, those of Bacon, Descartes, Kant, Coleridge, and Hamilton. His work 'Spinoza and his Environment: A Critical Essay, with a translation of the Ethics,' was ready for the press in 1877. Its publication, delayed by *res angusta domi* and the author's death, was in 1886, by Robert Clarke & Co. The 'Ethics' was his pet theme, and so his students brought it out *in memoriam*."

Another correspondent, writing in praise of Elwes's translation of the 'Ethics,' calls our attention to the fact that he was well aware of Spinoza's acquaintance with Hobbes, and cites a passage to that effect.

—It is well known that the late Prof. Froude, having been censured for the theological views contained in the 'Nemesis of Faith,' and in other writings, published in 1847-8, had to resign his fellowship in Exeter College. The statement that the 'Nemesis of Faith' was publicly burned by the Oxford authorities, though sometimes made, is not true. The last time that books were burned by authority in Oxford appears to have been in the year 1683. As a matter of fact the 'Nemesis of Faith' was burned in the quadrangle of Exeter College by William Sewell, who was at the time a fellow of the College, and who afterwards became Warden of the short-lived Radley College. In after years Mr. Froude was made honorary fellow of Exeter College, and as Regius Professor of History he became a fellow of Oriel College. As a final and further act of reparation may be mentioned the impressive words spoken in the Oxford University pulpit by Prof. Sanday on the day after Mr. Froude's death. At the close of a most scrupulous appreciation of the historian's character, Dr. Sanday said: "We all know how the young and ardent churchman followed his reason where it seemed to lead, and sacrificed a fellowship, and, as it might have seemed, a career, to scruples of conscience. That, at least, was a Christian act, and he who weighs all deeds and motives will doubtless judge it differently from some who thought to be zealous in His service at the time. Now we can see that the difficulties which led to it were real difficulties. It was right, and not wrong, that they should be raised and faced."

—A contributor to the *Nation* sends us a copy of a note made by him on the 8th of December, 1873, after a visit to the Deanery, Westminster, the previous afternoon. The note gives an instance of the "bold and original views" of the late James Anthony Froude, who had himself been present at the Deanery on the 7th:

"There was an interesting conversation be-

tween the Dean [Stanley] and Mr. Froude about the Dean's having allowed Mr. Max Müller to lecture in the Abbey last week. The Dean said he had taken legal advice and been informed that no lecture could be given 'at a service.' He said he had introduced Bach's Passion music, on the principle that it was as allowable as an oratorio. Mr. Froude said he had often suggested to clergymen that they should give up one day in the week to laymen, to ask questions concerning the clergy's sermons, or to answer them. The Dean thought this a good idea."

—Of the bitter feeling which Mr. Freeman had for his brother historian, some explanation will doubtless be given by the biographers of those distinguished men. Mr. Froude himself was of opinion that Mr. Freeman's bitterness was intensified when the former voted for and supported the nomination of Dean Stanley to be one of the Select Preachers at Oxford, in 1872. It was in no measured terms that Freeman would denounce what he considered Froude's ignorance and inaccuracy. "*Froude-actly*, in fact!" he has been heard to exclaim, as he ended his denunciation. Of this same word *Froude-actly* there is a story which has not yet been seen in print. The word was coined by the writer of a review of Froude's 'English in the West Indies.' Afterwards, an educated African, living on the island of Trinidad in the West Indies, wrote a book upon Froude's book, with the title 'Froude-actly.' When Freeman died, his 'History of Sicily' was going through the press. The publisher having to send proofs to the Freeman family, some of these proofs were wrapped up in sheets of 'Froude-actly,' which had not been in such demand as to require binding. The Freeman family were somewhat nettled at this, but, on inquiry of the publisher, were assured that there had been no plot in the transaction. It was a mere coincidence.

—"College Histories of Art" is the general title of a series of text-books of which Prof. John C. Van Dyke is editor, and the first of which, 'A History of Painting' (Longmans), is from the hand of the editor himself. The purpose of the book requires so much condensation that the result is dry reading, but the writing must have been still more dry. Prof. Van Dyke has performed his uninviting task with great thoroughness and good success. One is naturally tempted to compare this work with Prof. Goodyear's 'Renaissance and Modern Art,' recently noticed in these columns. Prof. Goodyear's volume deals with sculpture and architecture as well as with painting, so that his field is larger while the space of time covered is shorter than with Prof. Van Dyke. Prof. Van Dyke's adoption of the division by schools makes the general thread of artistic development harder to follow, and does not give so clear a conception of the transference of art methods and art supremacy from one country to another as does Prof. Goodyear's chronological treatment, where all the countries of Europe are driven abreast. On the other hand, Prof. Van Dyke's book is the fuller of names (biographical facts he, wisely, does not deal in), and his judgments, particularly as regards modern artists, are more discriminating. He seems to us singularly happy in his characterization of various artists, and amazingly just in proportion. We have hardly found an instance in which the relative importance accorded a given artist seemed to us manifestly wrong, and hardly one in which the special characteristics of a style were not adequately presented. Of course such a book makes no claim to originality, but it should prove useful. The style is not always free

from carelessness, but is sufficiently clear. Other volumes of the series announced as in preparation are a 'History of Architecture,' by Alfred D. F. Hamlin, A. M., and a 'History of Sculpture,' by Allan Marquand, Ph.D., L.H.D.

—We have received the second volume of M. Salomon Reinach's 'Description raisonnée' of the contents of the Museum of St.-Germain, the first volume of which, devoted to remains of the alluvial and cave-dwellers' epoch, we noticed at the time of its appearance. The present volume, an octavo of 384 pages, describes the *bronzes figurés* (that is, the statuettes and bas-reliefs) of Roman Gaul, and does not include arms and utensils decorated with purely vegetable or geometric patterns. An important feature of the book, and one which, thanks to the cheapness of modern reproductive processes, is becoming common in museum catalogues, is that every specimen is illustrated, there being 595 cuts in the text, and a Du-jardin plate of the Evreux Jupiter, which serves as a frontispiece, although the Museum possesses only a reproduction of the figure. A study of the illustrations shows that the Gallic bronzes of the Roman period are interesting more from an ethnological than an artistic point of view, as they betray the influences of a dominating style of art upon people whose artistic instincts were certainly not in the direction of the human face or figure. Those statuettes of Greek or Roman subjects which are not evidently importations, are but rude imitations of the beautiful types found in Italy and the eastern Mediterranean countries; but they are interesting because of the light they throw upon the artistic condition of the Gauls at the time of the Roman dominion, and still more so because of their testimony as to the direction from which the influence of classical art came into Gaul.

—In an introduction, the only defect of which is its brevity, M. Reinach discusses this subject, and makes it clear that the principal school which affected Gaul was the Græco-Egyptian one of Alexandria, which came into Gaul not only through the intermediary of Rome, but directly by sea to the ports on the southern coast, and thence up the valley of the Rhone! Another interesting point which he brings out forcibly is the essential difference in artistic tendencies between the people north of the Alps and those of the Græco-Roman civilization. Even at the time of the Roman Empire, the northern races gave proof of the decidedly individual tendencies which were later to play such an important part in the development of Byzantine and Romanesque art. In contrast to the classical love of animal forms, M. Reinach summarizes as the characteristic principles of the arts of all northern Europe at that time a prevalence of geometric decoration, showing a taste for symmetry rather than living forms, a development of logic rather than imagination, a love of bright colors and open-work relief, and a strong inclination for *stilisation*, or 'the conventionalizing of natural forms into decorative motives.

—The fact that a cat, when it falls from any considerable height, lands always on its feet, is so well known as to be proverbial. What is perhaps less known is, that this seemingly simple performance has been, for a week's time, an inexplicable puzzle to the learned. A very lively debate sprang up over the question in the Académie des Sciences at its session of October 22, and it is possible that the savants might have