

Oxford, told us that much of the cystitis was due to our use of dirty catheters, and when Simpson proclaimed that our wards were so foul as to be fit only for a bonfire, we were incredulous and full of wrath. But in this book is told that story of the great magician under whose wand Syme performed his last twenty thigh amputations without a death! Erysipelas, septicæmia, gangrene, tetanus fled as gibbering ghosts before him.

But for a while these marvellous results were achieved only by the master and his reverent disciples; they were not bestowed upon the profane, or upon "slipshod surgeons." However, our limits forbid any discussion of the antiseptic and aseptic controversies, much of it a matter of words, or of the enthusiastic welcome of "Listerism" almost everywhere at home and abroad, except in London. For these and such stories we must be content to send the reader to Sir Rickman Godlee's book, in which every stage of the establishment of the gradually perfected system is described in its order, and the cardinal points developed in due proportion by an author who is almost silent upon the part played by himself in the new surgery. Moreover, in this case, that the life should have been written by a near kinsman proves to be altogether to our advantage.

C. A.

MUSEUM MANAGEMENT.

The Museum: A Manual of the Housing and Care of Art Collections. By Margaret Talbot Jackson. Pp. xi+280. (London: Longmans, Green, and Co., 1917.) Price 6s. 6d. net.

IN the absence of any comprehensive handbook of museum management, this book serves a useful purpose. It is by no means exhaustive, and is written (quite naturally) from the point of view of American museums; but it contains many hints which the directors of English museums will find helpful. The author does not appear to have paid much attention to English museums; only ten are mentioned in her list of places visited (the Fitzwilliam and all provincial museums except Liverpool are omitted), as compared with forty-one German and seventy-nine Italian; and, apart from references to the print-mounts of the British Museum and a lighting device at the Ashmolean, practically no use is made of their experience. This, however, is no disadvantage from the point of view of museum officials in this country, but rather the contrary. We know our own practice, and what is helpful is to hear the experience of others, even though it may need adaptation before it is applied here.

Miss Jackson deals almost wholly with what may be called the body of a museum, not its soul. Only seven pages are devoted to the chapter on the formation of collections; but she has much to say, and says it sensibly, on the situation and architectural plan of a museum, on its walls, floors, and decorations, on the treatment and conservation of various fabrics and materials, and on questions of internal organisation and administration. On

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some points within this compass more might usefully be said; for example, on the relative advantages of small and large rooms. Small rooms are restful for the careful student who wishes to examine a few things and to examine them minutely; but they are wearisome to the general visitor, and are less easily warded. The true solution appears to be to have fair-sized galleries for the ordinary visitor, in which carefully selected objects are set out in the most instructive manner; and small rooms for the study series, and for a few special treasures, such as a Madonna di San Sisto or a Venus de Milo, which deserve the honour of solitary worship. There are few museums which are planned in this way, or which can spare the necessary space to set out objects with sufficiently wide intervals; but the ideal should be before the designers of new buildings.

A few other points may be noted. A word of caution is needed against the cross-lights and reflections which come from low windows on either side of a gallery and glass cases at right-angles to them. If peripatetic lectures are given in the galleries, some floor covering (such as cork linoleum) will save the lecturer's voice and the listeners' tempers. Variations of level between galleries, necessitating a step or two up or down, are a great obstacle to the transport of objects on trollies or barrows. More might have been said about designs of show-cases; the contents should not be looked naked and unframed, but the case should provide a frame for the contents, without overpowering them by too much heaviness. If the museum is to be used at night, much thought is needed for the lighting, whether by ceiling lights or lights within the cases. But the omission which seems most serious is a fuller discussion of the labels and guide-books on which the main value of the museum as an educational agency depends. In America perhaps more reliance is placed upon lectures. In this country the lecturer is making progress as a museum institution, but he by no means replaces the descriptive label or the cheap, well-illustrated guide-book.

These are the few suggestions which space allows towards the improvement of a book for which museum curators should be grateful.

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PLANT-ANATOMY IN RELATION TO EVOLUTION.

The Anatomy of Woody Plants. By E. C. Jeffrey. Pp. x+478. (Chicago, Ill.; The University of Chicago Press; London: Cambridge University Press, 1917.) Price 4 dollars net.

BOTANISTS for several years past have felt the need of a comprehensive text-book on the anatomy of plants worthy to take the place of de Bary's classic book published in 1877. As Prof. Jeffrey says: "In de Bary's text-book both palæobotany and development are deliberately eschewed." The omission of any account of the anatomy of extinct plants would in these days