

ments then prevailing, which maintained spies at Newcastle to watch his movements, while he exposed himself to persecution at home by enlisting volunteers to serve under Garibaldi.

That Mr. Cowen's devotion to liberty is genuine is proved by his own course in Parliament. Upon a number of occasions he has opposed the Liberal party because he believed that their policy was not in harmony with Liberal principles. He condemned the interference in Egypt and has consistently opposed the coercion of Ireland. He has long called for home rule for that country, and we judge from his speeches that he foresaw the events which are now taking place, and declared that they were inevitable. In this respect at least he may probably claim to have been in advance of his country and of his party. This may yet prove true of his advocacy of female suffrage. The enlightened character of his Liberalism appears clearly, again, in his protests against the centralization of government, against the *clôture* in Parliament, against the dictation of party, and especially against the introduction of the "caucus system" into English politics. Mr. Cowen is a representative Englishman, and especially a representative of that fine type of English Liberalism that is now unfortunately a little old-fashioned. The present Life is a mere sketch; we could spare some of the speeches if we could be told more of the details of Mr. Cowen's relations with the agitators of Europe. When the time comes we judge that a biography of genuine historical value might be written; but we trust that that time may be long postponed, and so, we doubt not, do the citizens of Newcastle.

BOOKS OF THE WEEK.

- Sedgwick-Walt. Treatise on Trial of Title to Land. 2d ed. Baker, Voorhis & Co. \$1.
 Seely, H. A Ranchman's Stories. Dodd, Mead & Co. \$1.
 Shaw, Flora L. Colonel Cheswick's Campaign. Boston: Roberts Bros. \$1.25.
 Sinclair, Ellery. Christie's Choice. T. R. Knox & Co.
 Stephen, Leslie. Dictionary of National Biography. Vol. VI. Macmillan & Co. \$3.25.
 Stephen, Sir F. Digest of the Law of Evidence, with Notes by John Wilder May. Boston: Little, Brown & Co.
 Stickney, J. H. Hans Andersen's Fairy Tales. First Series. Edited for School and Home Use. Boston: Gian & Co. 45 cents.
 Stockton, Frank R. The Late Mrs. Null. Charles Scribner's Sons. \$1.50.
 Story, J. Commentaries on Equity Jurisprudence. Edited by M. M. Bigelow. 13th ed. 2 vols. Boston: Little, Brown & Co.
 Tales from Many Sources. Vols. V. and VI. Dodd, Mead & Co. 75 cents each.
 The Blessed Easter-Tide. A. D. F. Randolph & Co.
 The Life of a Prig. By One. Henry Holt & Co. \$1.
 The Order of Creation. A Controversy between Hon. W. E. Gladstone, Prof. Max Müller, Prof. T. H. Huxley, and Others. The Truth Seeker Co. 15 cents.
 Thompson, E. F. Abridgment of Kent's Commentaries on American Law. Houghton, Mifflin & Co. \$2.50.
 Three Martyrs of the Nineteenth Century: Studies from the Lives of Livingstone, Gordon, and Patteson. By the Author of the Schönberg-Cotta Family. Dodd, Mead & Co. \$1.
 Tolstol, Count L. N. Anna Karénina. Translated by N. H. Dole. Thomas Y. Crowell & Co. \$1.75.
 Tolstol, Comte Léon. Les Cosaques: Souvenirs de Sébastopol. Boston: Schoenhof.
 Tower, G. B. N. Useful Things to Know about Steam Boilers. American Steam Boiler Insurance Co.
 Tredwell, D. M. A Sketch of the Life of Apollonius of Tyana. Frederic Tredwell.
 Tulloch, John. Movements of Religious Thought in Britain During the Nineteenth Century. Harper & Bros. 25 cents.
 Underhill, A. F. Etchings in Verse. Brentano Bros.
 Upton, G. P. Women in Music. 2d ed. Chicago: A. C. McClurg & Co.
 Vos, G. The Mosaic Origin of the Pentateuchal Codes. A. C. Armstrong & Co. \$1.50.

- Walford, L. B. The History of a Week: A Novel. Henry Holt & Co. \$1.
 Walker, W. F. The Azores: or Western Islands. London: Trübner & Co.
 Walworth, Mrs. J. H. Old Fulkerson's Clerk. Cassell & Co. 25 cents.
 Weeks, J. D. Labor Differences and Their Settlement: A Plea for Arbitration and Conciliation. Society of Political Education. 25 cents.
 Wenckebach, Prof. C. and Helene. Deutscher Anschauungs-Unterricht für Amerikaner. F. W. Christern.
 What is Theosophy? By a Fellow of the Theosophical Society. Cupples, Upham & Co.
 Whitaker, J. Almanac for 1888. London: J. Whitaker.
 White, R. G. Words and their Uses. 9th ed. Boston: Houghton, Mifflin & Co. \$1.
 Winsor, J. Narrative and Critical History of America. Vol. II. Boston: Houghton, Mifflin & Co. \$5.50.
 Winter, J. S. A Man of Honor: A Novel. Harper & Bros. 25 cents.
 Winter, J. S. Cavalry Life, or Sketches and Stories in Barracks and Out. Harper & Bros. 25 cents.
 Winthrop, Lt.-Col. W. Military Law. 2 vols. Washington: W. H. Morrison.
 Willey, Rev. A. History of the Anti-Slavery Cause in State and Nation. Portland, Me.: Brown Thurston. \$2.
 Wonder Library. Wonders of the Moon. Wonders of Italian Art. Charles Scribner's Sons. 2 vols. \$1 each.
 Wright, Annie L. Little Heartsease. Philadelphia: T. B. Peterson & Brothers. \$1.
 Zola, E. The Shop Girls of Paris. Philadelphia: T. B. Peterson & Bros. 75 cents.

Fine Arts.

EXHIBITION OF THE "PLEIN-AIRISTES."

THE exhibition at the American Art Galleries is a fuller demonstration of the aims and daring of a certain revolutionary set than has ever been made in Europe, not excepting the collection there made of the works of Manet himself. The pictures are brought to us by M. Durand-Ruel, himself an interesting and apostolic figure, a friend of the new painters, who has impoverished himself to keep their art alive, and who has paid for his sympathies at the expense of a considerable fortune. He is pointed out in Paris as a curious 'unworldly' type, a dealer with a religion, whose estate has constantly been hypothecated to maintain the necessary advances to his protégés, and whose means have been greatly wasted in the interest of his propaganda. He is one who should be peculiarly sympathetic to the American people, since he has always been forward with practical recognition of American talent, and has made a flourishing market, for instance, for the fine Indian studies of our compatriot, Mr. Weeks, one or more of which are always to be seen in the brilliant windows of the establishment on the Rue Royale. As M. Durand-Ruel arranges, however, his ample exhibition for the eyes of the New Yorkers, it may occur to us to doubt whether he has the full courage of his convictions; he has made of the principal room a sort of choice showing of elected pictures, somewhat like the Square Salon of the Louvre or the Tribune of the Uffizi; and in this sifted company there are not to be found the specimens which most plainly show the ardors of the school; it is not there that we find the great "Bathing" (170) of Seurat—a picture which really seems composed in quite arbitrary camaïeu colors; nor the "Bather" (220) of Renoir, whose shadowless white flesh is a mere enlargement of some Eve out of an old missal. In this room of the elect, on the contrary, where the visitor gets his first impression, the pictures are comprehensible by anybody. And a rare lot of masterpieces they are; they are so good, and show so much sanity, that it is

hard to suppose that their owner quite believes in them.

It is there, for instance, that we find the "Study" of Roll, the nude sunshiny girl leading a young black bull down toward her bathing-place. This painting was certainly recognized by artists as the most marvellous piece of technic in the last Salon; the flash and glare of noon-light on naked flesh, relieved with flushed shadows scarcely less luminous, was acknowledged to be masterly. The want of sympathy, though, with flesh as flesh, as a live tissue fed by circulation, was at the same time pointed out: "It is a glorious trick," said a competent artist, "but I feel as if the painter believed he was painting something dead—like sunshine on a patch of dried grass." In this room, too, is the "Marceau" of Laurens, a picture not at all in harmony with the school, a grand piece of sculptural repose in the midst of things whose business it is to flicker and flutter. Near it is the impressive Manet, "Faure as Hamlet," where the actor's neck, illumined by the footlights, is frankly made the high-light of the picture, rather than the face. Manet's "Still Life" (23), again, is one of the *natures-mortes* in which he was confessedly incomparable, and is one of his best and most easily understood; it contains a specimen of his capitally scaly fish, and a cut lemon, surely the most cruelly sour lemon ever painted. The same artist's "Rochefort" shows mysteriously, as did the "Zola," how a likeness can be hit without the possession of a single vestige of drawing. The individual is there, yet not one of the forms is right. The young "Fifer of the Guard," another Manet, though more unconventional in treatment, a mere flash of red breeches in the air, awakens interest in the Philistine because it is gallant and youthful. In this room, too, is the most reasonable of the studies of Degas, the artist who wholly forsakes civilization to live in the otherworldliness of the theatre; it is the ballet in "Robert," with a foreground of correct spectators relieved against the white orgy of the wicked nuns. Again, in this saloon we perceive the Dumaresqs and John Lewis Browns which are the commonplace of the picture market; and here is the large Lerolle, "The Organ"—a fair singer alone in the giddy organ of the upper gallery, which somehow hangs visibly in the air in the emptiness and starkness of its proper elevation above a (supposed) crowded floor; and which is a canvas sufficiently evident and explicable to the world of plain folk; and alongside is the "Grand Toulon Road" of Montenard, whose white expanse, done in palette-knife work, successfully blinds the mere gallery-haunter's eye, and whose admirable painting may recall to American spectators the sunny beauty of Mr. Picknell's "Route de Concarneau."

These popular attractions, concentrated in the room first entered, are not the revolutionary explosions on which M. Durand-Ruel has staked his faith. It is up stairs that the courageous visitor will find, in unprecedented profusion, the magnificent insanities of which, in their general manifestation, Gérôme said latterly: "Ah, mon ami, nous nageons à plein dans la cochonnerie!"

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