

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, P. C. 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.
 Stansfeld-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.
 Warfield, 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. R. 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.

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-

land is shown in "Late Afternoon, Massachusetts Coast," No. 185, 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 hasty 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.

"The 'Young Folks' Cyclopædia' should be in every juvenile library."—*From a Report of the Connecticut Board of Education.*

YOUNG FOLKS' CYCLOPÆDIA of *Common Things*....\$2.50
Persons and Places... 2.50

* Sent, postpaid, on receipt of price.

HENRY HOLT & CO., Publishers, New York.

Houghton, Mifflin & Co.'s
SATURDAY BOOKS.

Henry Clay.

Vols. XV. and XVI. in Series of American Statesmen. By Carl Schurz. 2 vols. 16mo, \$2.50.

Henry Clay was so conspicuous and fascinating a figure in American politics, and took a leading part in discussing so many important questions, that the story of his life cannot fail to be equally instructive and interesting. The signal ability of Mr. Schurz, his profound understanding of the principles, history, and public men of the United States, and his remarkable candor assure a work of unusual value.

Colonial Ballads, Sonnets, and Other Verse.

By Margaret J. Preston, author of 'Cartoons,' etc. 1 vol. 16mo, gilt top, \$1.25.

Mrs. Preston holds an enviable place in the regard of thoughtful readers. Her elevation of purpose, her dignity and repose give to her verse a character which commands respect, while her lyrical skill lends to it an attraction that wins admiration. This new volume will find favor with all to whom poetry is a stimulus and a delight.

The Personal Memoirs, and Military History of U. S. Grant vs. the Record of the Army of the Potomac.

By Carswell McClellan, Brevet Lieutenant-Colonel U. S. Volunteers, Assistant Adjutant-General, and Special Aide, on Staff of Gen. Andrew A. Humphreys, June, 1862, to April, 1864. With five maps. 1 vol., crown 8vo, \$1.75.

Colonel McClellan, who served on the staffs of both Generals Meade and Humphreys, in this volume aims to correct certain errors in General Grant's Memoirs, which, he thinks, do grave injustice to those admirable officers. The work is not controversial, or an attack on General Grant, but points out his mistakes and offers ample documentary proofs for their correction.

Was Shakespeare Shapleigh?

A Correspondence in Two Entanglements. Edited by Justin Winsor, Librarian of Harvard University. 1 vol., 16mo, 75 cents.

This is a curious addition to Shakespeare literature. It is a careful and ingenious discussion of certain coincidences, which indicate that possibly Shakespeare was confounded with a Mr. Shapleigh, and will interest Shakespeare students.

The English Dramatists.

THE WORKS OF JOHN MARSTON. Edited by A. H. Bullen, B.A., of the British Museum. In three volumes, octavo. Cloth, \$9. for the set; large-paper edition, \$12.

Under Mr. Bullen's very competent editorial care this edition of Marston is worthy to be added to the volumes of English Dramatists previously issued in this form—Marlowe in three volumes, and Middleton in eight.

** For sale by all booksellers. Sent, by mail, postpaid, on receipt of price by the publishers.

HOUGHTON, MIFFLIN & CO.,

BOSTON.

11 East Seventeenth St., New York.

A Superb Book of Travel.

NOW READY.

THE WORLD AS WE SAW IT. By Mrs.

Amos R. Little. Profusely illustrated with full-page phototypes and numerous cuts, head and tail-pieces, etc. Quarto, gilt top, \$7.50.

"One of the finest books of travel ever issued by an American woman. It is magnificently illustrated."—*Boston Gazette.*

For sale by all booksellers. Sent postpaid on receipt of price.

CUPPLES & HURD, Publishers,
BOSTON.

NEW AND IMPORTANT BOOKS.

Guide to Elementary Chemistry for Beginners.

By LeRoy C. Cooley, Ph.D., of Vassar College. Emphatically a Book of experimental chemistry. Facts and principles are derived from experiments, and are stated clearly and in logical order. The apparatus called for in the course is of the simplest and least expensive kind attainable for scientific work. The illustrations are from photographs of apparatus in actual use. 12mo, cloth; 300 pages, illustrated.

"Am exceedingly pleased with it. It is more like the ideal chemistry for beginners than anything I have yet seen."—*John P. Stoddart, Professor of Chemistry, Smith College.*

For Examination or Introduction, 72 cents.

Principles of Hygiene.

With the Essentials of Anatomy and Physiology. By Ezra M. Hunt, A.M., M.D., Sc.D.; tenth President of American Public Health Association; Secretary State Board of Health of N. J.; Instructor in Hygiene in State Normal School, N. J.

A book without a competitor. An authoritative work on an original plan, which makes the knowledge of Hygiene and the practice of its principles the first aim, using the study of Anatomy and Physiology as a means to this end, and not the end itself. 12mo, cloth; 400 pages, illustrated

For Examination or Introduction, 90 cents.

Our Brief Descriptive List sent on request.

IVISON, BLAKEMAN & CO.,

149 Wabash Avenue, Chicago.

753 and 755 Broadway, New York.

Dodd, Mead & Company

HAVE JUST PUBLISHED:

FAMILIAR STUDIES OF MEN

AND BOOKS. By Robert Louis Stevenson, author of 'An Inland Voyage,' 'Treasure Island,' 'Strange Case of Dr. Jekyll and Mr. Hyde,' 'Kidnapped,' 'The Merry Men,' etc., etc. 12mo, cloth, \$1.25.

CONTENTS:—Victor Hugo's Romances; Some Aspects of Robert Burns; Walt Whitman; Henry David Thoreau, His Character and Opinions; Yoshida-Torajiro; François Villon, Student, Poet, and House-Breaker; Charles of Orleans; Samuel Pepys; John Knox and Women.

PEPYS'S DIARY. Translated by

Mynors Bright. With notes, maps, index, etc. A new, cheaper students' edition, complete in 5 volumes. 12mo, \$5 00.

DODD, MEAD & COMPANY,

753 and 755 Broadway, New York.

G. P. Putnam's Sons,

27 and 29 W. 23d St., New York,

HAVE NOW READY:

MECHANICS AND FAITH. A

Study of Spiritual Truth in Nature. By Charles Talbot Porter. Octavo. 2d Edition. \$1.50.

"Written in the interest of a high Christian faith and a pure theistic philosophy. One of the very best of recent works vindicating the fundamental truths of Christianity."—*Buffalo Express.*

"Written in a lucid style, and with a devout and reverent spirit. The argument is ingenious and the conclusion most important."—*The Occident.*

"It is remarkable for the clearness of the statements and illustrations. It is no less remarkable for its very lofty Christian tone. It is a volume to be in every clergyman's library and one for every intelligent layman to read and study."—*The Churchman.*

NOTABLE NOVELS.

I.

The Yoke of the Thorah.

By Sidney Lusk, author of 'As it was Written,' 'Mrs. Peixada,' etc. 1 vol., 16mo, cloth, \$1; paper, 50 cents.

"The story of a young Hebrew painter's love for a Christian maiden. The scene is laid in New York, and the atmosphere is thoroughly local. It is Mr. Lusk's best and strongest work."

II.

Who is John Noman?

By Charles Henry Beckett. 1 vol., 16mo, extra cloth, price, \$1.00.

"Head and shoulders above many American novels which we are constantly bidden to love and to praise."—*N. Y. Herald.*

"We advise those who want to have a literary palate plucked and refreshed, to read 'Who is John Noman?'"—*Phila. Evening Bulletin.*

III.

"A Powerful Novel of New York Life."

Two Gentlemen of Gotham.

1 vol., 16mo, extra cloth. Price, \$1.

"The most remarkable romance of the season."—*Boston Traveller.*

"A wonderfully bright and entertaining book, and flashes with wit on every page."—*Albany Argus.*

Complete catalogue sent free to any address.

CASELL & COMPANY,
LIMITED,

739 AND 741 BROADWAY, NEW YORK.

BRENTANO BROTHERS,

5 Union Square, New York.

PUBLISHERS, BOOKSELLERS, STATIONERS, NEWS-DEALERS, MUSIC DEALERS AND IMPORTERS.

English, French, German, Spanish, and Italian Books, including not only the latest novelties, but a complete stock of Classics always on hand. Send for catalogues. Full line of foreign magazines and papers. Any book furnished, no matter where published.

F. W. CHRISTERN,

254 Fifth Avenue, between 28th and 29th Sts., New York. Importer of Foreign Books, Agent for the leading Paris Publishers, Tauchnitz's British Authors, Teubner's Greek and Latin Classics. Catalogue of stock mailed on demand. A large assortment always on hand, and new books received from Paris and Leipzig as soon as issued.