

a diminution of profits, may result in an increase of capital, provided workmen save their wages, and employers cut down their expenditure for luxuries. His account of the benefits conferred upon mankind by the late Commodore Vanderbilt is quite one-sided, and his picture of a brick-layer's home is more grotesque than impressive.

The real force of Prof. Newcomb's essay—for it has great force—lies in its emphasis of the truth established so conclusively by Mr. Giffen, that in the vast increase of wealth during this century the gain of labor has been proportionally greater than that of capital. Impressive, too, is his description of the wonderful efficiency of the present industrial organization. His suggestions as to the enormous mischief that might be wrought by meddling with this complicated mechanism, are such as to commend themselves to the wayfaring man as well as the philosopher, and deserve the consideration of all who have pet schemes for reconstituting society.

*Recollections of Eminent Men.* With Other Papers. By Edwin Percy Whipple. With Introduction by Rev. C. A. Bartol, D.D. Boston: Ticknor & Co. 1887.

THIS posthumous volume is a collection of Mr. Whipple's later writings, at a time of life when his mind naturally turned back to his association with men whose renown made their earlier days memorable, and whose death had removed the seal from the lips of their friends. Choate, Agassiz, Emerson, Motley, and Sumner are the five who are selected for commemoration; and to these personal sketches five reviews are added, on Ticknor, Arnold, Barry Cornwall, 'Daniel Deronda,' and George Eliot's Life, which complete a somewhat bulky volume. It cannot be said that the biographical papers add very much to our knowledge of the men, even in the way of anecdote; they succeed, nevertheless, in placing the personality of each before us with remarkable life-likeness. Choate, in particular, who is a picturesque character, and besides was a hero to Whipple, is painted with great vigor; and as the recollection of him is already a fading memory, the subject has greater freshness than is the case with the others. The scene of all is, of course, laid in Boston; and, taken together, the five essays give an impression of the Boston of this group which is historically valuable. The sketches of Sumner's office, with the newly returned occupant dilating upon the personages he had met abroad, and shining with their reflected importance, or on the morning after his Fourth-of-July address, when the clans hostile and friendly descended on the inopportune advocate of peace, are excellent interior views. So, too, is the incident of Agassiz's emotion at Longfellow's poem read at the dinner given by the Saturday Club on his fiftieth birthday, and the episode from the sitting of the same Club when, as the three were arguing at once "with a velocity of tongue which fully matched their velocity of thought," Mr. Whipple calculated that "in swiftness of utterance Motley was two-sixteenths of a second ahead of Holmes, and nine-sixteenths of a second ahead of Lowell." Emerson is, of course, the source of some happy remarks and one or two characteristic incidents; a moonlight ride, and a speech at Cambridge, when he had his first, and perhaps only, experience of being hissed, being the best. Of Motley little is said that Dr. Holmes had not already made public. Mr. Whipple was not very close to these men, and consequently he does not have it in his power to write of them with either the novelty or the charm that springs from intimacy. Choate is delineated with literary art, and the portrait is rich in details. Sumner certainly gains in our toleration of his less amiable qualities by the

way in which his vainglory and lack of humor are spoken of. But these reminiscences are more valuable for their general local color than for specific fact; they are the scenes from the life of a Bostonian of their days.

In the critical portion of the volume Mr. Whipple exhibits his usual tenacity of mental grasp and hardness of head. He is, in these papers, more the reviewer than the critic; and much of his space is occupied in spreading on his own page the contents of the work he has been reading. He does not eliminate himself, however, but makes his personality strongly felt. It is not that he has unconquerable prejudices or insuppressible views, for he certainly is not intellectually aggressive; he was more positive in character than in mind, so that one discerns in him the New Englander rather than the thinker. And thus it happens that in the essay on George Ticknor the figure of that pattern of respectability, which loses nothing in dryness, chill, and social Brahminism in the clear medium of Whipple's style, is no more sharply cut to an observant reader than is the figure of his shrewd and not too friendly critic, bringing his Yankee horse-sense to bear on the man and his "goings on," and coming to a tolerably just reckoning of the matter at the time. The presence of the same ingrained democracy is felt in the only purely critical essay of the collection, the one in which Mr. Whipple gives judgment on Matthew Arnold. This is full of keen sentences, solid as well as sharp, and delivered with that slowness and impartiality which mark the New Englander when he is summing up the character of a neighbor. Mr. Arnold, he says, reverses the ordinary ways of men—"when he is out of spirits he sings; when he feels himself a being superior to his contemporaries, he criticises"; and he continues with merciless persistence in a vein which brings out all that quality of the brilliant essayist which is offensive to the American. Whipple does not really add anything to our knowledge of Arnold, nor in general is his criticism of the sort that enlightens. He was gifted primarily with a sense of style rather than a talent for thinking. It is noticeable how very frequently his attention is directed to formal style—not the moulding of the thought but the construction of sentences—throughout this volume, and also how sensible he was of the value of tone and inflection to the public speaker as a kind of vocal style superadded to the rhetorical, and enlarging the means of expression. He is more interested, it seems, in how the thought is conveyed by voice and words than in the thought itself.

This is the mark of a stylist, and such Whipple was. He had a hard, clear head, good observing powers, and wit; he said many a sharp thing. In this last collection he appears in his old vigor, and writes with the same inelastic, unimaginative, but close-gripped style. He belongs to the same literary stirps as Dr. Holmes and others of the highly individualized New England group, who all had at bottom the old Yankee character; and as his reminiscences revive the Boston of a quarter century ago, he himself in his criticisms stands out as a typical provincial Bostonian when Macaulay's star was in the zenith and the word "reviewer" was still dignified by a capital letter.

#### BOOKS OF THE WEEK.

A Willful Young Woman: A Novel. Harper's Franklin Square Library. 20 cts.  
Bart, L. The Aztecs; their History, Manners, and Customs. Authorized translation by J. Garner. Chicago: A. C. McClurg & Co. \$2.00.  
Bouchot, Henri. Le Livre. Christern.  
Boynton, Julian P. Lines and Interlines. G. P. Putnam's Sons. \$1.25.  
Burt, Mary E. Browning's Women. Chicago: Charles H. Kerr & Co. \$1.00.  
Cameron, Commander V. L. Harry Raymond: his Adventures among Pirates, Slavers, and Cannibals. Illustrated. Frederick Warne & Co. \$2.00.

Carpenter, H. B. Liber Amoris; being the Book of Love of Brother Aurelius. Boston: Ticknor & Co.  
Dickens, C. The Posthumous Papers of the Pickwick Club. Jubilee Edition. Edited by Charles Dickens the Younger. In 2 vols. Illustrated. Macmillan & Co. \$5.00.  
Dupuy, Ernest. Victor Hugo, l'homme et le poète. Boston: Schoenhof.  
Ebers, Prof. G. Die Nilbraut. 3 vols. B. Westermann & Co.  
Frauchon, R. E. Golden Bells: A Peal in Seven Changes. Harper's Handy Series. 25 cents.  
Frommell, Dr. E. Heineke von Lindelbronn. Philadelphia: Lutheran Publication Society. \$1.00.  
Gibson, W. H. Happy Hunting-Grounds: A Tribute to the Woods and Fields. Illustrated. Harper & Brothers.  
Gill, W. I. Philosophical Realism. Boston: Index Association.  
Gothell, Dr. G. Hymns and Anthems Adapted for Jewish Worship. G. P. Putnam's Sons. \$1.00.  
Griswold, Battle Tyng. Home Life of Great Authors. Chicago: A. C. McClurg & Co. \$1.50.  
Hall, F. Society in the Elizabethan Age. Illustrated. London: Swann Sonnenschein; Philadelphia: J. B. Lippincott Co. \$3.50.  
Hamilton, H. The Poet's Praise. G. P. Putnam's Sons. \$1.25.  
Hertz, G. Betty's Decision. Philadelphia: Lutheran Publication Society. 60 cents.  
Hofman, F. Alii; or, Blessed are the Merciful. Philadelphia: Lutheran Publication Society. 75 cents.  
Holbrook, K. How? or Spare Hours Made Profitable for Boys and Girls. Illustrated. Worthington Co.  
Howells, W. D. The Minister's Charge; or, the Apprenticeship of Lemuel Barker. Boston: Ticknor & Co.  
Hyde, T. A. and W. A. Natural System of Elocution and Oratory, founded on Analysis of the Human Constitution. Illustrated. Fowler & Wells Co. \$2.00.  
Kirby, Mrs. Georgiana B. Years of Experience: An Autobiographical Narrative. G. P. Putnam's Sons. \$1.25.  
Knox-Heath, Mrs. N. L. Elementary Lessons in English. Part II. The Parts of Speech and How to Use Them. Boston: Ginn & Co. 70 cents.  
Lane-Poole, S. The Story of the Moors in Spain. With the collaboration of Arthur Gilman. G. P. Putnam's Sons. \$1.50.  
Lang, A. In the Wrong Paradise, and Other Stories. Harper & Brothers.  
Le Dain, A. La Linguistique vulgarisée: Étude sur l'origine et l'unification du langage. Paris; E. Leroux.  
Mauthner, F. Credo: Gesammelte Aufsätze. B. Westermann & Co.  
Mermelx, La Francosocialiste. Boston: Schoenhof.  
Metropolitan Directory of Selected Names arranged by Streets and Suburban Towns within a Radius of 25 miles of New York City. For 1887. Trow City Directory Co.  
Monclo, Marianna. Legends and Popular Tales of the Basque People. Illustrated. A. C. Armstrong & Son. \$3.75.  
Patmore, C. Poems. Second collective edition. 2 vols. London: George Bell & Son.  
Pott, Prof. A. F. Allgemelne Sprachwissenschaft und Carl Abels Egyptische Studien. Leipzig: W. Friedrich.  
Prohl, H. Tannwiese, or, a Happy Home. Philadelphia: Lutheran Publication Society. 90 cents.  
Reid, Capt. M. The Land of Fire: A Tale of Adventure. Illustrated. Frederick Warne & Co. \$1.50.  
Rexford, E. E. Grandmother's Garden. Illustrated by Mary Cecilia Spaulding. Chicago: A. C. McClurg & Co. \$3.00.  
Ross, C. The Silent Workman: A Story. G. P. Putnam's Sons. 75 cents.  
Sanders, D. Deutsches Still-Musterbuch, mit Erläuterungen und Anmerkungen. Berlin: H. W. Müller.  
Sanders, D. Fürs deutsche Haus: Blütenlese aus der Bibel, etc. Berlin: S. Rosenbaum.  
Schmidt, E. Charakteristiken. Berlin: Weidmann.  
Snyder, D. J. Goethe's Faust: First and Second Parts. A Commentary on the Literary Bibles of the Occident. Boston: Ticknor & Co. \$3.50.  
Stephen, L. Dictionary of National Biography. Vol. viii. Burton-Cantwell. Macmillan & Co. \$3.25.  
Stickney—Peabody. Occupation, Recreation, and Instruction for the First Weeks at School. Boston: Ginn & Co. 14 cents.  
Stinde, J. Frau Wilhelmine (der Familie Buchholz letzter Theil). B. Westermann & Co.  
Symonds, J. A. Sir Philip Sidney. Harper & Brothers. Talks with Socrates about Life. Translations from the 'Gorgias' and the 'Republic' of Plato. Charles Scribner's Sons. \$1.00.  
Tiedman, Prof. C. G. A Treatise on the Limitations of Police Power in the United States. St. Louis: The F. H. Thomas Law Book Co.  
Warner, C. D. Their Pilgrimage. Illustrated by C. S. Reinhart. Harper & Brothers.

## Fine Arts.

### AMERICAN ART ASSOCIATION.

THE exhibition now open at the galleries of the American Art Association is unusually good for an autumn exhibition, and its excellence is particularly worthy of remark from the fact that only 20 out of 170 artist contributors reside abroad. An autumn exhibition composed in great part of pictures by American artists abroad, sent here after being shown at the Salon in the spring—such a one as was the inaugural exhibition at these galleries in the autumn of 1884—would be reasonably certain to be of a high average quality, but the present exhibition has no such important nucleus, and is made up almost entirely of pictures by painters now residing in the United States. Considering the weakness of the fall exhibition at the Academy this year, this fact becomes still more remarkable. It indicates that the best work, especially that of the younger artists, has been sent to the Association. The reason why is not far to seek. Young artists

have been coming from Europe and establishing themselves in New York for the past seven or eight years. Every year they come in increasing numbers. They paint well, as a rule, and naturally wish to exhibit. Now the accommodations of the Academy are limited. The Academicians and Associates, by a right of previous possession that cannot in justice, from their point of view, be denied them, must be looked out for first, and their pictures must be hung where they can be properly seen. When this is done and good places also are given to a number of artists who do not belong to the Academy, but do hold a good position in American art by reason of long residence and recognized ability, the space left for the new-comers is small, and what there is of it is by no means desirable.

The Society of American Artists was expected to supply the vigorous young school with a fitting place to exhibit, but it has not of late years been able, from a variety of causes, principally on account of the lack of suitable galleries, to hold what might be called a successful exhibition; successful, that is, in a popular sense. The last exhibition of the Society was held at the Metropolitan Museum. It was highly creditable, but obtained only a *succès d'estime*. The American Art Association therefore, with a central location and spacious galleries at its disposal, has had the good luck to get the bulk of the pictures painted by these younger artists for its regular exhibitions, and that, too, in the face of the fact that it is managed by laymen, and that the names of the members of its Jury of Admission and Hanging Committee, whether composed of laymen or artists or both, are not made public. Besides this source of supply, most of the well-established artists not held in exclusive allegiance to the Academy send pictures there also, and it has always been sure of a good quota of contributions from American painters in Europe, with whom the Association seems to be in high good favor.

The exhibition this season, as already stated, is of unusually good quality. Mr. Herbert Denman, an arrival of only this year, is the painter of one of the most important pictures in the galleries. "The Trio" was exhibited at the Salon of 1886, and the artist was rewarded by the jury with an honorable mention. It is a large canvas with three life-size figures. The subject is simple—three young ladies in a room playing, or about to play, on a harp, violoncello, and violin, respectively. The figure on the right with the harp has a red dress, the figure on the left with the violoncello a pink one, and the violinist seen between them in the back part of the picture is clad in a robe of dark, dull red. The color scheme of the picture is red throughout, running from the pink of the dress of one of the young women down to the dark reddish tones of the walls, with the brilliant scarlet of a folding screen introduced as a telling note in the middle of the picture. There is a little blue in the stripes of a sofa cover which is sufficient to catch the eye a moment and refresh it—no more. The painting of the heads and hands in this picture is decidedly clever, but a trifle flimsy. The violinist's head in the background is the most solid of the three, although it is entirely in the shadow. The others are well drawn and neatly modelled, but there is a slight feeling of emptiness and transparency about them. The stuffs are simply painted and very good in texture. "Mandolinata," by the same painter, is a pretty young girl with a small mandolin in her hands. The figure is life-size and is clad in white. The flimsiness or lack of solidity slightly noticeable in parts of "The Trio" appears in this picture in a more marked degree. The figure is so flat as almost to be taken for a

piece of wall decoration, but it is well drawn and charming in color. It is a study in white, as "The Trio" is in red. "Courtyard in Venice," a delicate little picture with a single figure of a young girl at a well, cleverly drawn again, and simply painted, is the third of Mr. Denman's contributions.

Chas. S. Parker, like Mr. Denman a new-comer, is represented by a large picture, "The Cooper." The life-size figure of an old man at work in his shop in the midst of his staves and hoops, and with a nearly finished barrel at his side, is presented in a strong side-light. The effect is not a very difficult one to paint under ordinary conditions, but Mr. Parker has made a thoroughly good study, and so managed his lights and shadows in the interior of the shop as to make of it an interesting picture. It is deserving of praise for its truth of values and its excellent quality of atmosphere. If the subject, a single figure painted in a studio light, does smack a little of the school, it is at least well done; and such work as this, honest studies from nature, painted with all the truth of observation possible, are what our young artists should do, for the coming school of American art, so much talked of and written about, must be built on strong foundations, or it will never come at all. Harry R. Mills, another new-comer, exhibits a picture called "Young English Fisherman," a boy coming along a road at nightfall, carrying his nets in his hand. The dark shadow on the landscape, and the low-toned figure of the lad with his head covered with a dingy oilskin hat in silhouette against the warm evening sky, painted with much truth and feeling, make this one of the most poetic pictures in the exhibition. "Les Bavardages," a group of Breton women and children at a fountain or public well, and "Allez donc, Mollie," a Brittany interior, with two young peasant women looking at a child making its first attempts at walking, are the titles of two creditable pictures by Charles Danforth, a new name in New York exhibitions. Commendable qualities of frankness and honesty are shown in the painting of both. "Bringing Fish Ashore, Cornwall," a sea-shore view, with small figures wading in to land through the rolling surf, a picture painted in a light key by Howard R. Butler; "Walbresnick, a Study," by W. R. Derrick; "The Cup that Cheers," a strongly painted seated figure of a lady in a tan-colored and pink robe taking tea, and "In a Picardy Orchard," a broadly handled out-door study by M. L. Fairchild; "Landscape and Sheep," a picture too closely resembling the manner of the Anglo-Parisian painter Thompson, but not without serious merits of its own, by Olive Cheritree; "Village Street, Grez," by R. V. Sewell; "Sunset on the Woernitz," a rather artificial landscape, but with a certain rich quality of color, by B. R. Fitz; and "A Misty Morning, Late Autumn," by W. L. Metcalf, are other noticeable pictures bearing new names.

Charles F. Ulrich sends from Venice three clever small studies. They show more breadth and less hardness in painting than characterized the work he exhibited in New York prior to his return to Europe, while he seems to have lost none of his exact and careful drawing. "The New Model," a girl in a pink bodice and a pale green kerchief, is the best of the three examples. The head is well constructed and modelled and it is simply drawn. "The End of the Day," by George W. Chambers, a large picture of three negro field laborers, a man, a woman, and a child, coming home after work, is soberly treated, and is a notable example of an essentially American subject decently painted. "In the Street," a group of children playing on the sidewalk, is another American subject with figures of life size, painted by Frederick Juengling. It is ear-

nest and honest in treatment, but marred by a lack of true out-door feeling and some striking faults of proportion. "Girl Reading," an example of F. D. Millet's pictures of English interiors; "Nymph," a delicate bit of gray tone by G. W. Maynard; "Evening Primroses," a pretty picture by Hamilton Hamilton of a lady in black velvet robe and hat at the top of a hilly road, plucking wild flowers, with quiet fields and a hamlet lying under the evening sky behind her; two brilliant little scenes in Venice, "On the Riva," and "The Pigeons of St. Mark's," and a quiet bit of landscape with a figure, "Milking Time," by Rhoda H. Nicholls; and "La Tricotouse," a small head of a Dutch girl, well drawn and fine in color, by J. G. Melchers, are among the best works by other figure painters.

In landscape there is great variety and a large amount of exceptionally good work. "Twilight, November," by D. W. Tryon, is a small canvas with a simple motive, a stretch of country with a village lying among the hills under the last feeble light of day. It is a picture of fine poetic feeling. A landscape possessing great qualities of sincere sentiment is "April," by John R. Stites. This picture, in which the wet April atmosphere is excellently rendered, is charming in color. It is serious in purpose and absolutely free from trickiness or false prettiness. It is not striking nor strong in effect; on the contrary, it is quiet and unassuming, and has only genuine truth to nature to recommend it. It is thoroughly good landscape painting. T. C. Steele's "On the Muscatuck," good in composition and style; Bruce Crane's "After Rain"; C. H. Davis's "A Rosy Twilight," a slight variation of his usual theme; Charles Platt's "Coast of Morbihan"; Charles W. Eaton's "Twilight near Grez"; R. W. Van Boskerck's "The Downs at Manomet" and "A Roadway near Plymouth"; Andrew Teggin's "The Valley Farm"; W. Sartain's "Shore of Buzzard's Bay"; F. K. M. Rehn's "The Old Wharf"; Walter Palmer's "Bait Fishers, Venice"; Warren Sheppard's "The Warm Southern Sea"; Burr H. Nicholl's "The Road to the Village"; R. C. Minor's "Evening" and C. M. Dewey's "The Harvest Moon," are of the best of the other landscapes.

There are some panoramic views of the familiar "fireboard" style in the exhibition, but they are not sufficiently numerous to do much harm. A large picture of a "Normandy Bull" lying in his stall, by W. H. Howe, is a strong piece of animal painting, and, being a cattle picture, and sent from France, it is refreshing to find that it is entirely unlike anything Van Marcke ever painted. Carleton Wiggins is exemplified by an unusually good landscape, with cows winding over a sandy moor, "The Road from the Sea." A. P. Ryder, with a stable interior, with horses, shows a more intimate knowledge of the process of obtaining so-called "tone" by rubbing down crude color with brown paint and varnish, than of the principles of form and proportion. A small genre by C. X. Harris, "Surprised," shows an astonishing perfection of finish in painting details, but is hard in modelling and disagreeable in color. Two pictures of Indian life by George De F. Brush, "Hunting the Night Heron," and "Plumage Hunting," are not wanting in picturesqueness of subject, but are dryly painted, and marked by an unwonted carelessness of drawing. It is to be regretted that one wall of the first gallery should be monopolized by the colossal "Jesus of Nazareth," which has already been exhibited at the Metropolitan Museum. Visitors to such a good exhibition as the one at the American Art Association might be spared the disagreeable sensation of meeting this wax-figure atrocity every time they go in or out. Besides, it is decidedly out of place in an exhibition of works of art.