

*Little Buttercup's Picture Book*, which contains numerous woodcuts of cats and dogs, sketches of laughable character, and legendary illustrations of 'Tom Thumb' and the like. Some of these things are pretty, others are silly. The cover is original, and consists of buttercups printed in colour on a blue ground; if it were not for the figure of a boy reading, which is not decorative and is quite out of proportion to the flowers, the design would be an example of good taste. The same publishers send us *Routledge's Singing Quadrilles*, with music by M. B. Foster, and *Children's Singing Lancers*, with music by L. N. Parker, the whole cleverly illustrated by Mrs. Staples, Mr. A. C. Courbould, and Mr. A. D. Longmuir. The music is very cheerful and easy. The cover is stupid. *What the Blackbird Said: a Story in Four Chirps*, is sent by the same firm. The tale is told with taste, animation, and tact by Mrs. F. Locker, although her narrative is not free from "goodness." There are four illustrations, drawn on wood by Mr. R. Caldecott. As pieces of draughtsmanship they have considerable merit, being careful and solid even to hardness and dryness, and the designs are full of spirit and excellently conceived; the background of the frontispiece, comprising a garden wall with a gate and foliage, could hardly be better than it is. The silhouette of the blackbird in the foreground is capital. These cuts lack "colour." *Little Wide Awake Picture Book*, by Mrs. S. Barker, has a hideous cover, but it is surpassed in vulgarity by the cover of *Prince Darling's Story Book*. Both of these books come to us from the above-named firm. The former, with a good deal of pictorial trash, contains a few superior cuts, such as 'Good Resolutions,' p. 159, 'Granny and Baby,' p. 41. There are many pretty little verses which would suit older members of the human race than those who affect picture books. Here are the thoughts, not of children, but of adults about children. The 'Story Book' contains more than three hundred illustrations to four legends translated from the French. Many of the cuts are extremely good. The stories are of the legendary and romantic kind required.

An abominable cover does injustice to Messrs. Cassell's *Familiar Friends*, by O. Patch, illustrated with numerous capital woodcuts of animals. Of these may be mentioned the truly humorous and pathetic group of dogs, "in a strange home," on p. 115, a touching "study" in the Dogs' Home. 'Nobody's Dog,' on p. 112, is a heartrending picture. The "friends" are all domesticated animals, ranging from cats to guinea pigs.

## MIDIANITE AND HITTITE INSCRIPTIONS.

Trieste, Nov. 24, 1880.

CERTAIN accidents and occupations have prevented my noticing at an earlier date two communications to you which possess a peculiar interest. The first is from Prof. W. Robertson Smith (No. 2734, March 20th); and the second, in the next number, is from the Rev. A. H. Sayce. Both treat of inscriptions from Taif, and both determine them to be Egyptian.

I have nothing to say against the theory of Nilotic origin; but I would point out the identity of many characters with those of the inscriptions in 'The Gold Mines of Midian' (pp. 209 to 213). Compare the circle, plain and bisected, simple and ending with one, two, or three tails; the figure called in heraldry a "label," with and without the central leg; the cross and the trident, both of many varieties; the divided parallelogram; the D with detached perpendicular, generally converted to a horizontal; and the stone-hatchet, by which the hieroglyphs denote "Neter" (a god).

I supposed these epigraphs to be Nabathæan. Should other finds confirm the suspicion of their Egyptian origin, they will prove that the old Nile dwellers extended through Midian, north and south, to El-Hijaz and to Yemen.

Allow me to offer a short personal explanation. Mr. Hyde Clarke remarks (*Journ. Anthropol. Inst.*, May, 1880, p. 374) upon the Hittite inscriptions that he had at once determined them not to be "cattle-marks, as proposed by Capt. Burton." What I said and repeated in print was ('Unexplored Syria,' vol. i. p. 341): "My conviction is that the Hamah inscriptions form a link between picture-writing and alphabetic characters; and I would suggest that the most feasible way of deciphering them would be by comparing them with the wustum (brands) of the several Bedawi families." This is a very different thing: neither my lamented friend C. Tyrwhitt-Drake nor I fancied that mere cattle-marks would be cut in cameo upon the hardest basalt. I added instances of an old and forgotten alphabetic form surviving amongst the Anezeh of North-Central Arabia.

In conclusion permit me to congratulate Mr. Dunbar Heath for the admirable acumen which has supplied the "Hittite hieroglyphs" with a syllabarium; and to hope that by future studies he will compel scholars to accept his system of transliteration. I would also request him, in case he should republish his 'History of the Hittite Inscriptions' (Pal. Expl. Fund, Oct., 1880), kindly to refresh his memory with a glance at 'Unexplored Syria' (vol. i. pp. 341-42).

RICHARD F. BURTON.

## SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold on Saturday last the collection of drawings and pictures formed by the late M. His de la Salle. The following prices were realized for the most important lots:—Drawings—T. Gericault, Studies for the Race of the Barberi in Rome, 11. 1s.; Study of a Female Figure, in colours; on the reverse, a Nude Male Figure, 7s.; a Soldier on Horseback, probably after Carl Vernet, and Sketch for the 'Chasseur de la Garde,' 13s.; an Oriental with his Horse, and Study of the Picture of 'Diligence,' 6s.; Studies of Groups for the 'Wreck of the Méduse,' 4l. 15s. C. N. T. Charlet, Standard Bearer of the Chasseurs de la Garde, and Study of a Man holding a Child in his Arms, 10s. Decamps, Sketches of Oriental Subjects, and a Carnival Scene, 11. 10s. N. Poussin, The Nurture of Jupiter, 16l. 16s. F. Goya, A Man playing the Tambourine, 11. 5s. A. L. Girodet-Trioson, Four Studies of Nude Figures, 5l. 10s. Charlet, Sapeur de la Garde Nationale, 11. 10s.; Study of an English Peasant, 10s. 6d. Gericault, Studies of Horses for his well-known lithograph, 'Le Maréchal-Ferrant,' 5l.; another Study for the same, 6l.; Study of a Dray Horse, on the reverse Sketches of London Sweepers, 7l.; The Coal Waggon, study for 'Adelphi Wharf,' Sketches on the reverse, 11. 1s.; Portraits of the Wife and Children of the Shoemaker at whose house Gericault lived when in London, 4l. 10s. Pictures—R. P. Bonington, A View in the Pyrénées, 52l. 10s.; Gil Blas in the Study of the Archbishop of Toledo, 10l. 10s. N. T. Charlet, A Soldier of the First Republic, 20l. T. Gericault, Horse Race in Rome, 5l. 5s.; Horses and Grooms, a sketch painted during his stay in England, 4l.; Head of Belisarius, a copy after the painting by David in the Louvre, 2l. 2s.; Head of a Negro, 2l. 2s.; A Lion, a study from the life, 11l. 11s.; A Horse in a Stable, 5l. 5s. T. Rousseau, Landscape, Sunset, 73l. 10s. Rembrandt, Study of a Naked Woman, 200l. Sandro Botticelli, The Holy Family, 357l. Bernardino Luini, The Nativity, 215l. Francesco Mantegna, The Resurrection, 204l. L'Ortolano, The Adoration of the Kings, 105l. A different property—Otto Marcelles, Flowers, Insects, and Reptiles, 11l. 11s. Lubernietki, The Senses (set of five), 105l.

The His de la Salle collection of Cinquecento and later medallions, plaques, friezes, antique and Renaissance bronzes has just been dispersed

under the hammer of Messrs. Sotheby, Wilkinson & Hodge, at prices much beyond the average. We quote the following:—Lionel of Este, with bust of the Duke of Ferrara, by Pisano, 25l. 10s. Lionel of Este, by the same artist, 80l. Lucretia Borgia of Este, by the same of Urbino, 51l. Gonzaga, Marquis of Mantua, 21l. Malatesta Novello, by Pisano, 41l. Malatesta, with female seated, by Matteo di Pasti, 32l. 10s. Malatesta Isotta da Rimini, 40l. Piccinino, commander at Perugia, by Pisano, 81l. Alphonso of Aragon and Sicily, by Hierimiaz, 31l. Alphonso II. of Aragon, by Guaccialotti, 63l. Victorinus Feltre, by Pisano, 71l. Visconti, by the same, 59l. Alberti, inventor of the camera obscura, by Mazzucchelli, 89l. Mahomet II., by Bertoldo of Florence, 67l. Pius de la Mirandola, by Petrecini, 75l. Borgia, by himself, 40l.; another specimen, with bust to left, 36l. Sforza, fourth Duke of Milan, by Sperandio, 96l. Riario Sforza, Lord of Forlì, 120l. Santucci of Urbino, Bishop, by Guaccialotti, 50l. Sixtus, bust to left, 30l. Sarzanella, hand issuing from the clouds, holding a scepter, 26l. Julius II., Cardinal Bishop of Ostia, 30l. Julius II., by Caradossio, 52l. 10s. Innocent VIII., by Pollaiuolo, 30l. Clemens VII., 29l. Pius III., bust to the right, 67l. Bentivoglio, by Sperandio, 125l. Tartagni, by the same, 80l. Carbone, poet, by the same, 152l. Vecchiotti, 180l. Tornabuoni, 80l. Albizza, wife of the preceding, 141l. Sarzanella, by Sperandio, 63l. Salviati, 152l. Cardinal Grimani, 27l. 10s. More of Venice, by Pomedello, 43l. Stefano Magno of Venice, by the same, 110l. Giovanni Emo, by the same, 45l. Jacoba Correggia, by the same, 36l. Averoldus Altobellus, 81l. Pizmani, bust to left, 70l. Astallia Diva Junia, 91l. Aretino's Wife and Daughter, 41l. Cosimo II., 29l. Louis XII., rev., arms of Brittany, 140l. Francis I. of France, in silver, 70l. Hami Quatre and Mary de' Medici, 36l. Cardinal Richelieu, by Warin, 31l. 10s. Memmo, Doge of Venice, by Dupré, 31l. 10s. Charles Quint, of German work, 45l. Philip, son of Charles Quint, 30l. Faustina, sen., nearly full-sized, 43l. From among the plaques and bronzes the following may be deemed worthy of note:—Madouna and Child, by Moderno, 36l. Judith placing the Head of Holofernes in a Bag, 101l. A frieze, with female on her knees before a saint, 120l.; the companion, 124l. Bacchante assaulting Silenus, 50l. An actor, 47l. The Olympic Zeus, 44l. Venus, semi-nude, 38l. Venus dressing her Hair, 70l. Camillus, the celebrated general, 50l. A Faun, wanting an arm, 111l. Greek Comedian, in sheep's skin, 220l. Athleta, in the act of running, 36l. Statuette of Hermes, 31l. Head of a Mute, with silver eyes, 75l. Hermes, holding up his right hand, 119l. Satyr, with fruit, 42l. Female bust, 46l. Naked man, seated, 40l. Antique head of the Olympian Zeus, 71l. Bust of a Roman soldier, 30l. Female head, 31l. A youth, plucking a thorn out of his foot, 46l.; another specimen, 33l. Lais emerging from the Bath, 70l. Alcides, with club, 81l. Alcides killing Antæus, 125l. Alcides shooting an Arrow, 44l. Youth seated on a rock, 41l. Semi-nude female seated on a rock, 152l. Roman seated, 66l. Figure of Pomona, 60l. Figure of Flora, 30l. A Faun wrestling, 45l. Dying Gladiator, 37l. Farnesian Faun, 49l. Pomona, finely draped modern statue, 100l. The God Pan, with horns, by Riccio, 154l. Cinquecento bronze statue of a nude female figure diademed, 170l. The sale was numerously attended by English and foreign amateurs, including spirited competitors from France and Germany. The 443 lots produced in the aggregate 9,709l. 8s.

## Finis-Fini Sossii.

THE annual elections of officers and distribution of medals to the Students of the Royal Academy will take place on the 10th inst. at Burlington House.