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CONTENTS.

REVIEWS.

DARWIN ON FORMS OF FLOWERS.	PHYSIOLOGICAL ÆSTHETICS. H. T. Finck.
LUBKE'S HISTORY OF ART. Charles C. Perkins.	THORNBURY'S LIFE OF TURNER. Caroline W. Horton.
MEMOIR OF JOHN WOODBRIDGE.	ARTIST BIOGRAPHERS. THREE STORY BOOKS. CHAUNCEY WRIGHT'S LETTERS.
EGYPT THROUGH VARIOUS EYES.	RECENT FICTION. RECENT VOLUMES OF POETRY.
SERMONS OF JOHN JAMES TAYLER. Julius H. Ward.	BRIEF NOTICES. NOTES ON THE PERIODICALS. NEW SHEET MUSIC.
MISS MARTINEAU'S HOUSEHOLD EDUCATION. Jacob Abbott.	

EDITORIALS.

PARAGRAPHS.

MISCELLANEOUS.

HULSUS AND DE BRV. Justin Winsor.	TABLE TALK. Smyth's Religious Feeling.
THE BRITISH PORTS. John G. Freeze.	Miss Phelps's Story. Jim Crow in French. Mr. Whittier in Memphis.
NOTES AND QUERIES.	Mrs. Barbauld Misquoted.
NOTES AND NEWS.	
PUBLICATIONS RECEIVED.	

DARWIN ON FORMS OF FLOWERS.\*

THIS book, of about the size of the preceding one, *On the Fertilization of Orchids by Insects*, or of that on *Cross and Self-Fertilization*, is not so readable or generally interesting, partly because its bearings upon Darwinism are remote and incidental. Nor would the title give to most readers much idea of the contents. But to those who can appreciate exquisite adaptations in nature for their own sake, and see in these adaptations evidences of a superior wisdom, the story which this book tells will be instructive.

All are familiar with the fact that while some flowers are both male and female, others, such as of oaks and birches, have the two sexes in different flower-clusters on distinct branches, and still others, like poplars and willows, bear them on different trees, these depending upon the winds or sometimes upon insects to carry pollen from the one to the other. But few are aware that there are many plants bearing perfect and complete blossoms, quite alike as to all but the stamens and pistils, and these different only in relative length and the nature of the pollen; and that this length is so regulated as to ensure the transport, by insects, of the pollen of the long stamens of the one to the long pistil of the other, and from the short of the one to the short of the other, so as to bring about reciprocal cross-fertilization; also that the pollen of each sort is nearly impotent as to the pistil of its own flower, but prepotent upon that of the other form. Through this arrangement such flowers retain all the benefits as to crossing of those with separated

sexes, along with the great advantage that both forms are seed-bearing and prolific. The hop flowers are in separate sexes; so it is necessary to plant some sterile vines among the fertile sort, which alone produce the cross. But this "dimorphism" subserves the same end with greater economy. We are not sure that this case, of long and short stamens and pistils, occurs in any plant cultivated for man's use; but it is exemplified in some of our familiar wild flowers, such as *Houstonia* and *Partridge-berry*.

Two-thirds of the present volume is devoted to the complete elucidation of this sort of reciprocity. The book on *Orchids* shows that the same result, in the way of preventing breeding in-and-in, is attained with only a single sort of perfect flower; and in the book on *Cross and Self-Fertilization*, the benefit of all such crossing is explained and proved. So it might well be inferred that cross fertilization is the plan in the vegetable kingdom, or, at least, that it plays some important part. But, strangely enough at first sight, there is a considerable number of plants which bear, along with others capable of being crossed, a set of flowers which must be close-fertilized, and which are evidently constructed for this very purpose. Truly, "great and manifold" are the works of — Nature, as we are pleased to phrase it, and if not "past finding out," they are far from being all found out yet.

LÜBKE'S HISTORY OF ART.\*

DR. Lübke's high and well-deserved reputation in his own country, rests on his histories of Architecture and Sculpture, his able contributions to the complete editions of Kugler and Schnasse, and his *Outlines of the History of Art*, which, after passing through seven successive editions in Germany, and being translated into English by Miss Burnett, has now received the honor of a new and more correct translation in America, edited with notes by Mr. Clarence Cook, and published in the two very handsome and profusely-illustrated volumes which form the subject of this notice.

The work is a lucid and well-sustained narrative of the History of Art from ancient to modern times, so much generalized necessarily that those who turn over its pages will find themselves rapidly hurried onward, like travelers by an express train, with but momentary glimpses of many interesting objects. This unavoidable result of the attempt to treat a subject so vast in so limited a space, is not a defect in a book whose nature is clearly indicated by its title, though it may be questioned whether the dissolving views of men and things which it offers, would not have been invested with a higher

interest by an author of a more æsthetic temperament than Dr. Lübke, who, even when discussing works whose beauty has roused enthusiasm in every age, rarely indulges in a reflection which any one would recall or quote in their presence. The great success of his book in Europe is partly due to the fact that it is the only one of its kind, from which those who aim at general culture can obtain a sufficient idea of one of the broadest fields of human activity, concerning which everybody is now-a-days expected to know something. This will undoubtedly ensure it an equally favorable reception in the United States, where the number of readers interested in art-history is constantly on the increase. They will find in it what they want, while special students of ancient art will turn to Schnasse, Brunn and Overbeck for more profound discussion and deeper views of its periods and schools.

Considered as a book of "Outlines," it deserves the high praise which has been bestowed upon it, and yet like human works in general it offers opportunity for criticism. The peculiar features of art in Egypt and Greece, for instance, would have been better accounted for, and made more clear to the general reader, if the author had laid greater stress upon the influences of race and physical geography, which acted so powerfully upon it in both countries. So also the phases through which art passed in Egypt might have been separated, and thus impressed upon the mind, if they had been severally connected with the Ancient, the Middle and the New Empires — each of which historical periods had its peculiar characteristics. This would scarcely be inferred from Dr. Lübke's text, and yet the art of the Ancient Empire which produced the early wooden statues and the delicate and flatly-treated bas-reliefs, and which dealt with agricultural subjects and ignored religious dogmas, is of a very different character from that of a later period, when chapters of the Ritual became the obligatory decorations of all tombs, and royal scenes of battle and triumph of all palaces.

The editor's notes upon matters which the author, intent upon giving an unobstructed narrative, has perhaps designedly passed over, are so valuable that their paucity is to be regretted. The value of the book would have been increased by notes upon the Proto-Doric Order in Egypt; the Proto-Ionic in Assyria; the development of stone from wooden architecture, suggested by certain architectural details about Egyptian pyramids and tombs, as well as by Lycian and Etruscan monuments; and lastly upon the alternate influence of Egypt and Assyria in Phœnicia, which worked through her upon Asia Minor and infant Hellas.

As bearing upon the early development of Greece, and its relation to the Homeric po-

\* The Different Forms of Flowers on Plants of the Same Species. By Charles Darwin. D. Appleton & Co.

\* Outlines of the History of Art. By Dr. William Lübke. Edited by Clarence Cook. In Two Volumes. Illustrated. Dodd, Mead & Co.