

givenness which the author dispenses to these illustrious offenders, is not so agreeable a trait of her work. In fact, there is a good deal of weak worship in the volume, of a laudation of men apart from their genius and their service, which, though natural enough, ought to be kept within better bounds. Perhaps, too, a more explicit acknowledgment of obligation to original authorities might have been expected.

The Electric Motor and its Applications. By Thomas Commerford Martin and Joseph Wetzler. New York: W. J. Johnston. 1887.

As this work is largely made up of articles from the *Electrical World*, describing, from the inventor's standpoint in each case, different electrical inventions which are competing with each other for public favor, it is not strange that it contains neither a comparative discussion of the merits of these inventions nor a judicial presentation of them. The variety of sources drawn upon may account for the diversities of literary style exhibited in the book, and very probably for the want of uniform excellence in its illustrations. Nevertheless, it will interest both the general reader and those who are professionally or otherwise especially concerned with the subject to which it relates. It describes a large number of kinds of electro-motors, applied to various purposes with what is asserted to be great practical success.

BOOKS OF THE WEEK.

- Alexander, E. P. *Railway Practice. Its Principles and Suggested Reforms Reviewed.* G. P. Putnam's Sons. 75 cents.
- Alexander, Prof. A. *Some Problems of Philosophy.* Charles Scribner's Sons. \$1.
- Allen, A. P. *The Ambassadors of Commerce.* London: T. Fisher Unwin. 25 cents.
- Bancroft, H. H. *History of the Pacific States of North America.* Vol. xxvii. British Columbia. 1792-1887. San Francisco: The History Co.
- Barr, Amelia E. *The Squire of Sandal-Side: A Pastoral Romance.* Dodd, Mead & Co. \$1.
- Boislie, A. de. *Mémoires du duc de Saint-Simon.* éd. Regnier. 18mo. T. xxi. Supplément. Boston: Schoenof.
- Collar—Daniell. *Latine Reddenda: Exercises from the Beginner's Latin Book.* Boston: Ginn & Co. 22 cents.
- Crane, Prof. T. F. *Le Romantisme Français: A Selection from Writers of the French Romantic School.* 1824-1848. G. P. Putnam's Sons. \$1.50.
- Doucet, Camille. *Concours Littéraires 1875-1885.* Boston: Schoenof.
- Durand, Madame la Générale. *Napoleon and Marie-Louise: A Memoir.* Chicago: Rand, McNally & Co. 75 cents.
- Fenn, G. M. *Devon Boys: A Tale of the North Shore.* Harper's Franklin Square Library. 25 cents.
- Frost, C. *Reminiscences of a Country Journalist.* Scribner & Welford. \$2.
- Förster, Max von. *Compressed Gun Cotton for Military Use.* D. Van Nostrand.
- Goodell, T. D. *Greek in English: First Lessons in Greek.* Henry Holt & Co. 75 cents.
- Hubberton, J. *Helen's Babies.* 200th ed. Philadelphia: T. B. Peterson & Brothers. 50 cents.
- Hallowell, R. P. *The Pioneer Quakers.* Boston: Houghton, Mifflin & Co. \$1.
- Hare, J. I. C. *The Law of Contracts.* Boston: Little, Brown & Co.
- Harris, Prof. S. *The Self-Revelation of God.* Charles Scribner's Sons. \$3.50.
- Higgins, C. *Home Rule; or the Irish Land Question. Facts and Arguments.* Rand, McNally & Co. \$1.
- Higginson, W. *The Monarch of Dreams.* Boston: Lee & Shepard. 50 cents.
- Hopkins, Louisa P. *Practical Pedagogy; or, The Science of Teaching.* Illustrated. Boston: Lee & Shepard. \$1.50.
- Janvier, T. A. *The Mexican Guide.* With two maps. 1. The City of Mexico; 2. Environs of the City of Mexico. Charles Scribner's Sons. \$2.50.
- Krauskopf, Gabb J. *The Jews and Moors in Spain.* Kansas City: M. Bergowitz & Co.
- Lee, E. *Dorothy Wordsworth: The Story of a Sister's Love.* Dodd, Mead & Co. \$1.25.
- Lorenz, Otto. *Catalogue général de la Librairie française.* T. IX. Fasc. 2. Cr—H. Boston. Schoenof.
- Luckock, Canon H. M. *The Bishops in the Tower: A Record of Stirring Events affecting the Church and Nonconformists from the Restoration to the Revolution.* Thomas Whitaker. \$1.50.
- Newton, Rev. H. *Social Studies.* G. P. Putnam's Sons. \$1.
- Ohnet, G. *Noir et Rose.* Paris: Ollendorff. New York: Westermann.
- Poore, B. P. *Reminiscences of Sixty Years in the National Metropolis.* Illustrated. Vol. II. Philadelphia: Hubbard Brothers.
- Prince, J. T. *Courses and Methods: A Handbook for Teachers of Primary, Grammar, and Ungraded Schools.* Boston: Ginn & Co. 85 cents.
- Raymond, G. L. *Ballads of the Revolution, and Other Poems.* G. P. Putnam's Sons. \$1.25.
- Remsen, Prof. I. *Elements of Chemistry: A Text-Book for Beginners.* Henry Holt & Co. \$1.
- Ridgway, R. *A Nomenclature of Colors for Naturalists, and Compendium of Useful Knowledge for Ornithologists.* Illustrated. Boston: Little, Brown & Co.
- Sichler, Léon. *Histoire de la littérature russe.* Boston: Schoenof.
- Skene, F. M. F. *A Strange Inheritance.* A Novel. Harper's Handy Series. 25 cents.

Smith, G. H. *Elements of Right and of the Law.* To which is added a Historical and Critical Essay upon the several Theories of Jurisprudence. Second edition. Chicago: Callaghan & Co.

Stapfer, Paul. *Molière et Shakespeare.* (Nouvelle édition, 1887.) Boston: Schoenof.

Stapfer, Paul. *Racine et Victor Hugo.* Boston: Schoenof.

Stickney. *A Second Reader.* Boston: Ginn & Co. 50 cents.

Swainson, Rev. C. *Provincial Names and Folk-Lore of British Birds.* London: Trübner & Co.

Taken by Siege: A Novel. Philadelphia: J. B. Lippincott Co. \$1.25.

Thackeray, W. M. *The Adventures of Phillip.* To which is now prefixed A Shabby-Genteel Story. Handy Edition. 2 vols. London: Smith, Elder & Co. 50 cents.

Fine Arts.

THE SALMAGUNDI CLUB EXHIBITION.

The Salmagundi Club holds a yearly exhibition of works in black and white. The ninth exhibition is now open, in connection with the second annual exhibition of the Architectural League, at the galleries of the American Art Association. The chief interest in the present exhibition centres in the collection of drawings by E. A. Abbey for Goldsmith's comedy, "She Stoops to Conquer," and the drawings by Kenyon Cox for Rossetti's poem, "The Blessed Damozel." Both of these collections of original drawings have already been on exhibition in New York, the one at the Grolier Club, the other at Reichard's gallery. These works of Mr. Abbey and Mr. Cox, really important achievements in the field of illustrative work, so highly appreciated and so well received by the art public in New York, have been noticed at length in the columns of the daily press, and call for no extended notice here. The exhibition proper of the Salmagundi Club is confined to a miscellaneous collection of black and white oils, charcoal drawings, etchings, one or two bronzes, and some wood-cut proofs. This exhibition is far from attaining a high average. There is a striking dearth of drawings. Black and white work in New York seems to be drifting more and more in the direction of "effects" in heavy oil sketches, and the artists who exhibited at the Salmagundi Club's exhibition seem to rely more every year on strong contrasts of crude white and solid black masses to make pictures, than on any delicacy of line or any attempt to make drawings pure and simple. The beauty of pure outline or the more substantial quality of well-balanced masses of true light and shade is lost sight of in the scrambling after noisy effect. In the present exhibition there are impossible landscapes and badly-drawn illustrations in oil. A few pen-and-ink drawings are in no way remarkable for any real art qualities. They are in the main amateurish efforts, that would not even make a creditable appearance in the pages of a popular magazine with the gain derived from reduction in size.

The impression made by this exhibition so far as the new work is concerned is dreary in the extreme, for the contemplation of such perfunctory performances as the majority of the pictures shown this year certainly are, is not calculated to encourage the champions of the native school. If we find few good drawings in what is ostensibly an exhibition of drawings, we are forced to one of two conclusions, either that our artists cannot draw, or that if we have draughtsmen, they have not thought it worth while to send work to the Salmagundi Exhibition. The latter is without doubt the correct inference to be drawn from the present exhibition. Leaving out of the question Messrs. Abbey and Cox, there is nothing here from Smedley, Beckwith, Chase, Dewing, Denman, Mowbray, Rice, Hovenden, Reinhart, Blum, Ulrich, Blashfield, Brush, Bunker, Montague Flagg, Harrison, Simmons, F. Jones, Dannat, Low, Robinson, Vedder, Sartain, Bridgman, or Sargent.

We find only among the familiar names in good figure work Millet, Wiles, Wyatt Eaton, Maynard, Lippincott, Dielman, and Thulstrup. Lack of interest in a black-and-white exhibition on the part of our best figure painters, or doubts as to the utility of such an exhibition, must, in our opinion, be the cause of such a weak display in this branch of art.

"The Orphans," No. 255, is one of the best figure compositions in this exhibition. It is by Frederick Dielman. The same artist shows an excellent "Portrait," No. 12, a soberly drawn study of a gentleman seated at his library table. W. H. Lippincott's "Head," No. 323, is a clever study in charcoal, J. R. Wiles's "A Pose in Black," No. 228, a deftly-handled wash drawing, and G. W. Maynard's "News," No. 251, an old man reading a newspaper, a good little genre, although in tone it is too black, are quite worth looking at. Wyatt Eaton, in the "Judgment of Paris," No. 239, has attempted a subject of the most ambitious kind. The nude figures are not realistic by any means. The drawing leans too much toward an imitation of the classic painters in a certain amplexness of form that a live painter of the modern school would never have thought of trying for; but, despite some very grave faults, the drawing may be commended for its good intention. "A Relay on the Old Boston Post Road," No. 360, is a spirited and sufficiently well-drawn illustration by T. de Thulstrup. "Her Dream," No. 291, is a successful bit of fantasy, decoratively treated by W. V. Birney. "A Wet Evening at the Thirtieth Street Station," No. 267, by H. W. Ranger, is a good example of what may be done in the way of making everyday subjects interesting in black and white, and J. R. Wiles's "A Rainy Day," No. 259, though less important, deserves to be mentioned for the same distinguishing merit.

In landscape, leaving out the multitude of "noisy" effects in oil already alluded to, we find some excellent work by Chas. Warren Eaton in his tender "Charcoal Study," No. 68, and "By the Roadside," No. 35; in B. W. Loomis's landscape, No. 295; "A Windy Day," No. 201, by C. A. Vanderhoof; "Solitude," No. 48, by D. Kotz; in the naively treated little studies by T. R. Manley, Nos. 49, 59, 72, and 320; and in F. Leo Hunter's wash sketches, "Fishing Smack," No. 314, and "Winter on the Long Island Shore," No. 109.

The exhibition of the Architectural League in gallery E comprises 189 numbers, including projects and designs and a heterogeneous collection of sketches and drawings, water-color sketches of street scenes in picturesque European towns, colored detail drawings of decorations, such as those in the palace of Fontainebleau, and pen drawings of furniture. It is not such an exhibition as should be made by the Architectural League, but it may be that the exhibition as it is will prove to be more popular than it would be if it were more dignified and professional in character. Excellent technical work is shown in "Details from the Château d'Anet," No. 158, by J. W. Wells; real artistic quality in Stanford White's "Sketches of Rouen," No. 14, and "Sketch for a Piano," No. 86, by John Du Fais. "Foreign Sketches," No. 162, by Walter Cope, are good water-color drawings. There are innumerable designs for country houses, more or less good, but most of them lacking in the important quality of beauty, and some eccentric projects for public buildings.

In gallery C is exhibited a collection of thirty-seven Limoges paintings by Charles Volkmar. Some of these, such as "The Bronx near Fordham," No. 12, are handsome in color, and all are effective as wall decorations. It is rather doubtful taste, however, to frame these pretty plaques in glaring gold.