

duplicity and faithlessness on both sides. We are told by one of the English chroniclers on page 8: "In proportion as the realm [of Ireland] was [had been] free from external aggression, so much the more miserably were the natives commonly engaged in tearing the bowels of their fatherland by their intestine feuds." Whatever may have been the glories of Ireland in previous times, this was undoubtedly true regarding the condition of the country in 1169. Had Strongbow and his followers brought about a settled state of things, had they laid the foundations of a well-ordered state, none would have more cause to bless them than Irishmen of the present day. As it was, they but added to the confusion and unsettlement; they were actuated by principles and methods carried on to the present day; they would neither rule wisely and well nor let the Irish themselves evolve a settled government. We trust no one will read the book without looking over the preface, in which full allowance is sought for the extravagances, "sometimes sheer buffoonery," "credulity," "malignity," and other faults of Giraldus Cambrensis, whose writings are principally drawn upon. The extent to which the invasion was a family affair can only be understood by study of the table of the descendants of the Princess Nesta, which is perhaps as correct and as carefully compiled as another list of her descendants we have seen.

BOOKS OF THE WEEK.

- Adams, O. F., and Rolfe, W. J. *Atalanta's Race, and Other Tales from Morris's Earthly Paradise*. Boston: Ticknor & Co. 75 cents.
- Alden's *Manifold Cyclopædia of Knowledge and Language*. Vol. II. *America to Artemis*. John B. Alden. 40 cents.
- Arnold, M. *Civilization in the United States. First and Last Impressions of America*. Boston: Cupples & Hurd.
- Bardeen, C. W. *Question Book of Book-Keeping*. Syracuse: C. W. Bardeen.
- Bridgman, R. L. *Ten Years of Massachusetts*. Boston: D. C. Heath & Co.
- Briggs, R. *Steam Heating: An Exposition of the American Practice of Warming Buildings by Steam*. D. Van Nostrand. 50 cents.
- Brooks, E. S. *The Story of New York*. Boston: D. Lothrop & Co. \$1.50.
- Brown, Charles Brockden. *Ormond*.—Edgar Huntly.—Arthur Mervyn. 2 vols.—Jane Talbot.—Wieland. Philadelphia: David McKay.
- Browning, R. *Poetical Works*. Vol. I. Pauline—Sordello. Macmillan & Co. \$1.50.
- Chapman, Elizabeth R. *A Companion to In Memoriam*. Macmillan & Co. 75 cents.
- Charnay, D. *Une Princesse indienne avant la conquête*. Paris: Hachette; Boston: Schoenhop.
- Clark—Giddings. *The Modern Distributive Process. Studies of Competition and Its Limits, of the Nature and Amount of Profits, and of the Determination of Wages, in the Industrial Society of To-day*. Boston: Ginn & Co. 75 cents.
- Cossa, Prof. L. *Taxation: Its Principles and Methods. Introduction and Notes by Horace White*. G. P. Putnam's Sons. \$1.
- Davies, Rev. E. *Illustrated Handbook on Africa*. Reading, Mass.: Holiness Book Concern. 25 cents.
- Deland, Margaret. *John Ward, Preacher*. Boston: Houghton, Mifflin & Co. \$1.50.
- Dowden, E. *Correspondence of Henry Taylor*. Longmans, Green & Co. \$2.80.
- Encyclopædia Britannica*. 9th ed. Vol. 23. Chas. Scribner's Sons.
- Ewing, Gen. H. *A Castle in the Air*. Henry Holt & Co. \$1.00.
- Falloux, Comte de. *Mémoires d'un Royaliste*. T. I., II. Paris: Perrin; Boston: Schoenhop.
- Foster, D. S. *Rebecca the Witch, and Other Tales in Metre*. G. P. Putnam's Sons. \$1.25.
- Foster, Prof. F. H. *The Seminary Method of Original Study in the Historical Sciences*. Chas. Scribner's Sons. \$1.00.
- Frye, A. E. *The Child and Nature; or Geography Teaching with Sand Modelling*. Hyde Park, Mass.: Bay State Publishing Co.
- George, A. J. *Wordsworth's Prelude. With Notes*. Boston: D. C. Heath & Co.
- Goddard, F. B. *Furniture and the Art of Furnishing. The Tradesman's Publishing Co.* 20 cents.
- Goddard, F. B. *Grocer's Goods: A Family Guide. The Tradesman's Publishing Co.* 20 cents.
- Goddard, F. B. *Marketing. Guide to the Purchase of Meats, Poultry, Game, Fish, Vegetables, Fruits, &c. The Tradesman's Publishing Co.* 20 cents.
- Gossip, G. H. D. *The Chess-Player's Manual*. Geo. Routledge & Sons. \$3.
- Gulzot, M. et Mme. *Le Temps passé: Mélanges de Critique littéraire et de Morale*. 2 vols. Paris: Perrin; Boston: Schoenhop.
- Hale, Lucretia P., and Byrner, E. L. *An Uncloseted Skeleton*. Boston: Ticknor & Co. 50 cents.
- Hendrick, W. *The Table is Set: A Comedy in One Act*. Syracuse: C. W. Bardeen. 15 cents.
- Henry, E. *Eighty-nine*. Cassell & Co. \$1.25.
- Hitchcock, Rev. R. D. *Eternal Atonement*. Chas. Scribner's Sons. \$1.50.
- Hotchkiss, P. P. *Banks and Banking, 1171-1888*. G. P. Putnam's Sons. 75 cents.
- Hodge, Rev. A. A. and Rev. J. A. *The System of Theology contained in the Westminster Shorter Catechism Opened and Explained*. A. C. Armstrong & Son. \$1.

- Humphrey, Rev. E. P. *Sacred History from the Creation to the Giving of the Law*. A. C. Armstrong & Son. \$2.50.
- Irving, J. T. *Indian Sketches (1833)*. G. P. Putnam's Sons. \$1.50.
- Jones, C. C., Jr. *Negro Myths from the Georgia Coast, told in the Vernacular*. Boston: Houghton, Mifflin & Co. \$1.
- Knight, G. W. *History and Management of Land Grants for Education in the Northwest Territory*. G. P. Putnam's Sons. \$1.
- Kurtz, C. M. *National Academy Notes*. Cassell & Co. 50 cents.
- Larousse. *Grand dictionnaire universel, 2e Supplément, fasc. 12-15*. Boston: Schoenhop.
- Leeds, H. C., and Dwight, J. *The Laws of Euchre*. Boston: Ticknor & Co. 50 cents.
- Lorenz. *Catalogue général de la librairie française*. T. X, fasc. 2. Boston: Schoenhop.
- Manners: *A Handbook of Social Customs*. Cassell & Co. 50 cents.

Fine Arts.

SOCIETY OF AMERICAN ARTISTS.—II.

"TULIP CULTURE," No. 71, by George Hitchcock, is a picture which attracted a great deal of attention at the Salon of 1887, and the estimation in which it was held by artists in Paris is shown by the fact that the Salon jury awarded it a *mention honorable*. It is one of those pictures which please artists and laymen alike, for to the former it appeals by its frank and honest painting and its excellent qualities of light and air, while the latter are moved to admiration by the novel character of the subject, and find pleasure in looking at a picture in which nature seems so faithfully portrayed. It is a charming picture, of which it is sufficient to say here that it is thoroughly good work, and that in it Mr. Hitchcock has been eminently successful in accomplishing a task of considerable difficulty in the management of color. It is unfortunate that it is placed in one corner of the gallery, when it would have appeared to so much better advantage in the middle of the room, in the fullest light it would be possible to get on the canvas.

Such a place is happily given to the large picture "In Summer," No. 4, by Frank W. Benson. This, too, is an out-of-doors subject, a portrait of a young lady in a white dress, who is seen sitting in the shade on a lawn, which in the middle distance is flooded with sunlight, and extends to a background of trees, and houses, and garden walls beyond. It is very simply painted—too simply at times, for it amounts to positive thinness in certain passages—but it is a remarkably faithful study of values, it is clean and fresh in color, and very good in ensemble. It is to be especially noted as the work of a young Boston artist who has not exhibited before in New York, and who may be safely set down as a painter of whom much may be expected.

Something of value in painting of the nude is generally to be seen at the Society exhibitions, and this year is no exception to the rule. Besides Mr. Kenyon Cox's "Indian Summer," which has been mentioned in another article, here are a charming full-length figure of a young girl, "Neath Apple Boughs," No. 82, by Will H. Low, a refined and delicate piece of work; another in a half-recumbent pose, "Offering to Aphrodite," No. 39, by Herbert Denman, a well-drawn and agreeably colored female figure painted with much nicety of observation and placed in a well-balanced composition; and a small picture, with a figure of a woman reclining, and a landscape setting, "Ariadne," No. 50, by Wyatt Eaton, which, without having the distinctness of line and fresh quality of color which characterize the first-named works, has an individuality of its own, and is especially to be commended for excellent painting of the flesh in shadow. With

these should be mentioned the half-nude figure, "Chloë," No. 128, by Henry O. Walker, in which the luminous tones of the flesh are well contrasted with the white drapery which partly envelops the figure, and a quiet scheme of color is well sustained throughout.

Mr. Maynard's majestic figure, "Civilization," No. 84, which occupies the centre of one of the end walls of the gallery, effective in its well-managed arrangement of white in the drapery and reddish tones in the marble wall, and Mr. Dewing's "Allegorical Figure," No. 41, dignified in style and painted in a harmony of greens and pale grays, are decorative works of distinctive character and individual merit. Mr. Tiffany's rather commonplace arrangement of reds and blues in the large decoration "In Memoriam," No. 113, and Mr. Low's design for a window, "Madonna della Fratellini," No. 81, a conventional composition, but of decided charm of quiet color, are two other works of the same class, and perhaps with these may fittingly be mentioned Mr. Blashfield's excellent "Interior of St. Mark's, Venice," No. 6, a finely colored canvas, and, as a study, remarkable for truth of observation.

"A Milkmaid," No. 80, by Chester Loomis, is a picture of a Normandy peasant girl riding on a donkey with large metal milk cans slung over his back on each side of her, and is noticeable for clever painting and truth of local color. The figure is charming, and the landscape, with its foreground of grass and herbage and its luminous sky with white clouds, is broadly and sufficiently painted. "Finding a Pose," No. 130, by J. Louis Webb, is a studio interior with two figures, those of the painter seated in the foreground, and the model, a girl in Greek costume of white, who essays a pose at the further end of the room, where some marble busts, a pair of steps, palms and garlands, and other accessories are arranged. The painting of stuffs is notably good, and the picture as a whole has its greatest merit in its appearance of atmosphere and in the rendering of values. It is, moreover, well composed, and escapes the commonplace in the treatment of a somewhat trite subject. Mr. Shirlaw exhibits two pictures, one, "The Sketch Book," No. 105, a small three-quarter-length figure of a young woman with a book in her hands, which is remarkable for mellowness of tone such as distinguishes some of the old Dutch works; the other, "Westward," No. 106, which is a landscape composition with a traveller's wagon and figures of men and horses in the foreground, treated, like the first, rather for the effect of tone than for absolute reality.

In landscape there is, as usual, an excellent showing. Mr. Tryon is seen at his best in a small picture, "December in Connecticut," No. 117, in which a stretch of country, with hills and clumps of trees and stone fences, lying under a wintry sky, is painted in subdued color; and he is further represented by a large work, possessing the charm of a twilight effect, with the fading glow of the setting sun, whose last rays gild the tops of some houses on a hill in the middle distance, "October Evening," No. 115, and by an effective and finely toned "Moonrise," No. 116. "Late Afternoon at Wakefield, R. I.," No. 125, by R. W. Van Boskerck, an effect of sunlight on a meadow, with haystacks in the distance, is realistic in effect without being forced, and is a soundly painted landscape. "Windmills," No. 118, by John H. Twachtman, is a picture, presumably of a Dutch motive, in which there are excellent qualities of line in the drawing of the ground, and the sky is luminous and delicate in color, although the ensemble gives rather the effect of

a decoration in flat tones than that of the enveloping quality of atmosphere. Mr. Twachtman exhibits other landscape studies also, one of which in particular, "Church at Arques," No. 124, is a charming bit of delicate color and is full of light and air. "Evening," No. 75, by H. Bolton Jones, a small picture of a winter landscape, tender in color and delightful in sentiment; "Foggy Day on the Sands," No. 74, by Francis C. Jones, a delicately toned and truthfully observed effect of misty atmosphere; "Landscape," No. 46, by C. H. Eaton, a handsome composition, with large masses of dark foliage and effective notes of color; "Landscape—Cape Ann," No. 92, by Charles A. Platt, a cleverly painted piece of plain and sky, with floating clouds; "Late Afternoon," No. 31, by Bruce Crane; "November Gloom," No. 87, by J. Francis Murphy; "The Red Oak," No. 90, by Walter Palmer; and "Spring," No. 61, by Edward Gay—are all works by well-known painters of landscape. With these are pictures deserving of mention by Butler Harrison, R. A. Eichelberger, C. W. Eaton, F. W. Kost, Charles Melville Dewey, K. I. Langdon, Arthur Hoeber, and Stanley Middleton. "Moonlight," No. 7, by George H. Bogert, is good in effect and excellent in tone. "Evening in Fontainebleau Forest," No. 57, by Ben Foster, is a wood interior, with a sunset sky seen through the trees,

which, in spite of being somewhat blackish in tone, is atmospheric and complete in general effect. "Moorland—Cape Ann," No. 38, by Joseph De Camp, is a strongly painted effect of sunlight on rocky ground near the sea-coast, which is exceedingly realistic, but is without much quality of color. "In the Fields," No. 55, by B. R. Fitz, is a landscape with some figures of peasant women at work, painted with especial regard to securing an impression of atmosphere, which is given somewhat at the expense of the look of reality to be obtained by the rendering of exact values and color notes of out-of-door effects. Mr. Wiggins, in "Early Evening Among the Sand Dunes," No. 135, shows a group of cattle standing in the broad shadow of a hill behind which the sun has set, and Mr. Thomas Allen in "Thoroughbreds," No. 1, has painted the heads of four Jersey calves, with a background of green foliage, in his usual clever manner.

One of the clous of the exhibition, and certainly one of the best pictures that have ever been sent to New York by an American artist abroad, is "Bay of St. Ives at Evening," No. 107. The painter of this picture, Mr. Edward E. Simmons, has been best known by his figure subjects, and as a painter of Brittany fisher folk has been favorably noticed in Paris and at home for a number of years. Like Mr. Alexander

Harrison, whose reputation was first made in like manner, but who is perhaps best known in America as the painter of that beautiful picture of moonrise on the sea, "La Crépúscule," Mr. Simmons has ventured out of the beaten track, and has set for himself a simpler but in some ways a more difficult task in essaying to paint an effect of early evening light on sea and shore with no element of interest outside of what may be found in the placid calm of nature. The composition of the "Bay of St. Ives" consists of a wide expanse of the waters of the bay in the foreground, stretching away to a tongue of land which juts out from the right at the high horizon line near the top of the picture, and a strip of sky above with low-lying clouds, through which the rising moon is peeping. It is neither too late for the sun's light to be entirely lost in the shadows of night, nor is it too early for the moon's rays to gild the edge of the clouds with silvery brightness. The effect is that of the pale violet hues of the long summer twilight. In his treatment of this simple but poetic motive, Mr. Simmons has brought to bear all the resources of his art, and his picture is as truthful as it is artistic. It is a beautiful work, and such as cannot be well described in words. Its full charm can only be felt when one has seen it, and will prove most lasting when one has seen it again and again.

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