

When we read that Charles Wesley wrote more than 6,000 hymns, we wonder that more of them were not good by merest chance among so many. In the account of Fletcher of Madeley there is no mention of his controversial work, the most important on the Arminian side the time produced. A chapter on "Methodism and Evangelicalism" distinguishes the Revival in the Church as opposed to Methodist forms of activity, from the Revival freely using novel means of propagation; and Canon Overton's inclination is evidently to include as much as possible under the head of "Evangelicalism." Loyalty to the Church is his cardinal virtue. Wesley's appointment of Coke and Asbury as bishops for America is his single heinous fault. Newton's slave-trading is reserved for the climax of his unconverted wickedness; but of the relation of Whitefield's predilection for "a plantation of fat niggers" to his converted sanctity nothing is said. The literature of the Revival has a chapter to itself, the longest in the book. It was decidedly inferior to the religious literature immediately beyond its scope—Butler's, Berkeley's, and Law's. It is to be hoped that the chapter on the results of the Revival is imperfect—that there were other results of the Revival more important than any named, except the abolition of slavery in the West Indies. Wesley's opinion of slavery, and not Whitefield's, was generally held by the reformers. Thomas Clarkson's part is needlessly depreciated to enhance the value of Wilberforce's, the credit of which is claimed for the Evangelicals. The nature of the opposition to the Revival, its doctrines, and its relation to other religious movement are treated briefly in the closing chapters.

Some Chinese Ghosts. By Lafcadio Hearn. Boston: Roberts Brothers.

WHILE the ghosts of Japan and Corea seem to be wet and bedraggled creatures, born of wells and water and swamp, the Chinese ghosts manufactured by Mr. Hearn are wrought out of fire. The author, possibly, has been in the Middle Kingdom and made himself familiar with the proper environment of the spirits that dwell in bronze and pottery. He has read well the writings of Sinologists, and saturated his mind with images delightful to the fancy of the sons of Han. His style is exquisitely polished, his vocabulary is the cream of language, and his six stories are told with literary art. "The Soul of the Great Bell," "The Story of Ming-Y," "The Legend of Tchi-niu," "The Return of Yen-Tchin, King," "The Tradition of the Tea-Plant," "The Tale of the Porcelain God," with appendices in the form of notes and glossary, complete his modest table of contents. The booklet has less than 200 pages, and to each chapter, besides the title-page, is appended a line of Chinese characters. At least the mystic marks are intended to stand for Chinese mottoes, Buddhist banner legends, sentences from the classics, the name of China, etc. They show, in their tell-tale craziness of copying, crookedness of writing, and roughness of engraving, their Occidental manufacture. This, when laundries are numerous in every American city, is unfair to the shades of Confucius as well as to the ghosts. If it be little glory in the West to be killed in battle and have your name misspelled in the despatches, surely the spirits evoked by the literary resurrectionist should be rightly written. Not only does Mr. Hearn mix his proper names as given in German and French spellings, but he even calls up a ghost known only in Japan to frolic and masquerade in China. Nor should even the Chinese be held to account, in addition to all their other sins, for the lascivious coloring given to a very simple legend. "The Tradition of the Tea-Plant" seems to be

the most artificially and clumsily constructed of the six stories. "The Soul of the Great Bell" is that of the virgin daughter of a bronze caster who could not win success in his mould except by the cremation in the crucible of a beautiful maiden. Ming-Y is a lad who holds wassail and gains priceless literary relics from a famous courtesan whose spirit hovers over the ruins of a palace razed centuries ago. Tchi-niu is a paragon of filial reverence; and the Porcelain God is the deified man who baked himself into his own clay biscuit, and is now worshipped by potters and furnace-tenders in China.

Altogether, the impression made upon a Western reader of Mr. Hearn's semi-Chinese productions is not pleasant, though it might have been made so. Still, those who keep and enjoy the art products of Cathay welcome whatever legends will unlock the mysteries of the Chinese wonder world. Just as with the fairy and mystic lore of Japan, after the bloody, revengeful, and licentious elements are eliminated, there remain enchanting meadows of perfume and fragrance, so in Chinese literature and folk-lore there are yet untrodden gardens of sweet fancies. So long as the art of Asia is studied, there will be need of popular interpretation for Occidentals. Ghosts flourish most when there is a demand for them, and the multiplying museums and private collections of the bric-à-brac of Sinim call for occasional works like this modest book of Mr. Hearn, which, while in taste and emphasis of objectionable elements not wholly worthy of him, is a promise of better things to come.

New York: The Planting and Growth of the Empire State. By Ellis H. Roberts. Boston: Houghton, Mifflin & Co. 1887.

To condense within the limits of 700 small pages the story for 280 years of a growing State, describing material conditions, unfolding the sequence of events, portraying inherited and personal character in the men who guided them, and whom in turn they controlled—to impress this picture with continuity and dispose it in due perspective, is no easy task. It is not surprising, then, that the author of these volumes offers his readers abundance rather than coherence of material, and that his examples overwhelm the philosophy his history should teach.

The annals of no other of our thirteen primary commonwealths offer the diversity that causes this difficulty. New York alone among them was planted by one people and conquered by another, changing nationality with name. It was the only colony that welcomed all faiths and blended all races. She alone bore the stress of war with the most potent and civilized of European States on the one side, and the most compact and cruel of savage confederacies on the other. She carried on trade, conflict, and diplomacy with alien neighbors as no other colony was forced to do. After independence, the second war disturbed commerce, harassed the frontiers, and strained relations with the Federal Government more severely for her than for other States which stood less resolute and less faithful. And as to her political history, whether as colony or as State, her mixed population, with its early control by great families and its later concentration into great cities, singularly complicates the study.

In either of two methods the growth of such a commonwealth might be treated. One is to analyze the national elements composing it, and the material conditions under which these developed, tracing their interaction on philosophic principles, supported by copious illustration; the other is to set down in consecutive narrative the more important points in its progress, with color of incident, but without research into causes and

their workings. The author seems to have adopted neither method frankly, halting between the two. He does sometimes state a principle and accumulate relative facts, but refuses the labor of demonstrating their living connection. This occurs oftenest where the causes are more simple and obvious, in colonial times. In the story of later days, since the century began, the attempt is less often made, and for its neglect may be pleaded the obscurity and complexity of the elements for study. Yet in a history brought down to last year, one naturally asks for some account of the rise and reasons of the Labor party, or some note of the portentous growth of Romish pretensions.

As instances, taken at random from the most diverse classes of subjects, of the want of proportion in the author's historical treatment, the topic of land and rent is discussed in eight pages, while a single page recalls the Liberty party, mentioning only one of its leaders, and omitting those who inspired its ideas. A page is devoted to the battle of Plattsburgh, while an incidental mention and a dismissal with less than two lines are all that is given to that on Lake Erie. An extended account of the French invaders' enterprises, religious and warlike, among the Iroquois, throws into the shade the far more important relations of the tribes with Dutch and English colonists.

In general, however, that part of these volumes recounting colonial history is written with more care and clearness than the sequel, opening with this century. The portraits of royal governors are done with some touch of individual quality, far more lifelike than the style of the detached sketches of later statesmen, reminding one of reporters' little biographies, pigeonholed for obituary issue. Hardly an attempt is made to show the development in the State of legal doctrines on such important topics as the rights of women and the relations between the spheres of national and of State governments. And though some details are touched upon illustrating the evils of legislation in early times, we must regretfully dissent from the conclusion that "the standard of morality and honor for legislators is higher than it was in the earlier days."

The index is carelessly pitched together, omitting, for example, any mention of the Erie Canal or of Myron Holley, one of its chief promoters, as he was also one of the New York creators of the Liberty party, though all these subjects form part of the volume. In brief, the work may be summed up as a rather perfunctory and far from thorough record of dates and facts, useful so far as it goes, but falling much below the dignity of a monograph on the history of the State of New York.

The Game of Logic. By Lewis Carroll. Macmillan. 8vo, pp. 96.

It need not strike any one with wonder that the author of 'Alice in Wonderland' should write a book about logic. Even if he were not known as a mathematician, it might safely be predicted that a man who could make such beautiful nonsense as that book contains would have a very good head for sense. The principle that it takes a thief to catch a thief does not hold here: one must have a very pretty taste for logic if he wishes to compose pleasing specimens of unlogic.

This little book describes a device for working syllogisms by means of compartments marked out on a piece of card-board, and counters, red and gray, which indicate respectively that the compartments are occupied or empty. The counters are put into their proper places in accordance with the demands of the premises, and

then whatever results are irrespective of the middle term are read off as the conclusion. This plainly does not constitute a game, but merely a mechanical plan for working out a series of puzzles. As a logical machine for three terms, it is very workable, and possibly amusing. If there are some children or some grown people who may be led by the pleasing device of colored counters to exercise themselves in drawing or in testing conclusions, it will doubtless do some good. The same thing is more readily accomplished, however, by algebraical than by geometrical means.

But mechanical logical methods do not show to good advantage in anything so simple as syllogism. Their proper field is in more complicated combinations of premises. It may well be doubted whether they do not injure rather than add to the automatic feeling of the inevitableness of a conclusion, which is what one has to trust to in real life. One does not strengthen the legs by using crutches, although they form an admirable means of getting over the ground when legs are found to be inadequate. If a person is unable to say at once what conclusion, if any, follows from any simple pair of premises, he may feel sure that his logical machinery is in need of oiling. What plan is best for putting it into good condition it is not an easy matter to decide. Probably the ideally perfect method would be for the person who sees at once, to drag out of the sub-conscious regions of his mind the actual process by which he sees, and to set it forth in the plain light of day, and then to discipline the patient with countless instances until the process has become automatic to him also. To expound to him the rules of syllogism is a very different thing; it is a matter of accident whether they follow the actual course of thought or not in any given instance. At the same time, he ought to have perfect command of some good and simple method, and to be able to apply it with ease as a means of last resort in cases of difficulty. That such cases are not far to seek, it would be very easy to show. Euclid himself does not seem to have been aware that the contrapositive of a proposition is always true. And his latest followers, with the single exception of Mr. Halsted, so far as we have noticed, have thought it necessary, for instance, to prove that two parallels to a line cannot go through a point, or, in other words, are parallel to each other, although it is a mere restatement of the axiom that through a point only one parallel to a line can be drawn.

BOOKS OF THE WEEK.

- Ashby-Sterry, J. *Cucumber Chronicles*. Scribner & Welford.
 Barine, A. *Portraits de Femmes*—Mme. Carlyle, George Eliot, etc. Paris: Hachette.
 Beecher, H. W. *Speeches on the American Rebellion, delivered in Great Britain in 1863*. Frank E. Lovell & Co. 50 cents.
 Bouton, J. B. *Roundabout to Moscow*. D. Appleton & Co. \$1.50.
 Bumblebee Bogo's Budget. By a Retired Judge. Macmillan & Co. \$2.
 Butler, A. J. *Court Life in Egypt*. Illustrated. Scribner & Welford.
 Cameos from English History: Forty Years of Stewart Rule, 1603—1643. By the Author of 'The Heir of Kedyffe.' Sixth Series. Macmillan & Co. \$1.25.
 Champsaur, Frédéric. *Le Dénûé*. Paris: Victor-Havard; Boston: Schoenhof.
 Cook, A. M. *Macmillan's Latin Course*. First Year. Macmillan & Co. 90 cents.
 Cooke, C. K. *Australian Defences and New Guinea*. Compiled from the Papers of the late Major-General Sir Peter Scratchley. With a Memoir. Macmillan & Co. \$4.
 Douglas, W. *Duelling Days in the Army*. Scribner & Welford.
 Fowler, Prof. T. *The Principles of Morals*. Part II. Being the Body of the Work. Macmillan & Co. \$2.75.
 Frémy, E. *L'Académie des derniers Valois d'après les documents nouveaux et inédits*. Paris: E. Leroux; Boston: Schoenhof.
 Garrett, Rev. A. C. *The Eternal Sacrifice, and Other Discourses*. James Pott & Co. \$1.25.
 Gimore, J. R. *John Sevier as a Commonwealth-BUILDER*. D. Appleton & Co. \$1.50.
 Graham, D. *King James the First: An Historical Tragedy*. Macmillan & Co. \$2.
 Greenough, F. B. *Letters of Horatio Greenough to his brother Henry*. Boston: Ticknor & Co.
 Hatch, Dr. E. *The Growth of Church Institutions*. Thomas Whitaker. \$1.50.
 Ingram, Dr. T. D. *A History of the Legislative Union of Great Britain and Ireland*. Macmillan & Co. \$3.

- Keirbach, K. *Monumenta Germaniæ Pædagogica*. Band I. Braunschweigische Schulordnungen I. Band II. Ratio Studiorum et Institutiones scholasticæ Societatis Jesu I. Berlin: A. Hofmann & Co.; New York: B. Westermann & Co.
 Lecky, W. E. H. *History of England in the 18th Century*. Vols. 5 and 6. D. Appleton & Co. \$2.25 each.
 Lock, J. B. *Dynamics for Beginners*. Macmillan & Co. \$2.
 Mauthner, F. *Von Keller zu Zola: Kritische Aufsätze*. Berlin: J. J. Reine; New York: Westermann.
 Molesworth, Mrs. *Marrying and Giving in Marriage: A Novel*. Harper's Franklin Square Library. 15 cents.
 O'Connor, Evangeline M. *An Index to the Works of Shakspeare*. D. Appleton & Co. \$2.
 Page, T. N. *In Ole Virginia; or Marse Chan, and Other Stories*. Charles Scribner's Sons. \$1.25.
 Pessard, H. *Mes petits papiers, 1800-1870*. Paris: Calmann Lévy; Boston: Schoenhof.
 Preston, Margaret J. *Colonial Ballads, Sonnets, and Other Verse*. Boston: Houghton, Mifflin & Co. \$1.25.
 Read, Jane M. *Between the Centuries, and Other Poems*. Boston: Henry A. Young & Co.
 Renan, E. *Studies in Religious History*. Scribner & Welford.
 Rosmini Serbat, A. *The Ruling Principle of Method Applied to Education*. Boston: D. Heath & Co. \$1.50.
 Row, C. A. *Future Retribution, Viewed in the Light of Reason and Revelation*. Thomas Whitaker. \$2.50.
 Schurz, C. *Life of Henry Clay [American Statesmen Series]*. 2 vols. Boston: Houghton, Mifflin & Co. \$2.50.
 Stewart—Gee. *Lessons in Elementary Practical Physics*. Vol. II. Electricity and Magnetism. Macmillan & Co. \$2.25.
 Thiercy, E. *La Comédie-Française pendant les deux sièges, 1870-1871*. Journal de l'Administrateur-général. Paris: Tresee & Stock; Boston: Schoenhof.
 Whitfield, E. H. *Masnavi I Ma'navi: The Spiritual Couplets of Maulana Jalálu-'D-Din Muhammad I Rûmî*. London: Tribner & Co.

Fine Arts.

THE AMERICAN ART ASSOCIATION.

AT the Third Prize Fund Exhibition, under the management of the American Art Association, there is a collection of some 230 pictures. As has been the case in the two previous exhibitions, many of the important canvases have been contributed by American artists abroad. This year, however, Messrs. Harrison, Simmons, Mosler, Walter Gay, Bridgman, and Donoho, who have been prominent contributors in the past, are unrepresented, and Messrs. Boggs and Ulrich are exemplified by comparatively unimportant pictures. The good average which has characterized the exhibitions is well sustained this year, for there are some new names of note among the contributors from the foreign colony, and the artists at home seem to have made even more than the usual effort to be well represented.

In figure-painting the honors are carried off by Mr. Robert F. Blum, whose picture, "Venetian Lace Makers," No. 24, is much the best work he has ever exhibited. A dozen of the proverbially picturesque Venetian girls of the people are seen in this picture seated in groups around their cushion-stands in a large room, the doors and windows of which are shaded from the outside glare by green blinds. The gay, almost gaudy, colors of the girls' dresses are happily contrasted, and the picture is excellently painted throughout. In fact, it is marked by unusual knowledge and completeness in treatment, and is in every respect a strong picture. There are some delightful bits in it, such as the figure of the girl bending over her work near the door in the middle of the composition, and the one in the red dress in the foreground, in which admirable delicacy of color and breadth of painting are shown. The effect of diffused light in the room is well rendered, and the girls, chatting and laughing over their work, look natural and real.

"A Difficult Duet," No. 128, by F. D. Millet, is a picture which shows to perfection this artist's recognized cleverness in painting subjects of the latter part of the eighteenth century. The young woman at the piano, the man in striped changeable silk coat and periwig playing the violin, the quaint old piano, the music stand, the round mirror on the wall, are all executed with the preciseness and prim charm of a Dutch master. The picture is simple in composition and quiet and agreeable in color.

One of the best genre pictures in the exhibition is "Forging the Blade," No. 62, by F. S. Dellenbaugh. The subject is nothing more than a

blacksmith standing by a forge with a long blade on which he is at work in his hands, but it is so well painted, the effect of light coming through a narrow window and falling on the figure and the dusty brick walls of the forge is so truthfully given, detail is so carefully painted, while completeness of ensemble is preserved, that this little picture is admirable.

"The Death of Minnehaha," No. 69, by W. L. Dodge, which is said to be the work of a young painter of one-and-twenty, is certainly a picture of much promise. The canvas is large, and contains three life-size figures. The dead body of Minnehaha is laid on a bier in the middle of the picture, and two warriors are seen mourning, the one on his knees on the ground at the head of the bier, the other seated, holding his head in his hands, at the foot. The painting is in general broad and skilful, and the picture possesses many excellent technical qualities. It is in no way remarkable for color, and it is seriously deficient in drawing in parts, notably in the figures of the two mourning braves; but the nude torso of the dead girl is good, the picture holds together well, and is well managed as to general treatment. It is the most ambitious work in the exhibition, and as the contribution of a young artist, who has but recently come into notice among the American artists abroad, it is entitled to consideration as well as for its intrinsic merits.

"A Souvenir of Picardy," No. 167, by F. C. Penfold, a life-size study of a fisher-girl carrying a heavy seine net on her shoulder, with a background of beach and ocean—a strong, vigorously painted figure; "The Toilers of the Sea," No. 105, by George Hitchcock, a party of fishermen and women coming across the sands at low tide, painted in a strong effect of light with great truth of observation and justness of values; "The Tired Moss Gatherer," No. 127, by J. Gari Melchers, a peasant girl lying with her basket at her side on the dunes at early evening, a picture painted in a quiet key of color, and noticeable for its fine quality of atmosphere; "Arrival of the Fishing Boats," No. 156, by W. E. Norton, a scene on a stone pier at Dieppe, representing a crowd of market people and idlers congregated at the water side, where a mass of boats are being moored, whose tall masts and broad sails rise in picturesque lines against the gray French sky—an effectively composed and frankly painted picture; "Charity," No. 84, by C. L. Fox, life-size figures of a strolling player-girl lying on a rush mat in a hut, with a wrinkled old crone bending over her, in which there is some good painting, but which is insufficient in drawing; "Lavoir in the Gatinais," No. 32, by Amanda Brewster, a large canvas with a number of figures of washerwomen at the edge of an enclosed basin of water, composed in a haphazard sort of way, but of considerable excellence as a study; and "Consolation, Church of St. Fiac, Brittany," No. 182, by H. M. Rosenberg, a nook in an old country church, with five old peasant women sitting in a row on a bench awaiting the coming of the priest—a picture which is sober and dignified in intention, but which would be more successful were it less bizarre in composition—are other works by figure painters sent to the exhibition from Europe which merit commendation. To these should be added Mr. Childe Hassam's three excellent pictures of Paris scenes—"Les Grands Boulevards," No. 102; "Over the Seine," No. 103, and "A Paris," No. 101.

"Woman Milking," No. 225, by Horatio Walker, which shows the interior of a stable with a strong light coming in through the open doorway and a woman milking a cow—a vigorous and healthy piece of realistic painting; "The Year was Young," No. 176, by Mary C. Richard-