

in 1554. It still represented her as an infant; but, although more than a quarter of a million were minted, examples are now exceedingly rare. The surviving specimens have unfortunately been so worn, Mr. Cust says, that it is difficult to get any clear idea how far the head may be accepted as a genuine likeness. The drawing in red and black chalk, now preserved at Chantilly, and representing her at the age of nine and a half years, he regards as the earliest drawn or painted portrait of her which can be accepted as authentic; and its features, he says, are very distinctly shown on the silver coin, or *testoon*, struck at Paris by the Scottish medallist, John Achesoun. A fine chalk drawing, of which the head alone is finished, is preserved in the Bibliothèque Nationale at Paris; and on it the Windsor miniature appears to have been based, "though the somewhat mechanical accuracy of the painter has missed something of the charm and delicacy of the chalk drawing." The Windsor miniature is specially interesting as "the earliest authenticated and completed portrait in colours of Mary Stuart known to exist," and it was in the royal collection in the time of Charles the First.

Like Sir George Scharf, Mr. Cust attributes great importance to the full length, life-size, portrait, dated 1578, preserved at Hardwick, and generally known as the "Sheffield" portrait; but, unlike Sir George, he does not believe that it is the original source from which so many modified types were derived. The one of the same type, which has suffered so sadly in the hands of the restorer, and is now in the National Portrait Gallery, cannot, he thinks, be regarded in any way as a copy from the one at Hardwick. His view is that both of these, as well as those at Cobham and Hatfield, are expanded versions of a miniature. The most important of the adaptations of the "Sheffield" portrait is that known as the "Morton," preserved at Dalmahoy. In Mr. Cust's opinion, "it is the most pleasing presentation of Mary Stuart extant;" and to him it is evident that "the artist had instructions to modify the unsatisfactory and distasteful appearance" given in the "Sheffield" one.

In dealing with the three large memorial portraits, Mr. Cust speaks of the Blairs College one as the undoubted original. It is, he says, the last painted portrait of Mary which can be accepted as an authentic likeness. Sir George Scharf suggested that these memorial portraits were probably derived from a cast moulded in wax or plaster after her death. Mr. Cust, however, after careful examination, can see nothing in the Blairs one more than another version of the "Sheffield" portrait. In the features he can find no trace of the changes which set in immediately after death. The Blairs and the Windsor versions, he says, "correspond in every detail, the only difference being in the inscriptions." This is hardly accurate, for the execution scene is lower down in the one than in the other, and the men standing round the scaffold are differently arranged. He points out, as evidence that the portrait was not painted in England, that the date is "given as 1587 in accordance with the new style of calendar, which had been accepted on the Continent but not as yet in England." He might have also pointed out that the day is given as "12 cal. Martii," which according to the English mode of reckoning would have been the 18th, not the 8th of February.

The figure of the Queen on her tomb at Westminster has not only great merit as a work of art, but may be accepted as "a fairly accurate representation of" her. "The face," he says, "has every appearance of having been copied from a death-mask."

It is rather remarkable that no original painted portrait of Mary has been discovered in France, and no genuine painted portrait of her is known to be in that country. With the exception of the Morton portrait and the Blairs, a holocaust might be made of all the others in Scotland, Mr. Cust thinks, without the loss of any valuable asset as far as her likeness is concerned. He thus gives his own impression of her appearance:—"She was somewhat above the normal height for a woman, with a graceful and elegant, but well-developed, figure. Her neck was well-formed, but not unduly long or slim, and her shoulders were slightly sloped, leading to a vigorous and well-modelled bust. In later years her figure lost something of its grace and elegance through the stress of illness and confinement, but maintained its dignity up to the last hour at Fotheringhay. Her general appearance was



From the Drawing by C. A. Schwerdgeburth at Weimar.

Goethe,
1832.

(Reproduced from Dr. Rollett's "Die Goethe Bildnisse," by kind permission of the Verlagsbuchhandlung Wilhelm Braumüller, Vienna.)

that of a strong, clever, masterful woman, rather than a beautiful and delicate heroine of romance."

In his remarks on that leading erroneous portrait known as the "Carleton," he refers to Vertue's line-engraving of it published as a frontispiece to Jebb's "De Vita et Rebus Gestis serenissimae principis Mariae," in 1725; and adds:—"an English version of the same work by Dr. Jebb in octavo was published the same year with the same portrait." It is difficult to know how anyone who has ever seen the two books could for a moment imagine that the one was a translation of the other. Mr. Cust has tried to disentangle his subject from the innumerable controversies which enshroud the Queen of Scots; but he could not altogether avoid the historical element, and deemed it necessary to give a chronological table of the principal events of her life. Fortunately the historical and chronological errors, which have crept into his work, do not affect the value of his opinions on the respective merits of the various portraits.

With the exception of the spacing of the type, which is not open enough, the book, with its numerous illustrations, is, both internally and externally, worthy of the matter, and the matter is worthy of the subject. D. HAY FLEMING.

THE ENGLISH BIBLE IN THE LIBRARY OF THE BIBLE SOCIETY.*

It is a mere truism that the Bible has entered more deeply both into the national life and the national literature of Great Britain, including in this term the United States and other offshoots from the parent stem, than into those of any other country. In the middle of the seventeenth century Christian Rau of Berlin, quoted by Messrs. Darlow and Moule among the numerous picturesque appendages with which they have made what might have been a dry catalogue fascinating, could write, "No nation, not even Germany, which has possessed the typographic art so much longer, can number so many editions of the Bible as England." He goes on, indeed, to say that a large number of these were actually printed in Holland, but as they were in the English language and intended for the English market they may fairly be considered as English Bibles. A single English-

* "Historical Catalogue of the Printed Editions of Holy Scripture in the Library of the British and Foreign Bible Society." Compiled by T. H. Darlow, M.A., and H. F. Moule, M.A. In two volumes. Vol. I. English. 3rs. 6d. net the two. (The Bible House.)

Goethe. Einsiedel. Anna Amalia.

Herder.



From a Water-Colour Painting by G. M. Kraus.

Anna Amalia's Circle at Weimar, 1794.

"Here we have the principal members of Amalia's circle as they sat round the table on a certain Friday and were sketched by the young artist. Amalia is painting, her brush in her hand, a smile on her pleasant face as she listens to Einsiedel, who, in his uniform of gentleman-in-waiting, is reading aloud, probably one of his own 'little things.' Goethe, who is sitting beside him, is almost effaced; one sees the back of his perruque, with the pigtail tied with a black bow."—A Grand Duchess and her Court."

(Reproduced from "The Life and Times of Georg Joachim Goschen," by kind permission of Mr. John Murray.)

man, he proceeds to add, has within four or five years printed forty thousand copies at Amsterdam, the last edition consisting of 12,500 copies. The number printed in England itself during the time he estimates at just half. The statement is more than confirmed by Robert Baillie, writing in 1668, who declares that he has been informed by the printers that no fewer than seven hundred thousand of these Anglo-Dutch Bibles had been put into circulation, which must be an enormous exaggeration. Unfortunately, as the work of foreign printers, they were incorrect, but their cheapness gave them the advantage over the better indigenous editions. Such are the effects of monopoly.

Facts like these prove that a catalogue of editions of the English Bible, as nearly complete as possible, must be no merely private undertaking, but a matter of national concern. To be authentic such a catalogue must not be grounded upon the testimony of bibliographical authorities, however respectable, but upon an actual examination of the books. There are many noble collections of Bibles in Britain, among which that now forming at the John Rylands Library, Manchester, is entitled to peculiar respect. The extreme rarity, however, of the oldest and most interesting editions of the English Bible will long, perhaps always, prevent any collection so recently undertaken as this from acquiring the character of universality. There are at present only two collections in the country of which this character can be predicated, that of the British Museum and that of the British and Foreign Bible Society. The former is of course the more distinctively national, and makes the nearer approach to universality. But when we realise the magnitude of the collection of the private Society, and realise how entirely this Society in every department is a child and creation of the national spirit, we shall allow that its claim to the quality of nationality is hardly inferior.

It is extremely interesting to learn from Messrs. Darlow and Moule's preface how the Biblical library of the Society grew up out of the institution of the Society itself. This was founded in 1804, in the midst of the crisis of apprehended invasion, and it is no small honour to the nation that such an enterprise should have been undertaken at such a time. No one, it is probable, at the moment thought of a library, but it was soon discovered that a library was an inevitable sequel of the larger project. On December 17th, 1804, an appeal was authorised soliciting "donations of Bibles, Testaments and portions of the Scriptures in the ancient and modern languages for the use of agents and members of the

Society," and this met with a prompt response from Granville Sharp and others. Hence the catalogue of the Society's collections cannot, any more than that of the British Museum catalogue, be one of English Bibles only. Such a limitation would not only exclude some of the greatest curiosities, but would ignore the most important part of the work of the Society itself, which has not been reprinting the English Bible, but translating the Scriptures into the languages of uncivilised or semi-civilised peoples, or sometimes republishing versions already made in polished tongues, but proscribed by the bigotry of rulers. The aim of the special student of the English Bible is nevertheless consulted by the division which has been wisely made between English editions and foreign versions, the former occupying the handsome and substantial volume now before us, the latter reserved for another to follow shortly. The steady growth of the collection is a most interesting feature in the Society's

history. The earliest printed list (1810) filled fourteen pages; the next (1822) thirty-two; the next (1832) eighty-six. In 1857 a catalogue, excellent for its time, was compiled by Mr. George Bullen, afterwards Keeper of Printed Books in the British Museum. It did not enter into the plan of this undertaking to offer minute biographical detail, much less the varied historical information which renders the present catalogue so interesting to consult. The enhancement of the bibliographical standard and the addition of valuable information ranging far beyond the sphere of bibliography are gratifying indications of a general elevation of the intellectual level in this as well as in other classes of literary work. Mr. Bullen's catalogue would nevertheless have been quite serviceable for ordinary purposes had not the need of a new work been forced upon the Society's attention by the rapid growth of the collection, especially by the purchase in 1890 of no less than twelve hundred volumes of various editions of the English Bible collected by Mr. Francis Fry of Bristol, to whose memory this volume is appropriately dedicated.

Bibliographical accuracy was naturally to be expected in a catalogue brought out under such auspices, and containing so many items where such accuracy is essential. The fulness of the entries of the early Bibles in general is nevertheless a welcome surprise; and still more interesting and important is the intermixture of historical detail with the dry particulars of the catalogue. "We have sought throughout," says the Prospectus, "to give prominence to facts which illustrate the life of the English Bible among the English people." The contraband traffic in Dutch-printed Bibles to which we have adverted is adduced as an illustration of this, as also the insertion of "Popish pictures" in the Edinburgh Bible of 1633; the tacit but effectual protest at the same time against the inclusion of the Apocryphal books in the Divine Word by simply omitting to bind them up; and the Bible Society's success in multiplying and cheapening copies. In the latter connection it is interesting to learn, in connection with the now generally discredited assertion of an English Bible having been printed at Boston, Massachusetts, in 1761, that "to this day no English Bibles are printed in the Colonies; and the only copies of King James's version which can be legally sold there are those which have been printed in Great Britain." We shall be surprised if the "Commonwealth" and the "Dominion" submit to this restriction much longer. One of the most interesting features of these delightful annotations is the entire reprint of a tract by Michael Sparke

called from his own name "Scintilla," published in 1641, and stringently criticising the monopoly of Bibles. As the editors observe, it throws a flood of light upon the prices of Bibles and the general bookselling trade of the period. It would be endless to recapitulate the pieces of interesting information conveyed in these notes. The most interesting of any, perhaps, is the statement that the Society's issues of English Bibles alone, during the first century of its existence, amounted to seventy-five million of copies. It was not until October, 1901, that the abolition, so far as the Revised Version was concerned, of a fundamental law of the Society, restricting its publication of English Bibles to the Authorised Version, allowed it to circulate the Revised Version, which has since been frequently issued. The Authorised Version as published by the Society has no doubt always corresponded with the Cambridge Bible of 1762 and the Oxford Bible of 1769, respectively edited by Dr. Paris and Dr. Blayney, in which the obsolete orthography of the seventeenth century finally gave way to modern forms, themselves no doubt indebted for much of their stability to their employment in the one British book of universal circulation.

Whether as cataloguers, annotators, or editors, Mr. Darlow and Mr. Moule have performed a most acceptable service, and we look forward with much interest to their second volume, which will contain the catalogue of the Bibles in foreign languages possessed by the library of the Bible Society. Many of these will no doubt give occasion for notes embodying historical information of no less interest than the annotations upon early English Bibles.

RICHARD GARNETT.

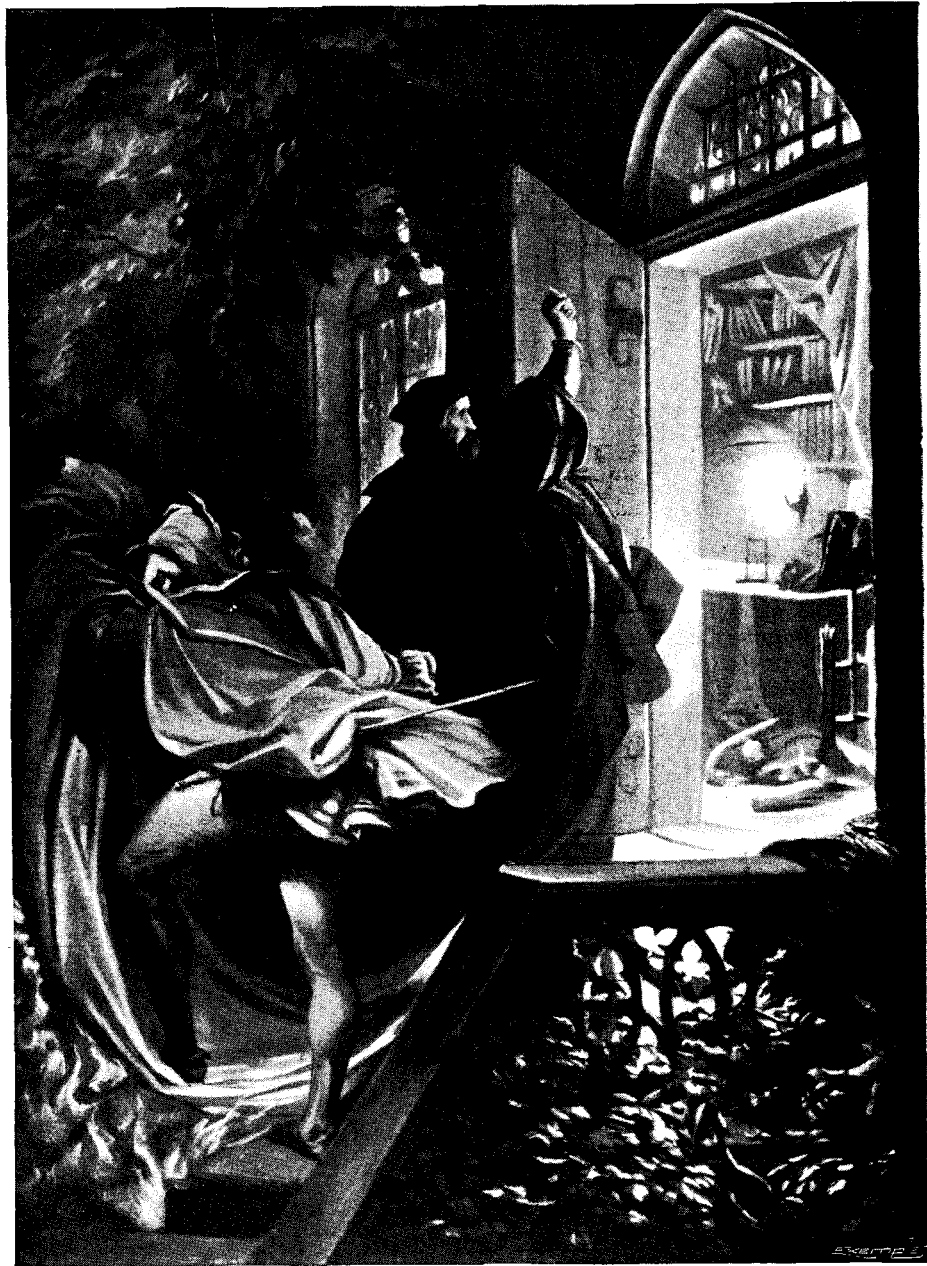
THE AMERICAN REVOLUTION.*

It is just four years since Sir George Trevelyan published the First Part of his great work on the American Revolution. The two new volumes which form Part Two carry on the history of the war from the withdrawal of the British troops from Boston, to Washington's victories at Trenton and Princeton. There could hardly be a more opportune moment for their appearance than now, between the close of the Boer war and the beginning of a new order in our relations to the Colonies. Historians the most antagonistic to the Whig tradition can have little to oppose to Sir George Trevelyan's exhaustive criticism of that fatal policy which began with the Boston Port Bill, a criticism none the less scathing because of the extreme moderation and urbanity of its tone. By this time Sir George Trevelyan must be well used to the obvious and inevitable comparison with Macaulay. Irresistible as it is, it hardly does full justice to the twentieth-century historian. Macaulay lavished all his powers of equilibrium on his style. Sir George Trevelyan gives us less perfectly balanced periods; but, with an equal temptation to be caustic, he shows a steadier judgment, a more delicate irony, and a humaner wit. With a style as vivid as Macaulay's, he is his own master in the terse, characteristic phrase. Apropos of Robertson's "America" he wittily defines history as "the longest of all the arts"; but this complete and

* "The American Revolution." By the Right Hon. Sir George Otto Trevelyan, Bart. Part II. 2 Vols. 21s. net. (Longmans, Green and Co.)

satisfying brevity forbids any application of the epigram to his own methods. Nobody would dream of comparing Macaulay with Carlyle; but Sir George Trevelyan has something of the quality which distinguished that rugged historian of another Revolution. He sees history, not as a bloodless procession of events, but as the march, the broken, pathetic, tragic march, of the "fighting units" which make up the army of humanity.

The book has few more graphic and exciting pages than those which tell of the great battle on Long Island, and of the defeat at Trenton of those German mercenaries whom George III. hired at such vast expense to fight against his Colonies. Sir George Trevelyan shrewdly criticises the unhappy tactics by which Howe lost in the last month of 1776 all the advantages which he had gained in that year's campaign. "The true policy of the campaign was to keep the Americans perpetually on the run till their army was reduced to fragments; to take and hold their capital of Philadelphia; and to break up their civil administration, and their military organisation, beyond any possibility of repair or resurrection. All other schemes should have been postponed to the accomplishment of this supreme object; and every available man and horse should have been launched on the chase of a decisive and overwhelming victory." But this, as we know, was the moment which Howe selected to



From the Drawing by A. v. Kreling.

"Yet now I curse whate'er entices
And snares the soul with visions vain;
With dazzling cheats and dear devices
Confines it in this cave of pain!
Cursed be, at once, the high ambition

Faust's Curse.

Wherewith the mind itself deludes!
Cursed be the glare of apparition
That on the finer sense intrudes!
Cursed be the lying dream's impression,
Of name, and fame, and laurelled brow!"

—Translation by Bayard Taylor.

(Reproduced from "Faust," by kind permission of the Verlagsanstalt F. Bruckmann, Munich.)