

Netherlands at this very time, as an illustration of what Mr. Baird might have accomplished. Mr. Motley's task, like his, was to describe one portion of this great contest of the age, in a field more central but somewhat narrower than that occupied by the volumes before us. Mr. Motley does not neglect his own theme, nor does he attempt to enter into the details of the contemporaneous contests; but the reader becomes familiar with them all—with the Huguenot wars, the foreign policy of Elizabeth, and the dreary intrigues and wranglings of the Protestant courts of Germany and the North. The reader of Mr. Baird's volumes knows that there was a war in the Netherlands, that there was a Protestant queen on the English throne, that there were Calvinistic princes in Germany; and that is about all.

With regard to the other aspect of the Huguenot contest—its political character, as an attempt of the great princes of the south of France to resist the centralizing tendency of the royal policy—it is more difficult to speak. Certainly this is not an indifferent consideration, but a very vital aspect of the Huguenot movement, and the movement cannot be understood without its being taken into account. At the same time it must be confessed that Mr. Baird, whose interest in the subject is primarily a religious one, may justly be indifferent to what is upon its face a political and a purely selfish aim, or may even be strongly repelled by it. This is not the place to consider the rights and wrongs of the question. It is customary to consider this feudal reaction as wholly wrong, and Richelieu, who finally crushed it, as one of the great statesmen of the world, the preserver of the integrity of his country. But he preserved its integrity at the expense of its truest life, by a centralization which crushed out all elements of local self-government. It is true that these elements were very imperfect and unpromising—consisting in the privileges of the nobles rather than the autonomy of the people. But, after all, it was all the elements there were; and when we lament the excessive centralization which has been the bane of France in these last centuries, we may perhaps wonder whether the Huguenots might not have accomplished something for their country in this respect also, as well as in the field of religious liberty and moral life.

It is not impossible that Henry of Navarre had something of the feeling that the royal authority depended closely upon the Catholic faith, in making his abjuration. Protestantism would do very well for a great nobleman; but it was disintegrative, and when he became king he must identify himself with the centralizing policy of his predecessors. However this may be, the causes and the bearing of this important act form a leading subject of consideration in these volumes—in both of them, for the author thinks he sees it already foreshadowed in Henry's words and acts even before he became king. This treatment of the subject is carefully studied, and on the whole recommends itself to the reader. Prof. Baird quotes with approval Sir James Stephen's language, that this "impious, because pretended conversion, was among the *dies nefasti* of his country." With this judgment we fully agree; and yet it is hard to visit the act, as an isolated act, with very severe censure. It was wholly in keeping with the character of the man and of the times. Mr. Baird is not especially good in the delineation of character, but the character of Henry of Navarre, as depicted on page 491 of vol. ii., is an admirable piece of portraiture. Yet who could believe, after reading this carefully weighed, impartial, and not unfriendly sketch, that the man there described—the man who could say, or who could be reported to have said, that "Paris was well worth a mass"—would hesitate to sacrifice his convic-

tions for what appeared to be so clear an advantage? His convictions sat very easy upon his conscience; the advantage in question was not a selfish advantage alone, but the restoration of peace to his country and toleration to his co-religionists. It required a much higher degree of moral earnestness than he possessed to understand that peace bought at that price was no real peace, or rather that war, even civil war, was not the greatest of misfortunes for a nation, but rather the loss of moral earnestness.

The abjuration of Henry IV. was not so much his individual act as the act of his nation. It was one of the series of events by which France announced its decision that material enjoyment was more to be desired than sincerity of purpose and religious faith. It was followed by a century of toleration in religion, but a century—two centuries—in which public spirit seemed utterly dead; in which one hardly meets with a public character who seems to care for anything but personal enjoyment and personal ambition. We do not attribute the moral decay of France in the seventeenth and eighteenth centuries to Henry the Fourth's abjuration of his religion; but rather hold that that abjuration was made necessary by the moral degeneracy of the nation, which chose an insincere conformity rather than liberty of conscience. It is idle to ask what might have been the result had Henry refused to tamper with his convictions. He was not the man to do this; but one cannot help feeling that a man like Coligny, or one such as Henry of Condé appears to have been, if in the place of Henry of Navarre, would have brought the religious wars to a very different conclusion—to a true peace and a toleration that was permanent. For we are too much in the habit of saying that toleration was a principle unknown and impossible in that age. The toleration of the nineteenth century was; it is true, a principle which was beyond the conceptions of the sixteenth; but a *religious peace*, such as the Treaty of Augsburg established measurably in Germany, such as the Edict of Nantes established in France—such a toleration as this would not have been impossible at an earlier date but for the pitiful littleness of the rulers of France, the vindictiveness and ambition of the Guises, and the evil counsels of Philip II.

The book is accompanied with an excellent map of France in two parts—the southern half in volume i, the northern half in volume ii.

Perley's Reminiscences of Sixty Years in the National Metropolis. By Ben: Perley Poore. Philadelphia: Hubbard Bros. 2 vols.

ALL the faults of the typical subscription book are to be found in these volumes. Of literary merit in the 'Reminiscences' there is none: they are formless, rambling, heterogeneous in an extraordinary degree. A chronological progress from Administration to Administration is observed, but there is no other limitation upon the veteran correspondent's "selection from the masses of material accumulated in diaries, autograph letters, and scrap-books containing published literary matter." There is no attempt to group the memorabilia relating to any of the public characters from 1825 to 1885; there is no order or method in the nominal summaries which occasionally occur. Here, for example, is the very mixed "reminiscence" of the elder Booth (i, 125):

"He was a short, dumpy man, with features resembling those of the Roman Emperors, before his nose was broken in a quarrel, and his deportment on the stage was imperially grand. He had a farm in Maryland, and at one time he undertook to supply a Washington hotel with eggs, milk, and chickens, but he soon gave it up. His

instant and tremendous concentration of passion in his delineations overwhelmed his audience," etc.

The account of this actor's personal appearance leads us to remark that similar descriptions of one and another of the throng passed in review by Mr. Poore are probably the most authentic part of his narrative. On a par with his reporting the looks of men he has seen, and seen familiarly, is his recalling the primitive modes of transportation, the dress, the social manners and customs, the political demonstrations of the second quarter of the century. All this makes entertaining reading, in which the reader can put his trust. It is otherwise with what lies below the surface. Gossip like the following about Van Buren—that on his leaving the Senate and selling his household furniture, "it was noticed that the carpet before a large looking-glass in his study was worn threadbare. It was there that he had rehearsed his speeches"—may be true; but has it any better authority than the maudlin after-dinner speech of Mr. Webster, of which we are told (i, 288) "an amusing account has been given"? So, in matters of history, when our famous collector of bric-à-brac tells us that he has the MS. of Sumner's speech on Alaska, we at once join him in discrediting the story that the speech was prepared for the Massachusetts Senator at the State Department. Or, again, when he relates what took place at Sumner's house between himself and Gen. Grant, Mr. Poore and Col. Forney both being present, we have no ground for disbelieving the incidents recorded. But in default of such vouchers, it is safe to be sceptical of what Mr. Poore has to tell, for obvious blunders are not few, and we may suspect more. He makes (i, 210) the English abolitionists the immediate progenitors of the American, and after 1836; and (i, 323) the "Democratic managers" the organizers of the Liberty party, and after 1843. He says (i, 285) that the Ashburton Treaty "established the right of property in slaves on an American vessel driven by stress of weather into a British port."

We have delayed too long over a strange medley of experience, hearsay, truth, and error, thrown together by the friend of Sumner and of Caleb Cushing, the admirer of Franklin Pierce and of Boss Shepherd. To complain of the misuse of his opportunities would be to imply the possession of qualities which he certainly lacks. Personal and party attachments have always tinged his observation of men and events, and he has evidently never indulged in fixed and independent principles. We will only add that the illustrations are very numerous, some from rare prints, some good, some atrociously bad—especially the portraits. There is an index, but it is very inadequate.

BOOKS OF THE WEEK.

- Browne—Behnke, Voice, Song, and Speech: a Practical Guide for Singers and Speakers. 7th ed. G. P. Putnam's Sons. \$2.
- Browning, R. Christmas Eve and Easter Day; Men and Women; In a Balcony; Dramatis Personæ; Balaustion's Adventure; Prince Hohenstiel-Schwangau; Fine at the Fair. Boston: Houghton, Mifflin & Co. \$1.75.
- Browning, R. The Ring and the Book. Boston: Houghton, Mifflin & Co.
- Flaubert, Gustave. Correspondance. Ire série (1830-1850). Paris: Charpentier; Boston: Schoenhof.
- Fuller, A. S. The Propagation of Plants; their Development and Growth, their Botanical Affinities, &c. O. Judd Co.
- Ghinsty, Paul. L'année Littéraire. 2me année, 1886. Paris: Charpentier; Boston: Schoenhof.
- Green, A. W. The Detective. 7 to 13: A Detective Story. G. P. Putnam's Sons. 25 cents.
- Health in Our Homes. Boston: Cupples & Co. 75 cents.
- Johnston, Prof. A. Connecticut: a Study of a Commonwealth Democracy. Boston: Houghton, Mifflin & Co.
- Knox, T. W. How to Travel: Hints, Advice, and Suggestions. Revised ed. G. P. Putnam's Sons. \$1.
- Le Plongeon, Alice D. Here and There in Yucatan: Miscellaneous. J. W. Bouton. \$1.25.
- Longfellow, S. Final Memorials of H. W. Longfellow. Boston: Ticknor & Co.
- Loubat, J. F. A Yachtsman's Scrap-Book, or, the Ups and Downs of Yacht Racing. Brentano Brothers.
- Lowe, W. H. A Hebrew Grammar. Thomas Whittaker. 75 cents.
- Macgibbon—Ross. The Castellated and Domestic Architecture of Scotland, from the 12th to the 18th Century. Vol. II. Edinburgh: David Douglas.

Mahaffy, Prof. J. P. The Story of Alexander's Empire. G. P. Putnam's Sons. \$1.50.
 Miller, Rev. J. Commentary on Paul's Epistle to Romans. With an Excursus on the famous Passage in James (II. 14-26). Princeton: Evangelical Reform Publication Co. \$1.60.
 Miller, Rev. J. Theology. Princeton: Evangelical Reform Co. \$1.
 Minor, F. C. A thothis: A Satire on Modern Medicine. Cincinnati: Robert Clarke & Co.
 Miss Bayle's Romance: A Story of To-day. Henry Holt & Co. \$1.
 Munroe, K. The Flamingo Feather. Harper & Brothers.
 Patmore, C. The Angel in the House. Cassell & Co.
 Payn, J. Glow-Worm Tales. Harper's Franklin Square Library. 20 cents.
 Phillips, M. The Devil's Hat: A Sketch in Oil. Boston: Ticknor & Co. \$1.
 Pond, J. P. A Summer in England with Henry Ward Beecher. Fords, Howard & Hulbert.
 Pontmartin, A. de. Souvenirs d'un vieux critique. 8me série. Paris: Calmann Lévy; Boston: Schoenhof.
 Robertson, E. American Home Rule; A Sketch of the Political System in the United States. Edinburgh: Adam & Charles Black.
 Rorer, Mrs. S. T. Canning and Preserving. Philadelphia: Arnold & Co. 25 cents.
 Rossetti, D. G. Dante and his Circle: With the Italian poets preceding him. A Collection of Lyrics. Boston: Roberts Brothers. \$2.
 Roux, l'abbé Joseph. Nouvelles Pensées. Paris: Lemerre; Boston: Schoenhof.
 Simon, Jules. Nos Hommes d'Etat. Paris: Calmann Lévy; Boston: Schoenhof.
 Stansfield-Hicks, C. Yachts, Boats, and Canoes. Forest and Stream Publishing Co.
 Taylor, B. F. Theophilus Trent; Old Times in the Oak Openings. Chicago: S. C. Griggs & Co. \$1.
 The Century. Illustrated Monthly Magazine. November, 1886, to April, 1887. The Century Co. \$3.
 The Commemoration by King's Chapel. Boston, of the Completion of 200 Years since its Foundation, on Dec. 15, 1886. Also Three Historical Discourses. Illustrated. Boston: Little, Brown & Co.
 The People's Year Book and Traveller's Companion. 1887. Brentano Brothers.
 The Vacation Journal: A Diary of Outings from May until November. With Hints and Information for Tourists. A. D. F. Randolph. \$1.25.
 Unfair Distribution of Earnings. Santa Fé: W. V. Marshall. 75 cents.
 Vallée, L. Bibliographie des Bibliographies. In 2 Parts, with Supplement. Paris: Em. Terquem.
 Walworth, Mrs. J. H. Without Blemish. To-Day's Problem. Cassell & Co. 50 cents.
 Ward, May Alden. Dante: A Sketch of his Life and Works. Boston: Roberts Brothers. \$1.25.
 Wardlaw, Prof. B. B. An Introduction to the Textual Criticism of the New Testament. Thomas Whitaker. 75 cents.
 Washburn, C. A. From Poverty to Competence: Graduated Taxation. Philadelphia: J. B. Lippincott Co.
 Wiclif: An Historical Drama. Oxford: James Thornton.
 Wilde, Lady. Ancient Legends, Mystic Charms, and Superstitions of Ireland. 2 vols. Boston: Ticknor & Co. \$5.
 Wilson, H. E. The Russian Refugee: A Tale of the Blue Ridge. Thomas R. Knox & Co.
 Winchester, Prof. C. T. Selected Essays of Joseph Addison. Boston: Chautauqua Press.
 Woolf, P. Who is Guilty? Cassell & Co. 25 cents.
 Worthington, A. M. A First Course of Physical Laboratory Practice. Illustrated. Boston: John Allyn. \$1.20.
 Yachts and Yachting. Illustrated. Cassell & Co. \$1.50.
 Youngusband, F. The Story of Our Lord. Longmans, Green & Co.

land is shown in "Late Afternoon, Massachusetts Coast," No. 135, by R. W. Van Boskerck—a truthfully painted piece of nature, very effective in the simple lines of the composition and the complete way in which the subject is treated. The reality of the sunlight is remarkable. It is real sunlight, obtained without exaggeration. This picture is, moreover, strikingly pleasing in color.

A quieter effect of sunlight, in which the hazy atmosphere of autumn subdues and softens the hotter glow of midsummer days, is shown in "September Sunshine," No. 36, by Kenyon Cox. A flat meadow in the foreground, stretching away to rising ground in the middle distance, with a strip of sea and some white sails beyond, is the motive, and simplicity of method characterizes the painting of it. Like Mr. Carlsen's picture, it is a study of nature without any apparent attempt at composition other than that naturally existing. It is a good study, and so truthfully observed and so tenderly painted as to make a charming picture.

"The Harvest," No. 38, by Bruce Crane, is frank and vigorous, as Mr. Crane's best work generally is. In this scene in the grain field, with its long rows of shocks and freshly cut stubble, its clumps of green trees clustering about the white farm-house in the distance, and the flock of blackbirds rising from the ground, we have a familiar picture of country life. It is freshly painted withal, and full of light. "An Early Snow," No. 105, by Walter L. Palmer; "Nightfall," No. 126, by D. W. Tryon, and "Winter," No. 132, by J. H. Twachtman, are three snow scenes—Mr. Palmer's picture being an effect of sunshine, in which there is a delightful bit of painting in the pinkish light on the distant hillsides in the background; Mr. Tryon's, of twilight, remarkable for beauty of color and unity of effect; and Mr. Twachtman's, that of a cloudy winter's day, in which the heavy atmosphere seems full of snow, and the muffled look of nature in its heavy white mantle is admirably depicted. "First Snow," No. 41, by Charles H. Davis, a larger canvas than any of these, is a sunset effect and is agreeable in color, but somewhat conventional. It is seriously deficient in drawing and feeling for form. Much better is "A November Morning," No. 42, by the same artist, a small picture with a misty atmosphere, which is refined and truthful. "Afternoon—September," No. 99, and "Moonlight," No. 98, by R. C. Minor, both remarkable for fine qualities of color; "A Virginia Landscape," No. 76, by Arthur Hoerber, a quiet little picture of flat plain and sky, painted with a delicate appreciation of values; "The Vicinity of Stratford, Conn.," No. 148, by A. H. Wyant, a sober, gray-toned landscape with excellent quality of atmosphere; "Canal Boats on the Seine," No. 57, by C. H. Eaton, a pretty bit of French greens and grays; and "Cottage Garden," No. 65, by J. Evans, a study of fruit trees precisely and delicately drawn, are yet other notable landscapes. "The Seine near Paris," No. 14, by George H. Bogert, is a small picture of early moonrise over the river in the outskirts of Paris, which is a most truthful impression and possesses fine qualities of color. A picture of genuine poetic feeling is "Early Moonrise," No. 145, by Carleton Wiggins. Cattle are seen standing listlessly at evening, in a meadow, with a group of trees in the foreground, while the full moon appears in the sky, just above a distant line of purple-tinted hills. "Moonlight," No. 116, by Otto Stark, is a strikingly truthful effect of moonlight in a narrow street of some French village, through which a man leading a horse, and a boy with a lantern, are passing. The light falls directly from above the middle of the picture, as the moon is too high to be seen,

casting dark shadows towards the spectator. The impression of a bright moonlight night is rendered with admirable fidelity.

A picture which deservedly attracts much attention is "Five o'Clock," No. 2, by W. S. Allen. There is a sufficient resemblance in it to some of the work of the French impressionists for the basty critic, at first sight, to class it in that group of modern work, but it will be found on closer acquaintance to be quite different in intention from that of pure impressionism. Mr. Allen has chosen for his subject a spacious room, in which, at the hour of the afternoon tea, a small company of seven or eight people are enjoying a sort of improvised concert. A young man and a young lady, the former in morning attire, and the latter dressed in an evening costume, are seated in the immediate foreground at the left of the picture. Other little groups are placed on the same side further back, seated about a piano and a harp. At the extreme right, in the furthest corner of the room, a little girl in a white frock is standing playing the violin. A painter impelled only by impressionistic motives would have attempted to seize the scene comprehensively and represent it as concisely as possible on his canvas, giving prominence to the things of the greatest importance and eliminating any details which by being insisted on might injure the general effect. In Mr. Allen's picture nothing is omitted; even the bronze figure of Delaplanche's "Music," which stands on a pedestal at the back of the room beside the little girl, who, by a quaint conceit of the artist, is shown unconsciously imitating the movement of the statue, is carefully painted. There is an evident purpose in this picture to give an air of reality, and to obtain it simply by giving to everything in the room its proper importance and preserve harmony in the ensemble at the same time. This is no easy task of itself, and when combined with another consideration which has plainly been held by the painter as of primary importance, namely, fulness and beauty of color, success in it constitutes a real artistic achievement. This success belongs to Mr. Allen's "Five o'Clock," and, except for some eccentric drawing in the figure of the young man in the foreground, there is little to find fault with. The picture is rich and distinguished in color and original in style. Its individuality is noticeable even in this exhibition, in which there is such a large proportion of unconventional work.

"An Aztec Sculptor," No. 19, by George De F. Brush, a picture of an Indian seated on a rug beside a marble slab, which forms part of a wall, on which he is intently cutting with chisel and mallet, is well drawn and painted with much quiet beauty of tone. "In Holland," No. 93, by J. Gari Melchers, a small picture of a Dutch interior with a woman ironing clothes on a table, marked by exact drawing and truth of values; "The Little Cook," No. 88, by H. A. Levy, also a Dutch interior with a single figure, but a canvas of considerable size, simple and artistic in subject and treatment, good in effect and well executed, notably in the painting of the still life; and "A Ride through the Wood," No. 26, by Lyell Carr, a horseman riding along a road at the brink of a ravine, with the sunlight falling upon him through the bare branches of the trees, in which the landscape is typically American, and the effect of a sharp, dry day in early winter is excellently given; are some other works by figure painters whose good qualities commend them to favorable notice. Along with these, also, should be mentioned "A Pompeian Slave," No. 97, by F. D. Millet; "Alma Mater," No. 75, by G. W. Hitchcock; "Proteus," No. 137, by Henry Walker; "May Roses," No. 47, by Herbert F. Denman; "A Window Seat," No. 46, by Percival De Luce; "Tea Rose," No. 12, by E. H. Blashfield; and "A Song," No. 142, by J. Louis Webb.

Fine Arts.

SOCIETY OF AMERICAN ARTISTS.—II.

THERE is a fine collection of landscapes in the present exhibition of the Society. A flat meadow, a rivulet winding through it with rushes growing on its banks, a group of trees, and a broad expanse of sky, are the simple elements out of which Mr. J. Francis Murphy has made his excellent picture, "Brook and Fields," No. 101. The color scheme is as simple as the composition; the greens of the meadow and the trees are contrasted with the warm, grayish white of the great masses of noonday clouds which cover the sky. This picture is both truthful in effect and decoratively beautiful. The composition is agreeable, and it is freely and broadly painted.

"Cape Ann Sands," No. 24, by Emil Carlsen, is purely a study of nature. It evinces the most careful observation and a plain, straightforward way of painting, and, like most of Mr. Carlsen's work, it is especially strong in color. The painting of middle distance, where the high ground lies, with ledges of rock cropping out in the greensward, and of the foreground of sandy beach, is very commendable. The sky, though lacking somewhat in atmospheric quality, is good in tone and keeps its place well, its dull grayish blue playing an important part in the effective color scheme of the picture. Especially deserving of praise is the feeling for form which is shown throughout, for this important element in landscape painting is too often neglected nowadays.

An effect of warm sunlight on a strip of head-