

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 Dénû. 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 Germanica 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 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-

son, an excellent life-size study of a young woman with a child in her arms, painted in an out-door effect with a background of green foliage, remarkable for its subtle modelling and simplicity; "In Blossom Time," No. 60, by Herbert F. Denman, two young girls in pseudo-Greek costume, painted in a delicate color scheme of pale tints, and noticeable for refined decorative quality. "The Wedding Gown," No. 152, by Rhoda Holmes Nichols, a strongly painted study of a young woman sewing on a white satin robe; "Searching for the Will," No. 12, by W. V. Birney, a clever genre, in which an old woman is seen bending over a table piled with quantities of musty books and papers; "Giving an Estimate," No. 135, by Leon Moran, a nicely painted conceit of a sign-painter (in the time of Louis XVI.) and his patron discussing the cost of a gorgeously carved and gilded sign-board; "Inspiration," No. 20, by Edwin H. Blashfield, a large canvas with a female figure of Music, seated in a sort of niche, and an angel or muse hovering above her—a decorative picture possessing many substantial merits; and "Sappho," No. 126, by G. W. Maynard, a picture of the poetess seated on a high bench in a marble hall with clouds of incense floating about, possessing great beauty of tone and refined in sentiment—these may be picked out of the large number of other figure pictures for special mention.

"Still Life," No. 229, by J. Alden Weir, a study of blue and white jars, a brass lantern, a copper basin or two, and a bunch of lilacs, the whole placed on an old table, with a piece of the wall of a studio as a background, is exceedingly handsome in color. In the same field are to be seen two still-life pictures by Emil Carlsen, "Decorative Panel in Yellows," No. 41, a rather ineffective and forced arrangement of yellow roses and yellow stuffs; and "Azaleas," No. 42, a great bunch of pink flowers in a stone jar which are certainly peonies, and whose title

of Azaleas in the catalogue must be owing to a mistake—a color study of considerable beauty, strongly and freshly painted.

The present exhibition is very weak in portrait work. There are only five or six altogether, and of these only one, "Portrait," No. 53, by Kenneth R. Cranford, a half-length figure of a gentleman, has much merit to recommend it. In landscapes there is a fine showing.

"Over all the hill-tops is rest,
Even thro' the trees thou feelest
Scarcely a breath."

is the daring title given by Mr. Thomas Allen to his picture, No. 3, in the catalogue. It is a large landscape, simple and noble in composition. A hill sloping down from right to left, with a group of massive trees half-way down the descent, a purple-tinted evening sky, and the newly risen moon riding in the sky just above the crest of the hill, is the motive, and it is broadly and amply painted. This picture belongs among the best American landscapes of recent years. It is an excellent example of the best kind of realistic treatment of nature combined with a fine poetic feeling. Two pictures, "An October Day," No. 213, and "Night," No. 214, exemplify the charming talent of Mr. Tryon. "Night" is a picture of the moon nearly at its full, rising just above the horizon, with a low-roofed barn and a hay-stack in the foreground of the composition. The artist has succeeded admirably in rendering his effect, a very difficult one, too, and in getting rid of the presence of paint in his picture. The moon seems actually to light the picture, in every part of which there is a vibrating sense of atmosphere in both light and shadow. This picture by Mr. Tryon is of a high order of merit, and would hold its own in the most distinguished company. "Broad Acres," No. 86, a large canvas signed by Edward Gay, is thoroughly American in subject. A waving field of ripe grain fills the foreground,

and in the middle distance are seen a row of telegraph poles indicating a roadway through the fields, and a stage-coach toiling wearily along under the hot sun; clusters of country houses are scattered along the rising ground in the distance, and a luminous noon-day sky stretches high up over all. There is a great deal of nature in this picture, and it is conscientiously and frankly painted. "By the Woodside," No. 153, by Burr H. Nicholls, is an autumn scene, of woods and fields and a distant river, in which there is some excellent drawing of trees. "Snow and Sunshine," No. 164, is one of Mr. Walter Palmer's effective and truthful studies of winter sunlight. "Late Afternoon," No. 59, a large landscape by Charles H. Davis, reveals a flat plain and low horizon with a broad expanse of pale-tinted sky and a mountain of pink clouds. It is delicate and pretty to the point of weakness, and is artificial and false in effect. "Moonrise," No. 166, by Richard Pauli, reminding one strongly of the methods of Daubigny, yet possessing good qualities of its own; "The Tide River," No. 241, by Charles H. Woodbury, a large landscape representing marsh lands with stacks of dried grasses and a stream of tide water winding through them, luminous and fairly good in effect, but altogether too brutal in texture; "The Close of an Autumn Day," No. 45, by B. W. Clinedinst, a nicely-painted picture of a garden, evincing accurate observation; and "A Garden by the Danube," No. 82, by R. B. Fitz, a study of a potato-field, in which there is excellent quality of atmosphere—are some other notable landscapes. Mr. Murphy is well exemplified in "September Noon," No. 144, and "Morning Greys," No. 146; Mr. Dewey in "October," No. 64; Mr. Van Boskerck in "Near the Sea, South Plymouth," No. 221; and Mr. Minor in "September Afternoon," No. 131, and "Solitude," No. 133. Mr. Rehn exhibits a strongly-painted marine, "The Surging Sea," No. 173.

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