

have discovered that pulmonary diseases and intestinal diseases carried off, each, five times as many victims as typhoid. In fact, if Vera Cruz deserves to be classed, as it is by Mr. Janvier, among "the most unhealthy cities of the world" (p. 70), Mexico belongs there, too, as its death-rate for 1885 exceeded, if anything, that of Vera Cruz. The frightful mortality in the capital appears to be due to overcrowding, lack of efficient hygienic supervision, a system of drainage which would be a farce if it were not a tragedy, the wretched homes of the poor, and, finally, the diminishing area of the neighboring lakes, according to the principle noted by Darwin, as long ago as his *Beagle* days, that a small swamp seems to be more fatally miasmatic than a large one.

Bird-Ways. By Olive Thorne Miller. Boston: Houghton, Mifflin & Co. 1885. 16mo, pp. 227.

It is evident that the author of this book is an ardent admirer of Michelet, but this in no way detracts from the merit of her work. In part, her studies were made from birds that were guests rather than captives: they were allowed in common the freedom of the large room in which they were kept (the study and bedroom of the author), and at the same time were provided with separate private apartments, their cages. Other birds were made to tell their stories from the trees and boxes. There is a great deal about the ways of birds in this little book. It does not pretend to be scientific, yet all who read its delightful pages will be impressed with its truthfulness—the best of science. The limited number of observations, and the abnormal conditions under which many of them were made, naturally provoke a critical examination of the conclusions reached. Among them, however, the number one would mark as in much need of confirmation is comparatively small. Woven into the text are notes on the various characters, traits, and habits—the joking, mischief, insolence, timidity, curiosity, obstinacy, selfishness, anger, quarrelling, talking, scolding, singing, sneezing, coughing, snoring, fainting, wooing, building, training, marriages, divorces, marriages of convenience, murders, etc.; and they are aptly followed by the chapter, "These Are Your Brothers." For those who interest themselves in Nature and her children the book is filled with entertainment and profit. All who love birds will heartily enjoy it.

BOOKS OF THE WEEK.

Armitt, Annie. In Shallow Waters: A Novel. Harper & Bros. 25 cents.
A. Stroll with Keats. Illustrated by Frances Clifford Brown. Boston: Ticknor & Co.
Ayres, A. The Essentials of Elocution. Funk & Wagnalls.
Baynes, Rev. R. Easter Song: A Poem. Illustrated. A. D. F. Randolph & Co. 25 cents.
Blow, Susan E. A Study of Dante. G. P. Putnam's Sons. \$1.25.
Boisgobey, F. du. The Matapan Affair. Rand, McNally & Co. 35 cents.
Boyd, Rev. A. K. H. A Characteristic of Modern Life. Five Essays by the Author of "The Recreations of a Country Parson." A. D. F. Randolph & Co. 40 cents.
Burnham, B. F., and Celeste, S. The Life of Lives: Being Records of Jesus. 2d ed. Boston: Cleaves, Macdonald & Co.
Code of Nomenclature and Check-List of North American Birds. American Ornithologists' Union. 33.
Collins, Mabel. Lord Vandecourt's Daughter: A Novel. Harper's Franklin Square Library. 20 cents.
Conn, Dr. H. W. Evolution of To-Day: The Progress of a Quarter of a Century. G. P. Putnam's Sons. \$1.75.
Cooke, Rose Terry. The Sphinx's Children, and Other People's. Boston: Ticknor & Co. \$1.50.
Crawford, E. M. A Tale of a Lonely Parish. Macmillan & Co. \$1.50.
Davidson, J. T. Forewarned—Forearmed. A. C. Armstrong & Son. \$1.50.
Delaborde, H. Gérard Edelinck. Paris: J. Rouam.
Delpit, A. Mademoiselle de Bressier. F. W. Christern.
Downing, G. T. The Wreckers: A Social Study. Philadelphia: J. E. Lippincott & Co.
Faber, W. F. Thoughts for Thought. Westfield, N. Y.: A. E. Rose.
Flesch, Julia A. Ashes of Hopes: A Novel. Funk & Wagnalls. \$1.50.
Frey, A. R. William Shakespeare and Alleged Spanish Prototypes. N. Y. Shakespeare Society.
Goulbourn, Rev. E. M. Holy Week in Norwich Cathedral: Seven Lectures. E. & J. B. Young.
Gray, Prof. J. C. The Rule Against Perpetuities. Boston: Little, Brown & Co.
Grinnell, C. E. The Law of Deceit. Boston: Little, Brown & Co.

Hall, A. D. Anselma: or, In Spite of All. Rand, McNally & Co. 35 cents.
Henderson, I. The Prelate: A Novel. Boston: Ticknor & Co.
High, J. L. Treatise on the Law of Receivers. 2d ed. Chicago: Callaghan & Co.
James, H. The Bostonians: A Novel. Macmillan & Co. \$2.
Jones, E. R. The Life and Speeches of Joseph Cowen. M. P. London: Sampson Low & Co.
Keltie, J. S. The Statesman's Year-Book. 1886. Macmillan & Co. \$3.
Lang, A. Books and Bookmen. George J. Coombes. \$2.
Legouvé, E. Soixante ans de Souvenirs. Boston: Schoenhof.
Little, Rev. C. E. Historical Lights: Six Thousand Quotations from Standard Histories and Biographies. Funk & Wagnalls. \$5.
Lyte, Prof. E. O. Grammar and Composition for Common Schools. D. Appleton & Co. 75 cents.
Lusk, Sidney. Mrs. Peixada. Cassell & Co.
Marshall, Emma. No. XIII; or the Story of the Lost Vestal. Cassell & Co. \$1.
Merrill, G. Studies in Comparative Jurisprudence and the Conflict of Laws. Boston: Little, Brown & Co.
McCarthy, J. H. Our Sensation Novel. Cassell & Co.; also, Harper's Handy Series. 25 cents.
McWhinney, T. M. Reason and Revelation Hand in Hand. Fords, Howard & Hulbert. \$1.50.
Michel, A. François Boucher. Paris: J. Rouam.
Morley, J. Diderot and the Encyclopædists. Macmillan & Co. 2 vols. \$3.
Packard, Prof. L. R. Studies in Greek Thought. Boston: Glun & Co.
Parker, J. The People's Bible: Discourses upon Holy Scripture. Vol. III. Funk & Wagnalls. \$1.50.
Perkins, Mrs. Sarah M. Helen: or, Will She Save Him? Funk & Wagnalls. 75 cents.
Poems of Goethe. Consisting of His Ballads, and Songs, and Miscellaneous Selections. Done into English Verse by William Gibson. Henry Holt & Co. \$1.50.
Preston, Rev. T. S. The Watch on Calvary: Meditations on the Seven Last Words of Our Dying Redeemer. Robert Coddington.
Robinson, Edward. Harmony of the Four Gospels in English. Revised ed. M. B. Kiddle, D.D. Houghton, Mifflin & Co. \$1.50.
Rohlf, Prof. G. H. Eczema. Baltimore: Thomas & Evans.

Fine Arts.

THE NATIONAL ACADEMY EXHIBITION.

THE sixty-first annual exhibition, now open to the public, is one of the least interesting we have ever seen within the walls, being poorly furnished with works of any sort of sustained effort, and about equally indigent in happy impromptu or lucky sketches. The latter, the efforts of the men who make a short leap at a subject and leave it, are the most workmanlike and satisfactory, and, in a discordant show, form exceptional resting-places, where one can at least repose on something definite.

Thus, Walter Shirlaw's "Jealousy," which is simply a dash at the gates of a certain school, and for which Makart worked while Shirlaw was sleeping, has at least the energy of proved effort and recognizable rhetoric. The moody woman biting her fingers is thrown upon the canvas all of a piece, her clothes and crockery are painted by well-trying recipes in broadest touches, and she hits the accent with acceptance for all to whom the accent is not jarring. There is not much truth to nature in Mr. Shirlaw's studio method; a faithful idolater in exile, he carries out his worship of Runic gods most piously the furthest he gets from the seat of his *cultus*. That he can paint a real Munich picture at this distance of time and of geography is a touching and almost a creditable fact; he at least works like a workman among a crowd of painters who work like old maids. David Neal, in a style of painting not absolutely dissimilar, shows a lady between two ages, whose sharp face supports with much courage an undertaker's tray of heavy black feathers, and who stands against a damask curtain. The face is modelled with thoughtful knowledge of forms and a sly feeling for character, while the technic reveals that success in striking a note which seems almost too easy, and looks like some inevitable formula of a cook-book. Near this last picture, Stephen Hills Parker sends from Paris a portrait of not dissimilar technic; a spirited Jewish-looking dowager who runs to black in hair and costume, and whose effigy shows that assured delivery of paint for paint's sake which seems to smack again of Munich, and to show that rule-and-line technic is not for a single school, but for all lands. Pro-

fessor John Weir has a girl's head, almost in profile, with a captivating, Bernhardt-like versatility of expression; its moods seem to change as you look, and all is well but the harsh, inflexible hair. The cadet brother, Alden Weir, contributes a difficult study of a young woman in shadow, showing that flesh so shaded is not opaque, but dimly luminous; her environment of twilight is sombre and vibrating, and she only needs the gods' best gift of beauty to be impressive and fascinating.

The genre pictures and illustrations are in oppressive abundance, and in many cases show a sad medley of ignorant intentions. One of the more positive and clear-motived is C. Y. Turner's "Queen of Montauk," a desolate, trudging Indian woman in a lonely landscape; the style of modelling is sculptural, harsh, and appropriate, and the picture does not lack force. The same artist's wedding procession from "Miles Standish" is far more tame, the bride and the bull she rides having a perfect fraternity of expression, and the bridegroom being supremely fatuous, while the remote figures are on exactly the same plane of distance as those in the foreground. Robert Koehler's socialistic painting, "The Strike," some twelve feet across, is simply a newspaper illustration, without knowledge of the figure, knowledge of landscape, or other equipment for so ponderous an undertaking. Gilbert Gaul's military picture is no doubt a boon to military men; but subjects of this sort are treated with such incomparable superiority in other lands that we are constrained to refuse admitting this among works of art at all, and to relegate it also to the ranks of pictorial journalism.

One of the best genre pictures is "In the Plaster Shop," by G. R. Barse, jr. The contrast between the chalky populace of the room and the solitary flesh-and-blood spectator is piquant and well defined. This subject is not a novelty, the motive having been well wrought out in a successful Luxembourg canvas and in others, but Mr. Barse has added a live member to the group. Mr. Fitz's "A Moment's Respite," showing an old woman about to peel a dish of apples, is an intelligent and skilful piece of naturalism, a blood-relation of the fine school of Dutch art with similar domestic topic. Hovenden's negro boy, shooting out his tongue in a desperate challenge to his copy-book, is a workmanlike and graphic study. When the same artist elects to illustrate Kingsley's "Harbor Bar," he sadly proves that knowledge of drawing and form does not help one to dignity of sentiment, and that Bastien-Lepage's Joan of Arc does not willingly give away her grace and beauty even to the flattery of imitation.

Beckwith's country nurse with a babe in her arms is one of his least successful works. His bright decision of modelling here giving place to woodenness and indefiniteness; only one hand is fairly shown, which is a heresy in pictures with a single principal figure, and that hand is an infant's, quite a masterpiece of slurred and contemptuous design. Maynard's infant picture, of a resolute and determined little maid in a beehive hat, with tumbling blonde hair and light complexion, is a success in fair flesh and positive character, both so hard to get in the soft clay of child portraiture. Dielman's refined head of a young lady in broad black hat and well-sketches black costume we were tempted to mention along with the Munich plaster sketches of Neal and Shirlaw, but reflected that this would do injustice to its elegance and cosmopolitanism; it is of a delicacy that effaces the barriers of the schools, and makes a standard of its own.

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