

for their worth, that is, to the true bibliomaniac, who may never read or have read the treasures he hoards. If books are his subject, all the world is Mr. Jackson's province and all literate time his period. Like Burton, he passes from quotation to quotation, culled from the most diverse sources. He opens with a dissertation on books in general, and goes on to a consideration of their shape and form, as they appeal to this reader or the other; of the pleasure they give; and thence to the Art of Reading, to the fellowship of books, the reading of books and how it may or should be approached; study and learning; to strange uses of books, as furniture, missiles, weapons, as dummies for the disguise of doors and so on. He deals with those who speak or write of books as nourishment, in terms of eating and drinking, of places and occasions strange or obvious in and on which books are read, with the power of books upon life and character, and with their healing qualities; and all with a wealth of allusion and illustration staggering in its plenitude. Here, at any rate, is a book which needs neither apology nor "bush," that all lovers of books may enjoy.

"Spanish Baroque Art," by Sacheverell Sitwell. (Duckworth, London. 12s. 6d. net)

PERHAPS it is fortunate that Mr. Sacheverell Sitwell explains in the preface to this new volume that "it is only offered to the public with a good deal of misgiving on the part of the author," for it fails to live up to either the descriptive style or the shrewd criticism which distinguished its predecessors in Mr. Sitwell's voyage of discovery in Baroque Art. His survey is admittedly widespread, embracing not only Spain and Portugal, but Mexico, South America, the Jesuit Missions in Paraguay, the Portuguese towns of Goa in India and Macao in China, and the few examples of Portuguese activity in Abyssinia. In some cases, as with that chapter touching on South America, lack of information may have cramped investigation, but elsewhere, on more familiar ground, it is the unimaginative description which fails to arouse the reader's interest. Yet, despite this set-back, Mr. Sitwell at least conveys the value placed on craftsmanship by the great patrons of the past as compared with the slipshod workmanship which characterises popular architecture to-day. The most interesting portion of the book is that dealing with the beauty of Baroque Portugal, the wonderful edifices which arose through the extravagance of João V., and the pages devoted to the fascinating *azulejos*. In view of the magnificence of the material, the twenty-four illustrations are disappointing.

"Art in the Life of Mankind: A Survey of its Achievements from the Earliest Times," by Allen W. Seaby. Vol. III., "Greek Art and Its Influence." Vol. IV., "Roman Art and Its Influence." (Batsford, London. Each 5s. net)

IN these two little volumes Professor Seaby continues a survey which, for all its compression, is both scholarly and comprehensive. The previous volumes were devoted to a general view of art and to the art of the ancient world. With Greece, although her art no doubt was derived from many sources, we come, in a manner of

speaking, to our own time. Here is nothing strange and alien, but an art that is recognisably European and our own, and Professor Seaby brings all its phases very vividly before us. Particularly interesting is his chapter on the influence of Greek art which, if at its height in Europe, is nevertheless to be discovered, no matter how smothered or disguised, in the art of Asia from China to Ceylon. From Greece to Rome is, artistically, but a step, and if Etruria also influenced Roman work, Etruscan art itself was heavily in debt to that of Greece. Here, again, Professor Seaby is both concise and comprehensive, and the little books, indeed the whole series, may be warmly commended to students of art, whether amateur or professional.

"Everyday Things in Archaic Greece," by Marjorie and C. H. B. Quennell. (Batsford, London. 7s. 6d. net)

THIS liberally illustrated newcomer to the extremely popular and useful series dealing with everyday things is in the best traditions of the authors, and can be assured of a hearty welcome from all students of the period, as a companion volume to *Everyday Things in Homeric Greece*. In fact, many readers who are no longer students will be glad to glance through these pages which cover the vital period of the Battle of Salamis and present the almost fabulous heroes of the classics in such very human surroundings. It contains a chart showing current events of the time in conjunction with those in art, literature and science; also an index, a list of books for further study and a colour frontispiece.

"A Threshing Day," by H. E. Bates. (W. & G. Foyle, London. 7s. 6d. net)

THIS Hardy-esque sketch of an episode in the life of a country girl suddenly awakened to womanhood by a cheerful blackguard, is well written, and though slight and short, powerful enough in its way; but whether it is quite worthy the format which the publishers have given it is another matter. Issued in a limited edition of 300 copies, finely printed on beautiful paper, the letterpress admirably spaced with wide margins, and the whole—32 pages—pleasingly bound in blue cloth, the little volume is desirable in itself. The work, however, is rather of promise than performance, for it is no miniature, but character drawing on a large scale, and reads more like a scene taken from a big novel than a story intended to stand by itself. The author undoubtedly has the power of creating scenes and characters that are both true and arresting.

Some other Books Received

Book Auction Records, Vol. 28, Parts I. and II. (Henry Stevens, Son & Stiles, London.)

De Lanka à Pondichéry, by Douglas Taylor; second edition. (Argo, N.E.A., Paris, 15 fr.)

Museion, Vols. 13-14 and Vol. 15, fifth year of publication. (Office International des Musées, Paris; France, 15 fr.; Abroad, 20 fr.) These numbers contain the full report of the conclusions adopted in Rome in October of last year by the International Conference for the study of scientific methods for the Examination and Preservation of Works of Art.