list of those Genoese who held the offices of Podestà in Constantinople from 1264 to 1304 and the Consuls known to have acted at Caffa and Trebizond.

Dr. Bratianu has made good use of the new and old materials at his disposal and has a clear, lively, pleasant style.

O. W.


In this, the latest example of his indefatigable industry, Dr. Coomaraswamy is concerned with what is now a very large and choice collection—one of the finest in the world. The Mughal paintings in the Museum of Fine Arts come mostly from three famous collections, the Goloubew, the Ross, and the Ross-Coomarawamy, but there have been other important additions. The value, accordingly, of such a catalogue as this, in which nearly half of the 317 paintings described are reproduced, is very great indeed, especially to non-Americans, who cannot easily see the originals.

It is impossible here even to mention the many treasures of Mughal art which the Museum contains, but a few may be named. There are two pages from the celebrated Ḥamzah Romance (mid-sixteenth century); a unique Rasika-priyā, of about 1600, illustrated by a Mughal artist; a signed example of the work of Jahāṅgīr’s painter Āqā Rizā; one of several versions (perhaps, as Dr. Coomaraswamy thinks, the original sketch) of the curious “Prince on horseback and Falconer”, of which the provenance is so problematical (Dr. Coomaraswamy might perhaps have discussed Shah Jahan’s note on the example at South Kensington); the drawing of the death of ‘Ināyat Khān; several great Durbār scenes; Bishan Dās’s “Shāh ‘Abbās and Khān i ‘Ālam”;
the superb "Poet" (plate 25); and some splendid examples of the work of the animal painters and portraitists of the seventeenth century.

The introduction contains a historical and critical sketch of Mughal painting, in the course of which, among other original observations, the author makes the interesting suggestion that Jahāngīr at first encouraged a more definitely Persian phase of painting than that represented by Akbar's artists. There are certainly some grounds for this view, but the phase could not have lasted long. Dr. Coomaraswamy is curiously out of sympathy with the art of Shāh Jahān's reign, for all its exquisite portraiture.

A feature of the catalogue is the notes on costume, a subject in which the author has made valuable researches. The descriptions are admirably detailed. Some of the Persian transliterations are not quite accurate.

J. V. S. Wilkinson.