

of secondary works. The book is printed in Roman type and has the best index that the reviewer has seen in a German historical work. There are several misprints in English and French names (pp. 230 and 332).

The disappointment of the reviewer in the work has a twofold basis. It gives almost no treatment of many important names and topics, *e. g.*, Locke, Bayle, "Aufklärung", Leibnitz, Illuminati, Rosicrucians, the founding of the University of Göttingen, etc. There is something wrong with a historian's sense of proportion and perspective when he omits Newton and includes all the political and dynastic small fry, and gives Ficino as much space as Voltaire and that totally inadequate even for Ficino if he is to be included. In the second place, when the essential and expected is treated, the matter is so scattered and inadequate in many cases that no well rounded concept of the man or movement stands forth in the readers mind, *cf.*, *e. g.*, Bellarmin, Calvin, Pico di Mirandola. History in the making may seem to have no more pattern or plan than a hit-or-miss rag carpet but history made some centuries ago ought by this time to begin to show, in its warp and woof, what was enduring and worth while.

G. S. F.

*Venice: Its Individual Growth from the Earliest Beginnings to the Fall of the Republic.* By POMPEO MOLMENTI. Translated by HORATIO F. BROWN. Part III., Volumes I. and II. *The Decadence.* (London: John Murray; Chicago: A. C. McClurg and Company. 1908. Pp. viii, 229; viii, 236.)

THE two volumes with which Signor Molmenti concludes his monumental study of Venetian civilization denote no departure from the method followed in the earlier sections. It is the decadence, the two centuries preceding the overthrow of the Republic by Napoleon, which is here treated. The development and bloom of the state are doubtless periods of intenser interest, but the slow death, a death by inches, which overtook the Republic of St. Mark, is not without many moving and dramatic moments. By these however the author, following his plan of avoiding political issues, does not set great store. We may justly question whether even in a book devoted to manners some place should not have been found for the remarkable struggle which Venice continued to wage with the Turks, and for something more than the trivial account, offered at the close, of the crisis which planted the French Tree of Liberty upon the square of St. Mark. The vague phrases with which the author treats this culminating event might lead one to think that he wrote not as an historian, but as a patriot resolved to draw the curtain of decency over a shameful situation.

Most certainly the gaps in this last installment of the story of Venice are as frequent and inexplicable as in the earlier parts, but, overlooking

the omissions and concentrating attention upon what is offered, it must be admitted that here is a banquet of social, literary and economic facts on a scale of overwhelming profusion. Nothing short of a life-time of the most self-sacrificing labor given to the accumulation of details could produce such results as these. We have tables of population, statistics of commerce, regulations of guilds, lists of artists and their works. Do you wish to know about the pleasures of the great, their dress, the current forms of gambling, their duels, the annual *villeggiatura*? We have all heard, without knowing too precisely the exact significance, of such indigenous institutions as the *ridotto*, the *cicisbeo*, the *commedia dell' arte*, the singing societies attached to the hospitals; Signor Molmenti with his lordly command of the sources establishes these matters upon a basis of irrefutable fact. The solidity and usefulness of the work is therefore beyond dispute, but no reader, overwhelmed with the accumulation of details, will fail to ask himself whether a little more self-repression would not have produced a pleasanter result. It was, I think, Macaulay, who after reading Hallam emerged with the dictum: "I never knew a man who offered so much information with so little entertainment". Unfortunately Signor Molmenti lays himself particularly open to Macaulay's pleasantry because decadent Venice has left us a few compact monuments, in which we may see, as in a mirror, the whole life of the times. Such are the paintings of Longhi, Canaletto and Guardi, the comedies of Goldoni, and the memoirs of certain lively and distinguished natives and foreigners, such as De Brosses, Goethe and Casanova. At the hand of such guides as these a revival of that eighteenth-century world of vanities and pleasures could be achieved with dispatch, and would be wholly significant and enjoyable. An historian with an eye upon essentials could do no better than gracefully to cede the floor to these important witnesses. The final judgment upon Signor Molmenti's great work must mingle with frank appreciation a word of regret—regret that he did not offer less in order that he might give us more.

FERDINAND SCHEVILL.

*A History of English Journalism to the Foundation of the Gazette.*

By J. B. WILLIAMS. (London and New York: Longmans, Green and Company. 1908. Pp. xi, 293.)

AFTER the preliminary articles in the *English Historical Review* and the *Nineteenth Century and After*, now included as part of the present volume, one was prepared to welcome such a study very heartily. The works of Hunt, Andrews, Grant and Bourne, interesting and important as they are in the main, scarcely cover the field of this new book with either the thoroughness or the accuracy desired by one interested in the history of journalism or of the seventeenth century. Based as this is on the Burney and Thomason collections in the British Museum and on