

Weale's 'Beffroi.' The second and third volumes are filled with a prodigious collection of previously unpublished documents, and extracts from documents of all kinds which can be made to throw light on the obscure history of the mediæval arts. In the first volume the bearing of the documents is indicated in a readable history. This deals first with the dark ages, which were not so very dark, after all, until the Norse invasions of the ninth century came and involved Gallo-Roman, Merovingian, and Carolingian monuments in a common ruin. The slow struggles towards a revival are next traced with wonderful painstaking, and then the great burst of art which flashed upon all the feudal countries of Europe about the beginning of the twelfth century, and which deserves to be called the Renaissance far more than that southern product of four centuries later. When the twelfth and thirteenth centuries arrive, the author is forced to break up his subject and deal with it piece by piece, following the artistic developments in the different towns, Bruges, Ghent, Douai, Lille, Valenciennes, Cambrai, and the rest, one by one. At Bruges and Ypres, civic architecture is the matter of chief importance; at Tournai and Cambrai, cathedrals and abbeys naturally attract most attention. The archives of Douai fortunately contain a long and most interesting series of ancient testamentary documents, through study of which M. Dehaisnes has been enabled to take his readers into the very houses and closets of the well-to-do burghers, and to show us the tapestries, the jewels, the gold and silver work, the carved furniture, the illuminated prayer-books, and other works of art which they contained. Nor are these volumes devoid of new matters of interest in connection with individual artists, whether they be men already famous, such as Villard de Honnecourt and Melchior Broederlam, or great but till now almost wholly forgotten workers like Andrieu Beauneveu of Valenciennes, sculptor, painter, and miniaturist of the first rank in the latter half of the fourteenth century. The lover of ancient tapestry will find a mass of information about the early history of the art—two new documents relating to the first high-warp weavers of Arras being of special importance. Some half dozen chapters deal with the influence upon art exercised by the noble houses of the day—an influence which does not always seem to have been for good. The volume concludes with a couple of chapters, containing an important general review of the whole ground covered by the work.

The volumes are well printed, and the first contains some fifteen Dujardin plates. There are several indices of a very complete character, and there is a glossary of words not included in Du-cange and the usual authorities.

*George Ide Chace, LL.D.* A Memorial, edited by James O. Murray. Cambridge: Printed at the Riverside Press. 1886.

The quarto form and general appearance of this "memorial" are unnecessarily suggestive of that obituary character which discourages the general reader from making the acquaintance of a book that is so marked. For it is not as if the life and character and influence and standing of Prof. Chace were not such as to amply justify a brief biography and a selection from his philosophical discourses; nor as if these had not an interest and value for a good many readers not included in the sphere of his college influence and work. He was born in Lancaster, Mass., in 1808, on a big farm from whose soil he drew a love of nature and of out door life. An accident, which housed him for a time, made him a student, and secured for him a college course at Brown University. Graduating in 1830, he was made tutor there in

1831, and for forty-one years, without a break, he remained in the service of his Alma Mater. In 1834 he was made Professor of Chemistry. In 1836 geology and physiology were added to his chair. On the death of President Sears in 1866, he was made President *ad interim*, and would undoubtedly have been made President in full had not the tradition of the college demanded a clerical head. To make it easier for another to step into his rightful place, he exchanged his scientific chair for that of moral and intellectual philosophy; the moral and philosophical and theological implications of science having long had for him a great attraction. The change, nevertheless, was not agreeable, and was only undertaken out of loyalty to his college and veneration for Dr. Caswell, who, on his elevation to the Presidency, could not undertake the labor of instruction usually associated with it. Prof. Chace did the work assigned to him creditably and efficiently for five years, and then went abroad for a protracted period of travel, "preferring to close his professional career while he was in full strength and vigor." That he was no Dryasdust is shown by his election as an Alderman of Providence in 1878 and again in 1879, and also by his work on the State Board of Charities and Corrections, which continued for nine years, and was terminated voluntarily only two years before his death in 1885.

The biographical sketch is very largely made up of reminiscences by Dr. Geo. P. Fisher and others, who were either his pupils or his fellow-teachers in the University. The impression we derive is of a faithful, earnest, and laborious man, with little originality of thought or presentation, but with an enthusiasm that was contagious and a style of writing and speaking that was incisive and impressive. His limitation was most striking on the side of German philosophical thought. Thus, in his development of Locke, he stopped short with Reid and Stewart. His confidence in the theistic argument from design suggests that Kant was wholly strange to him. Six of his lectures and essays are given—the most elaborate, "A Discourse on Francis Wayland," for whom his admiration was great, but with whom he sometimes took issue widely and clearly. A list of his contributions to the *Bibliotheca Sacra* and other reviews is a valuable addition to the book.

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