

late years are in a way reproducing, he was only working out, in different directions, the fundamental principle to which he held. No better account of Jefferson has appeared than this carefully drawn and dispassionate record of his achievements and his character.



The Genesis of Art-Form¹

The real principle of identity in the several forms of Art is motion. Æsthetics, as the derivation of the word reveals, has to do with perception through the nerve termini—that is to say, through sensation. These termini are affected by the vibrations of air or of ether—vibrations which we call sound, light, color, taste, odor, hardness, heat, and so on; and the nerve filaments convey to centers of nerves the effects upon their termini. We do not deny that back of the vibrations of ether and nerve there is somewhat, or rather some One, who transmutes this crude stuff into the spiritual bodies which inhabit the thought-world; nevertheless, the principle of identity in æsthetics will be found to underlie the conditions of sensation in motion.

Professor Raymond approaches the subject from the opposite direction. His method is *a priori* and deductive. He does not trouble himself with physiological psychology or with sensational philosophy. His temper is Platonist, and he starts from the sphere of pure ideas. The fundamental proposition with which he begins is that "All phenomena are traceable to three sources—spirit, matter, and thought. Subjects of thought of any importance involve relations to all of the three; but the chief place is assigned to the first in religion, to the second in science, and to the third in art, the phenomena of which, corresponding to those of life in general, are all traceable to man as the possessor of *mind*, which is the embodiment of spirit; to *nature*, which is the embodiment of matter, and to a combination of the effects of mind and nature in a *product*."

With these three elements our author constructs the palace of art, with its wonders of architecture, sculpture, painting, music, and poetry. By the by, why should not we have, sometime, in the process of the evolution of æsthetics, a fine art of perfumes? Why not construct a symphony out of odors, a picture with perfumes, a scene of scents? "A sunset touch, a fancy from a flower-bell, some one's death, a chorus-ending from Euripides," all equally are open pathways into the world of ideas and spiritual life. Is not the sense of taste as just and worthy and honorable as the sense of hearing and the sense of smell? Let some one who is treating of the genesis of art treat us to an investigation into the causes, theological or psychological, of our distrust, our contempt, of some of our normal, natural, healthy sensations; and show us if it was in reality St. Augustine or Plato who is responsible for our pious distrust of the arts of the pastry-cook and the perfumer. Ignoring such questions as irrelevant to his purpose, Professor Raymond goes on to develop the laws of art-form out of the three fundamental elements we have already named. These laws logically fall into groups of threes, with the result of their combination following them.

The mental principle of unity, when introduced into matter, produces order. This finds illustration in Rubens's "Descent from the Cross," from the Niederwald National Monument, the Acropolis of ancient Athens, a Greek drama, Trinity Church on Broadway, a poem of Mr. Stedman's, and from Anton Rubinstein's Melody in F; while Walt Whitman's poetry, some bank buildings on Chestnut Street, Philadelphia, and long passages from Wagner's operas, are equally pertinent to exemplify a lack of order. Unity is not destroyed by variety, if the variety be introduced according to some method; but the variety of the buildings about City Hall Square, and the variety of tunes in Gilbert and Sullivan's opera of "Pinafore," cannot be unified. The following passage from the "Columbian Ode" shows

¹ *The Genesis of Art-Form. An Essay in Comparative Æsthetics, Showing the Identity of the Sources, Methods, and Effects of Composition in Music, Poetry, Painting, Sculpture, and Architecture.* By George Lansing Raymond, L.H.D., Professor of Oratory and Æsthetic Culture in the College of New Jersey. G. P. Putnam's Sons, New York. \$2.25.

want of unity, resulting possibly from poverty of ideas or anxiety to rhyme:

For lo! the living God doth bare his arm.
No more he makes his house of clouds and gloom.
Lightly the shuttles move within his loom;
Unveiled his thunder leaps to meet the storm.
From God's right hand man takes the powers that sway
A universe of stars.

Differences, says the author, should be introduced into forms of art in a distinct and well-contrasted way. We recognize this in music, where a third, a fifth, or an octave is more satisfying than a semi-tone or a seventh. The principle was likewise carried out by the Greeks in their architectural ornaments, consisting of alternating curves and straight lines. Lord Macaulay in his literary style sacrificed even historic truth to this principle of antithesis. Doré was always using strong contrasts in his drawings, and Shakespeare makes the persons of his plays act as foils to one another. Browning followed the same instinctive principle in the arrangement of the parts of "The Ring and the Book," and Raphael, in his great picture of the Transfiguration, finely contrasts the maniac boy with the glorious figure of the transfigured Jesus on the mountain beyond.

Willingly, had we the space at our disposal, would we follow Professor Raymond in the fascinating analysis of motives of the fine arts. Whether the reader accepts or rejects the author's theory, his book remains of practical worth. We confidently commend it to composers of buildings, pictures, statuary, music, or literature; and we are sure that all artists can study it with a profit of which they will themselves be distinctly conscious. We have but two faults to find with this book: some of its pictures are badly blurred, and the cross-references are distracting and annoying. It is a pity that a work of so great value should be marred with mechanical blemishes.



Some Further Recollections of a Happy Life. The secret of the very great charm of the extracts from Marianne North's diaries lies in the sunny good nature and gentle simplicity of her character. That charm is quite as strong in this, the third volume of these recollections, as in its predecessors. Constant good humor, a bright optimism, a power of seeing the amusing side of things and of forgetting slight discomforts, make Miss North an ideal traveler. And what a traveler she was! She visited Spain, Egypt, Palestine, Sicily, Italy, Switzerland, all the places now familiar to the vast hordes of "globe-trotters," but in the period from 1859 to 1869 much less well known, besides other places which might fairly be called the ends of the earth. Wherever she went, she enjoyed herself in a quiet way, usually in her father's society, often meeting friends and celebrities, always making interesting acquaintances. She painted and sketched continually, and gathered together treasures in the way of odd products of many lands and curiosities of art, manufactures, and nature. Nothing spoiled her enjoyment, not even the huge man in Hebron who "followed us about all the morning, grunting like a pig, to show that we were swine-eating beasts, till I felt quite ashamed of my objectionable habits. How the old Hebronite did grunt! He must have been brought up in a pigsty, he did it so naturally!" We should like to quote at length, but will content ourselves with a pen-picture of the diarist as she appeared to an old Egyptian pilot on the Nile: "This Bint was unlike most other English Bints, being firstly white and lovely; secondly, she was gracious in her manner and of kind disposition; thirdly, she attended continually to her father, whose days went in rejoicing that he had such a Bint; fourthly, she represented all things on paper—she drew all the temples of Nubia, all the sakkiahs, and all the men and women, and nearly all the palm-trees; she was a valuable and remarkable Bint." In which last observation we are sure that all readers of this entertaining book will concur. The Journals of Miss North are edited by her sister, Mrs. John Addington Symonds. (Macmillan & Co., New York.)

The Rev. R. A. Torrey's book, *How to Bring Men to Christ* (Fleming H. Revell Company, New York), has been published for the purpose of replying to those who have inquired of him the secret of his evangelistic success. In a manner perfectly plain and straightforward, he furnishes instructions how to convert men. The first requisite which he mentions is indisputable—that the

converter should himself be converted. If any one has a thorough, deep, genuine, and abiding love of the Father God, he will not need rules for the strengthening of his brethren. Nevertheless, for those whose conversion is yet imperfect, and whose zeal is without discretion, some practical hints are not altogether superfluous. These Mr. Torrey, who is Superintendent of the Chicago Bible Institute, provides in his little book. It is a work which many a pastor will be glad to put into the hands of the lay helpers of his church, especially of the members of the Young People's Society of Christian Endeavor. Mr. Torrey emphasizes the necessity of the baptism of the Holy Spirit. We quote his closing words because they are striking: "There are many who once knew experimentally what the baptism of the Holy Spirit meant, who are trying to work to-day in the power of that old experience, and are working without God. They need and must have a new baptism before God can use them."

Mrs. Elizabeth A. Reade, whose study of Oriental literature has already borne fruit, has written a very readable book on *Persian Literature, Ancient and Modern*, which places in the hands of English readers a connected and trustworthy account, although not without faults of perspective, of a singularly interesting literary development. Remote as the Persian literature is from the literary modes and methods of to-day, it has always had a singular charm, and has been fortunate enough to attract the attention of more than one translator possessed of a genius for his task. Edward Fitzgerald's "Omar Khayyám" has given almost contemporary popularity to one of the oldest and most characteristic of the greater poets of Persia. Matthew Arnold's "Sohrab and Rustum" is a beautiful rendering of one of the most striking episodes in the "Epic of the Kings," a poem which has several times been rendered into English, with more or less precision, in late years; while Sir Edwin Arnold's Oriental leanings have several times brought him in contact with Saadi and Hafiz. Mrs. Reade's book is not an elaborate and scholarly treatise, but it is a well-written manual, devoted mainly to the earlier literature. (S. C. Griggs & Co., Chicago.)

Canonical and Uncanonical Gospels; with a Translation of the Recently Discovered Fragment of the Gospel of Peter, and a Selection from the Sayings of Our Lord Not Found in the Four Gospels, by W. E. Barnes, B.D. (Longmans, Green & Co., New York), is an argument directed against the book "Supernatural Religion," and goes to prove that we have evidence that the four Gospels were known before 180 A.D. This is done chiefly by an appeal to recently discovered works. Mr. Barnes's argument would have been more valuable had he taken pains to show that the citations of the Gospels in these early books could not possibly be interpolations of a later date. Besides, "Diatessaron" does not certainly mean "The Book of the Four." In short, Mr. Barnes's argument could be more strongly set forth.

Professor James S. Candlish, in his *Biblical Doctrine of Sin*, sets forth the ancient theory that sin is a deviation from the command of God. Had he said that it is also a trespass against the law of good, he would have come nearer the ultimate statements of divine revelation. Nevertheless, Dr. Candlish is by no means a narrow and hidebound theologian. He does not ignore the other side of the question. Criticising the theory of Mr. John Fiske that the world is ever evolving a higher morality, he acutely suggests that in such case it must at the same time be evolving deeper sins. But this supposition comes from the premise that all the time there is no God, and this is not Mr. Fiske's position. Dr. Candlish intended this work to be a Bible-class text-book. (Charles Scribner's Sons, New York.)

Professor H. F. Pelham has reprinted, with many additions and alterations, his article prepared for the *Encyclopædia Britannica* on Roman History. The principal characteristic of this work is its succinctness; in less than six hundred pages the author covers the thousand years of ancient Roman history. He belongs to the school of Mommsen, and this is a sufficient voucher, if any were needed, for the careful and scholarly manner in which the work has been performed. It is safe to say that this *Outlines of Roman History* embodies all the latest results of the critical school of German historians. A list of authorities referred to, four maps, and a long index render the book a useful manual of Roman history. (G. P. Putnam's Sons, New York.)

Mr. Henry Wood offers another volume on mental healing, called *Ideal Suggestion Through Mental Photography: A Restorative System for Home and Private Use, Preceded by a Study of the Laws of Mental Healing*. The treatment consists essentially in the acquirement by the patient of the conviction that there is no pain or death in the normal, righteous, godly condition of the human personality. We have seen this system put to the test. So far as we could discover, the conviction of the patient was

perfect. The treatment was not a success. All these forms of Christian science are, we are forced to believe, mischievous delusions. (Lee & Shepard, Boston.)

The Æneid of Vergil. Books I.-VI. Translated into English Verse by James Rhoades. (Longmans, Green & Co., New York.) It would be impossible to explain in a brief notice why we cannot pronounce this version of the Æneid the best that has up to the present date appeared before our eyes. Mr. Rhoades has chosen the iambic pentameter rhymeless verse for the form into which to upset Vergil's Latin epic. There is little wanting in the matter of literalness, and the color of the Mantuan's thought is to an extent preserved, yet from time to time Pegasus breaks his pace, and the felicity of choice of English is not always phenomenal.

Princeton Sketches, by George R. Wallace, will find a warm welcome from all graduates of the College of New Jersey, and the book is a notable contribution to the educational history of the country. The eight several papers cover such topics as "Good Old Colony Days," "The Revolution," "Administration of James McCosh," "The Princeton Idea," and the scheme of treatment is original and effective. There are many portraits and other cuts, and typographically the book shows excellent taste. Professor A. F. West furnishes an introduction. (G. P. Putnam's Sons, New York.)

Ginn & Co., of Boston, who have published so many admirably edited Classics for Children, have now brought out *The Thoughts of Marcus Aurelius* for the same audience. There is no question about the importance of putting the very best kind of literature into the hands of children from the start, but we very much question the advisability of putting philosophic thought into their hands at so early an age. Marcus Aurelius belongs to a later period of life.

Notes for Visiting Nurses, by Rosalind Gillette Shawe, (P. Blakiston, Son & Co., Philadelphia, Pa.), is a book that is valuable for the family, and especially valuable to those engaged in practical work among the poor. It gives the names and addresses also of the organizations in all our large cities that conduct the work of visiting nurses. The book is practical to the highest degree.



Literary Notes

—M. Alphonse Daudet is seriously ill, and can no longer appear in public.

—Florence Marryat's new book, "Parson Jones," is the sixtieth work of fiction which she has written since she began in 1865, twenty-eight years ago.

—"Who appreciates your books the more—men or women?" Sir William Fraser quotes himself as saying to Thackeray. "Women," answered the novelist; "women and clever men."

—The literary partnership of Mr. R. L. Stevenson and his stepson, Lloyd Osbourne, ends with the completion of their forthcoming novel, "Ebb Tide." Mr. Stevenson's new novel, "Catriona," will probably not appear until the autumn, the author being engaged in extensive revisions.

—Mr. Norman Gale is preparing a volume of "Orchard Songs" for publication in the autumn. A complete set of Mr. Gale's scarce works, including large and small paper copies of the published volumes and the privately printed ones, cannot now be purchased for less than \$500.

—Maynard, Merrill & Co., of New York, Mr. Ruskin's authorized American publishers, announce for immediate publication "The Elements of Drawing in Three Letters to Beginners," for which Professor Charles Eliot Norton has just written an introduction. This will be the twenty-second volume of the authorized Brantwood Edition.

—The poems of William H. Hayne will be published this fall by Frederick Stokes & Co. This will be his first book, although Mr. Hayne has had his poems published in all the great magazines, and he has already enough new material for a second book of poems. This first volume will be in the standard series of Younger American Poets.

—By far the most sympathetic and adequate characterization of Edwin Booth which has yet appeared is that by Mr. Laurence Hutton, which Harper & Brothers have wisely put into their "Black and White" series. Mr. Hutton had long been an intimate friend of Mr. Booth's, and had known the actor on many sides of his character. His great affection and respect brought him near to his subject without robbing him of the power of critical judgment, and the result is a portrait of Mr. Booth which brings out the charm of the man's character and the beauty of his life no less than the genius of his acting.