

an every-day observation that any young man attending one of the rival colleges is held by those who perhaps were the friends and schoolmates of his youth, but who now live at the other institution, to be unworthy of respect and lacking in all manly qualities.

A chapter on "Paper Chasing and Cross-Country Running" finishes the book, which is well illustrated with instantaneous photographs and woodcuts. Exceptions may be taken to a few of Mr. Shearman's statements. For instance, page 73, he says, speaking of a "sprinter": "Whether his legs be short or long, he has large muscular thighs and a broad back." The best of the American college sprinters are notably of slender build, and Myers himself especially so. Mr. Shearman speaks of him as being "little more than a long pair of wiry legs, with a very small and light body on top of them." Again, his description of the "Tug of War" in this country is so far from true as to be ridiculous to any one familiar with it, the game here being quite as scientific and orderly as the English one.

A Girdle Round the Earth. By D. N. Richardson. Chicago: A. C. McClurg & Co.

IN its literary style and freshness of view, this volume is distinctively above the average of the annual crop of books published by tourists round the world. The "girdle," in its formidable length, does not suggest Puck's, which could be put round the planet in forty minutes. The author requires four hundred and forty-nine pages of long primer for the weaving of his story. In sprightliness and flippancy, however, and in general airiness in regard to facts possibly thought unimportant, he suggests the merry fairy whose words he uses for a title. He has arranged his letters and jottings in excellent form, with a good analytical table of contents, and dedicates them, as a book, to the wife and children to whom, presumably, they were first written, though some of them have seen print before. Four hundred days were spent on the route of forty thousand miles. The time occupied was from August, 1885, so that these lively epistles, dialogues, and note-book impressions seem as fresh, as damp, and as limp as the morning newspaper laid at one's breakfast plate. There is scarcely a dull page in the book, and the Western American's love of rapid transit in literature, as in all else, is here both illustrated in the author and furnished for the reader. The narrative moves forward in the briskest style imaginable. It reminds us of heat as a mode of motion. Everything is comprehensive, far-ranging, full of generalizing. Without room for dull accuracy in details, the mass vibrates in a whirl of sprightliness and vigor.

After two chapters on the start and the Pacific voyage, five others are given to Japan, four to China, five to the countries of Peninsular Asia, two to Bible lands, three to the countries of the Turkish Empire, three to Italy, five to other parts of Europe, and one to general reflections. The author would have done himself more justice, and spared annoyances to his readers, had he spent a few hours in a library on his return home, and corrected some of his inaccuracies and many of his curious and superficial but mistaken notions. On page 60, he would have us believe that "the nervy, rice-fed heathen" Japanese "coolies" at Yokohama (though, properly speaking, there being no caste in Japan, there are no coolies, but free laborers) beat an equal number of "vigorous Highland soldier athletes," because of their diet, instead of because of their life-long dexterity with the push cart, which is a specially balanced ma-

chine, requiring skill even more than strength, whether gained by meat or rice. The talk on page 83, that the Chinese "printed with type two thousand years ago," is rubbish, and the author's general ideas about Chinese chronology (p. 116, p. 122) are hazy and according to unrevised cyclopedias. Many of his statements of things in the Holy Land will not stand the test either of history or of the surveyors of the Palestine Exploration Fund. Many passages such as those relating to Jerusalem (p. 241-242), the Jordan (p. 257), are graphic and brilliant, but usually marred by some infelicitous remark which may please the zealots who idolize or ridicule the Bible, but will disgust those who do neither. Indeed, the chief fault of the author is his tendency to lofty and sweeping generalizations, which betray a lack of modesty such as culture alone can instil in a traveller. One is nauseated with the constant repetition in every chapter of the author's religious views, and his thrusting of theology into nearly every description given and opinion expressed. One might almost call his work 'The Sentimental Journey of a Theologian.' A little more reading and genuine culture must certainly improve an author who wields a trenchant pen with an ability not always well directed.

A History and Genealogy of the Conant Family in England and America, thirteen generations, 1520-1887. Containing also some genealogical notes on the Connet, Connett, and Conit families. By Frederick Odell Conant, M.A., of Portland, Maine. Privately printed. Portland. 1887. 8vo; pp. 641.

THIS genealogy is a welcome addition to the long list of family histories, since it recalls the work of one of the founders of Massachusetts, and informs us that his posterity is numerous and reputable. Roger Conant, the first Governor *in*, if not *of*, Massachusetts, was, as he stated in a document dated in 1671, born in Budleigh, a market town of Devonshire. The researches of our author show that Roger was baptized there 9 April, 1592, being the youngest of the eight children of Richard and Agnes (Clarke) Conant. The pedigree begins with John Conant of East Budleigh, born about 1520, probably at Gittisham, who was the father of Richard and grandfather of Roger. The third son of Richard was Rev. John Conant, a strong Puritan, who died in 1646, rector of St. Thomas à Becket, Salisbury. The fourth son, Christopher, was a grocer of London, came to Plymouth in 1623, and was at Salem in 1630, when he disappears.

In the next generation, Roger Conant had several nephews, all clergymen, viz.: Richard, vicar of East Budleigh; John, vice-chancellor of Oxford; Samuel, Malachi, and John. One branch, indeed, is traced herein to the present generation, and doubtless other branches in England could be found. In 1813 one of these descendants of Richard C. of Budleigh, viz., Sir Nathaniel Conant of London, applied for a confirmation of arms, alleging that his ancestors had used a shield of "Gules, ten billets *or*," and had granted a shield "per saltire gules and azure, billety, *or*," which variation may denote some doubts in the mind of Garter King of Arms.

Roger Conant, who was doubtless free of the Salters' Company of London, married at St. Ann's, Blackfriars, London, November 11, 1618, Sarah Horton. He came with his wife and child to Plymouth in 1623, there joined Lyford at Nantasket, and in 1625 was chosen by the Dorchester Company as Governor of their settlement at Cape Ann. In 1626 he re-

moved and planted Salem, and in 1629 his settlement was absorbed into the Massachusetts Colony. Here he lived until his death, November 19, 1679, always respected and useful, but without the prominence one would naturally expect to find accorded to him.

He had sons, Caleb, Lot, Roger, Joshua, and Exercise, and the name has been continued through Lot and Exercise. The record here given is very thorough and exact, and enrolls the names of many Conants who have been honored and valuable citizens. It is both a surprise and a satisfaction to find that such a sturdy Puritan family has continued to thrive and increase, preserving an historic name and doing credit to its ancestry.

Legends of the Shawangunk. By Philip H. Smith. Pawling, N. Y.: Smith & Co. 1887.

THIS is a medley of "historical sketches, biographical notices, and thrilling border incidents and adventures relating to those portions of the counties of Orange, Ulster, and Sullivan, lying in the Shawangunk region," put together almost without plan or relation of parts. The author says: "While there is much that is here found in print for the first time; all available published sources have been laid under contribution in its compilation." As he affords no marks by which his readers may distinguish between original and conveyed matter, it is impossible to say what proportion of the work is due to his "rigid search" of "ancient records"; much of the quoted matter, however, is from local publications now long out of print, and therefore is as good as new. But unfortunately the book contains little of value, either new or old. The beautiful Shawangunk (Shon-gum) region (curiously described as "a vast amphitheatre of rocks") deserves something better than this string of detached anecdotes, containing here and there interesting bits of history, but without reference to a single authority, so far as we have observed. We note the author's remark, that "it may interest the reader to trace the transition from primitive 'Duck Cedar' into classic 'Tuxedo,' but he does not endeavor to trace it.

Mr. Smith's volume is illustrated by woodcuts such as are familiar on railway time-tables and county maps, and others from "pen sketches by the author"—the latter being of such simplicity as are seldom seen in form more permanent than a child's drawing on his slate.

BOOKS OF THE WEEK.

- Ames, Julia A. Platform Voices: Temperance Recitations. Chicago: Woman's Temperance Publication Association. 25 cents.
 An Unlaid Ghost: A Novel. D. Appleton & Co. 50 cents.
 Barrows, Rev. W. The United States of Yesterday and of To-morrow. Boston: Roberts Bros. \$1.25.
 Beauty-Kingston, W. Monarchs I Have Met. Harper & Bros. 50 cents.
 Brydges, H. Uncle Sam at Home. Henry Holt & Co. \$1.25.
 Caine, H. The Deemster: A Novel. D. Appleton & Co. 50 cents.
 Cameron, G. F. Lyrics on Freedom, Love, and Death. Boston: Alexander Moore.
 Cusi, Lady. The Invalid's Own Book. W. S. Gottsberger.
 Dawson, Sir J. W. The Geological History of Plants. D. Appleton & Co. \$1.75.
 Denison, T. S. The Man Behind. Chicago. \$1.50.
 Gallaudet, E. M. Life of Thomas Hopkins Gallaudet. Henry Holt & Co. \$1.75.
 Green, S. Home Fishing and Home Waters. O. Judd Co.
 Gunter, A. C. Mr. Potter of Texas: A Novel. New York: Home Publishing Co.
 Hand Book of Rio de Janeiro. Rio de Janeiro: A. J. Lamoureux & Co.
 Harris, Prof. J. R. The Teaching of the Apostles. Baltimore: Publication Agency Johns Hopkins University.
 Helwald, F. von. Die menschliche Familie. Part I. Leipzig: E. Günther.
 Hopkins, Mark, jr. The World's Verdict: A Novel. Boston: Ticknor & Co. \$1.50.
 Kinglake, A. W. The Invasion of the Crimea. Vol. V. Harper & Bros.
 Long, J. H. Slips of Tongue and Pen. D. Appleton & Co. 60 cents.
 Marshall, Emma. On the Banks of the Ouse. E. P. Dutton & Co. \$1.25.

Newman, Prof. F. W. Kabal Vocabulary. London: Tribner & Co.
 Peabody, Rev. A. P. Harvard Reminiscences. Boston: Ticknor & Co. \$1.25.
 Remmer, H. Russland und die Europäische Lage. Leipzig: W. Friedrich.
 Sanders, D. Das hohe Lied Salomonis. Hamburg: J. F. Richter.
 Starrett, L. F. Poems and Translations. Boston.
 Sterne, S. Beyond the Shadow, and Other Poems. Boston: Houghton, Mifflin & Co. \$1.
 The Art of Investing. D. Appleton & Co. 75 cents.
 The Original Mr. Jacobs. The Minerva Publishing Co.
 The Story of Jewad. W. S. Gottsberger.
 Tolstoi, Count L. N. Napoleon and the Russian Campaign. Thomas Y. Crowell & Co. \$1.
 Tolstoi, Count L. N. The Long Exile, and Other Stories for Children. The Y. Crowell & Co. \$1.25.
 Young, G. A. Whatever Is, Was. Leggat Brothers.
 Weld, M. C. A B C of Agriculture. O. Judd Co.
 What Shall We Do with It [The Surplus]? By President Cleveland, J. G. Blaine, H. Watterson, G. F. Edmunds. Harper & Bros. 25 cents.
 Whipple, E. P. Outlooks on Society, Literature, and Politics. Boston: Ticknor & Co. \$1.50.
 Willson, T. E. It is the Law: a Story of Marriage and Divorce. Belford, Clarke & Co. \$1.
 Willson, R. B. Life and Love: Poems. Cassell & Co. \$1.50.
 Wood, Rev. J. G. Fourth Natural History Reader. Boston School Supply Co.
 Woodward, P. C. English in the Schools. Boston: D. C. Heath & Co.
 Works of William Shakspeare. Reduced Facsimile from the First Folio Edition of 1623. Funk & Wagnalls. \$2.
 Yale, Catherine B. Story of the Old Willard House of Deerfield, Mass. Boston: Houghton, Mifflin & Co. \$2.00.
 Yonge, Rev. J. E. An Exposition of the Apostles' Creed. Thomas Whittaker. 75 cents.

Fine Arts.

PICTURES AT THE WATER-COLOR EXHIBITION.

If we consider light and air to be the principal qualities which a landscape should possess to be good, we shall not find any better at the Water-Color Exhibition than those painted by Mr. Charles A. Platt. "Lifting Fog—Dordrecht," No. 213, while it is a scene in Holland, is by no means painted with an eye to the sort of effect we find in many contemporary water-colors which have Dutch motives for their subjects. While these are toned down to blackish gray, and houses and boats, trees and figures, are half lost in a woolly sort of blur, Mr. Platt's picture is frankly laid in with clean, crisp washes, and is fresh and transparent in color. There is a strange idea which has always existed among writers on Dutch art, that the climate of Holland must be dark, misty, and gloomy. Taine speaks of the "coaly sky" of Amsterdam, and Charles Blanc of the "veiled sky of the Netherlands." Many painters have imbibed this prejudice and have painted pictures of Dutch subjects accordingly. M. Henry Havard, in a recently published volume, has devoted considerable space to this matter, and says rightly that Holland is one of the most luminous countries in the world. He shows that its sky, charged with vapors, reflects light with surprising intensity, and colors in themselves having no value have effect and brilliancy given them by the contrast which they form with their immediate neighbors, as well as the proportion of light and shade which enter into their composition. That Mr. Platt has seen Holland with unprejudiced eyes, and has painted his pictures as he saw the country—light and enveloped in a luminous atmosphere—is to his credit as an artist, for there is no lack of precedent for painting the blackish fog in everything in any way connected with Holland. In another picture, "Return of Sardine Boats from a Morning's Catch," No. 307, we find the

same direct manner of painting and the same charm of luminous atmosphere.

A painter whose methods in treating figure subjects resemble those employed by Mr. Platt in landscape is Mr. Irving R. Wiles. There is no work in the exhibition that shows a more complete mastery of the medium than is evinced in the half-dozen pictures by which Mr. Wiles is represented. They are marked by simplicity and directness in obtaining effects, and these qualities are shown notably in a small picture of a young woman in modern dress seated on a park bench, "In the Park," No. 405, and in "Alone," No. 344, a much larger work, in which the black and gray tones of the dress are cleverly managed. In other works—"Waiting," No. 339, "A Study in Tints," No. 232, and "The Coquette," No. 150—there is freshness of color and sound painting.

Most original of all the painters represented in the Water-Color Exhibition, not so much in mere choice of subject as in his manner of presenting it artistically, is Mr. Winslow Homer. There is nothing particularly novel about a pumpkin patch, nor anything out of the common in a man's gathering the ripe pumpkins, yet Mr. Homer, in his "For to be a Farmer's Boy," No. 360, has made of these elements a picture which is intensely individual. The figure of the young man with the pumpkin, and the long green vine still hanging to it in his arms, is relieved against the autumn sky, and there is a stretch of country and a low horizon dimly indicated in the distance. The color is strong and the drawing robust and spirited, but it is the feeling of the country, of the breezy outdoor life of the farmer, of "the smell of the earth and the song of the birds," with which the artist has invested his subject, that forms its charm. There are several other pictures by Mr. Homer in the exhibition, but none of them equals this, and there is but one to be compared with it. "Sand and Sky," No. 500, however, is a picture which does not possess the poetry of the other, but is simply an effective study of a white, sandy beach, with two figures of fisher girls and a black, stormy sky. It is remarkable for its virility of style.

It is always cause for satisfaction, if prizes are to be given in an exhibition, to find such prizes awarded to pictures which are entirely worthy. The Water-Color Society has been endowed this year with two valuable prizes, one for a figure work, the other for a landscape or marine picture, and they have been given to Mr. Alden Weir and Mr. Horatio Walker. Mr. Weir's "Preparing for Christmas," No. 273, a picture of a lady in black and a child in white at her side arranging Christmas greens, has excellent technical qualities and is a serious and dignified work. The successor of other pictures similar in subject and in treatment which have been shown at previous exhibitions, it is better than any of them, and conclusively proves Mr. Weir's right to be ranked among the best water-color painters we have. Mr. Walker's picture, "Evening," No. 331, a quiet landscape of flat meadows and some thinly foliaged trees with a herd of swine moving slowly across the field in the foreground, recalls the modern Dutch school in the

way the landscape is treated, and in the drove of pigs there is a suggestion of the homely picturesqueness of Millet's work. This picture is noticeable for its excellence as a piece of color and for its completeness and harmony of composition. If we could find faults in it, they would be comparatively unimportant faults of detail, such as the unnatural shape of some of the saplings whose thin trunks are seen against the sky in the middle distance; but the great excellence of the picture as a whole make such small matters of little moment. It is singularly free from technical faults, and devoid of any semblance of trickiness in painting, and to say this of a contemporary water-color painting is to say a great deal. We shall not find many more in the exhibition of which this can be truthfully asserted.

Mr. Robert Blum, one of our best-known and most talented painters in water-colors, is represented here by an excellent picture, "A Venetian Pumpkin Vendor," No. 120; Mr. Lippincott by four works, of which the best are "Sylvie," No. 49, a nearly half life-size figure of a young woman, which is painted in a light color scheme of whites and blues, and "Stolen Moments," No. 61, another young woman seated in a chair with her back to the window, reading a book—a picture painted in the highest of high keys and of an extreme lightness of general tone; Mr. Dielman by a dignified study of a lady in black with some white chrysanthemums in her lap—"In October," No. 5; and Mr. Tiffany by a number of works of various subjects, quite the most remarkable being a decorative figure composition of much brilliancy of color, "Feeding the Flamingoes," No. 439. Mr. Ranger's mature talent is well exemplified by various works. In "The Village of Pont St. Maxence," No. 7, "A Wet Day in Amsterdam," No. 167, and "Sunset and Snow, Madison Square, N. Y.," No. 325, we find his usual excellent qualities of color and justness of observation in painting street scenes, and in "Clouds," No. 310, and "Morning on the River Oise," No. 388, effective painting of pure landscape. Two charming bits of sky and water, most artistic in treatment, are Mr. Twachtman's "Boats on the Maas," No. 545, and "Landscape," No. 555, and an agreeably colored and neatly painted picture of a marine subject is Mr. Carlton T. Chapman's "The Lighthouse," No. 90. Mr. Percy Moran is seen at his best in a delightful little picture of a young lady of colonial times, dressed in blue, lighting the candles on a table—"Tea Time," No. 37; and "Autumn," No. 31, is the title of another charming trifle by the same painter, in which the subject is a simple figure of a pretty girl standing in a doorway. "The Washing Ground of Madrid," No. 199, by Harry Fenn, is one of the cleverest of sketches, a small bit of paper with innumerable figures of washerwomen at a river's side and lines of white linen blown by the wind, the whole deftly indicated and sparkling with little spots of gay color. In contrast to it is "Primavera," No. 244, by Theodore Robinson, a quietly painted head of a peasant girl, in which the charm lies in subtle drawing, in delicate, almost faded, tints, and in the tenderest painting.

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