NEW PUBLICATIONS.

BOOKS OF THE WEEK.

"Personal Recollections of Distinguished Generals," by William F. G. Shanks, is a collection of military sketches, with a portion of which the public is already familiar in the pages of Harper's Magazine. The author commands a free, bold, and attractive style, and expresses his opinions without fear or favor, perhaps not without prejudice. He presents the subjects of his portraiture in undress uniform, aiming to illustrate their personal traits of character, as well as their military qualities. His book abounds with anecdotes and descriptions, relating to persons and scenes that had come under his observation as an eye witness, and these will probably interest the majority of readers more than his criticisms of military movements, or his reflections on political affairs. (Published by Harper & Brothers.)

Ticknor & Fields have published a new edition of Tennyson, comprising all his poems in small, but clear type, in a neat pocket volume.

Kay & Brother have added to their extensive catalogue of law publications a new volume on "The Law of New Trials," by Francis Hilliard.

The latest productions of the young Scottish poet, Robert Buchanan, are published in a volume entitled "London Poems," by Alexander Strahan.

"The Character of Jesus Portrayed," by Professor Schenkel, of Heidelberg, has been translated into English, by Dr. W. H. Furness, and published by Little, Brown, & Co. The volume is accompanied with an elaborate preface and notes by the translator, presenting his own views on the subject under discussion, which differ in many important points from the conclusions of the original work. In the opinion of Dr. Furness, the facts in the life of Jesus were of such transcendent significance and power, that they necessarily gave rise to the various records of his history, which, though imperfect in form, bear the stamp of a profound reality upon their face. He differs from Strauss, in holding to the historical element in the New Testament narratives, although he does not deny the validity of his method. He admits that myths and fables as surely accompany the great events of history that enlighten and kindle the souls of men, as the exhalations of the earth attend the presence of the sun. But Strauss, who suffers nothing to pass, however natural and credible, without the mythical brand, and resolves the whole history into air, leaves no ground for his own theory to stand upon, and virtually assumes that the mind of man is more interested in fiction than in fact. Professor Schenkel takes a similar point of view in his original and profound discussions. He argues that since the image of Christ as handed down by the Gospels disappears, according to Strauss, in a motley series of crude fancies which sprang up amid the enthusiastic fervors of the primitive Christian age, there is no higher task for Christian wisdom than to gather from the written records on hand, a real idea of Christ, faithful to the original, and of genuine historical truth. The amateurs of theological study will find much to arouse their attention in the researches and reasonings of this volume, whatever opinion they may form in regard to its conclusions.

"The Constitutional Convention," is the title of a large volume, just issued by C. Scribner & Co., from the pen of Judge John Alexander Jameson, of Chicago, devoted to an exhaustive consideration of the history, powers, and modes of proceeding, of the organization which enacts the fundamental law under the American system of Government. The questions discussed in this volume are of the gravest importance, and the author has treated them with the political learning, thoroughness of research, and comprehensiveness of statement, which challenge the attention of scientific publicists.

"The Acts of the Apostles," by G. V. Lechler, D.D., forming the Fourth Volume of Lange's "Commentary on the New Testament," edited by Dr. Philip Schaff, is translated by Professor Charles F. Schaeffer, D. D., and published by C. Scribner & Co. Dr. Lechler is favorably known by various theological works, especially "The Apostolic and Post Apostolic Age," which have won a high reputation among the learned of Europe. The homiletical and practical portions of the volume have been prepared by Dr. Gerok, of Stuttgart, one of the most admirable pulpit orators in Germany, and who also holds no mean rank as a popular religious poet. Much valuable matter has been added to the volume by the American translator, comprising a large collection of various readings as a supplement to those introduced by Dr. Lechler, and a mass of philological, geographical, and exegetical notes derived from the best recent authorities. The work is highly creditable to the wide and exact scholarship of the translator, and will doubtless recommend itself to the public favor which has been accorded to the previous issues of the series.

The Fourth Volume of "The General History of the Catholic Church," by the Abbé Darras, edited by The Most Reverend Archbishop Spalding, embracing the period between the Pontificate of Leo X. and the death of Pope Gregory XVI., is published by P. O'Shea. The appendix to the volume contains some interesting details with regard to the history of the Roman Catholic Church in the United States.

"Records of the New-York Stage," by Joseph N. Ireland, presents a large collection of theatrical reminiscences and sketches, covering a space of a little more than a century. It contains brief biographical notices of the principal actors during that period, a description of their characteristic styles of playing, and a variety of miscellaneous details relating to the progress of the drama in this city. The author makes no pretensions to skill in literary handicraft, and has not attempted to clothe his abundant materials in the form of a graceful narrative. Still his simple unadorned statements may be read with interest, not only by those whose tastes and habits make them familiar with the representations of the stage, but by all who are fond of the odors of the past which linger among the excitements of the day.

Mr. P. C. Headley has prepared a volume entitled "Massachusetts in the Rebellion," giving a record of the historical position of the Commonwealth, and the services of the leading statesmen, the military, the colleges, and the people, in the war of 1861-'65. It furnishes a proud memorial of the patriotism and self-devotedness of the heroic Massachusetts men who bore the brunt of war in the foremost scenes of peril. The biographical sketches of prominent men in civil and military life, as well as of those who have left only the memory of noble youthful promise, will be read with interest, while the chronological narrative of events furnishes helpful materials for the future historian. (Published by Walker, Fuller, & Co.)

"Iowa and the Rebellion," by Lurton Dunham Ingersoll, of which the second edition has just been published by J. B. Lippincott & Co., is a work of similar import to that noticed above, presenting an appropriate tribute to the Western volunteers who contributed such a large share to the conquest of the Southern Rebels. It forms a well-digested, consecutive account of the operations of the Iowa troops, and gives an impressive illustration of the spirit, by which our national victories were won, as well as of the course of historical events.

Dick & Fitzgerald have published "The Parlor Stage," by S. Annie Frost, comprising a collection of charades and proverbs, intended for performance by small circles of friends in private parlors or saloons; "The Play Ground," describing the out-door games for boys, from hop-scotch to leap-frog; and "Martine's Hand-Book of Etiquette," furnishing an infallible guide to "true politeness," and giving the laws for good behavior at dinner parties, "hints on the art of carving and taking wine at table," together with the usages to be observed in the ball-room and evening parties, when visiting or receiving calls, and when in the street, or traveling, in short, a complete outfit for the manners of a gentleman, except the natural instincts and refinement which no tailor, or teacher, or treatise can supply.

We have from Ticknor & Fields, a reprint of Captain Mayne Reid's "Afloat in the Forest," a lively narrative of South American adventure; and "Stories of Many Lands," by Grace Greenwood, whose facile pen is always at home in entertaining children.

"The Sanctuary," by George Ward Nichols, a story founded on the personal experience of the author in the war of the Rebellion, is published by Harper & Brothers. "Skirmishing," a reprint of an English novel, by the author of "Who Breaks, Pays," is issued by Leypoldt & Holt.

"Our Fresh and Salt Tutors," by Vieux Moustache, a narrative of juvenile adventure in the olden time on the rocky coast of Massachusetts, is a new story by a very agreeable writer, from the press of Hurd & Houghton.

"Morning by Morning," is the title of a new devotional work by the famous London preacher, C. H. Spurgeon, containing a series of daily readings for the family or the closet, published by Sheldon & Co.

"The Forest Tree Culturist," by Andrew S. Fuller, published by Geo. E. & F. W. Woodward, is a treatise on the cultivation of American forest trees, with notes on the most valuable foreign species. The author has devoted much time to experiments in vegetable physiology, including the nature and habits of the seeds both of native and foreign forest trees. He writes accordingly from familiar and practical acquaintance with the subject, and communicates the fruits of his experience in a straightforward, business-like style, without annoying the unprofessional reader with a parade of botanical and scientific terms. Every intelligent cultivator will find this volume a valuable addition to his collection of books, and may derive as much benefit from its use as from a newly-invented plow or sowing machine.

John Wiley & Son publish a treatise on "Plain Problems in Elementary Geometry," by S. Edward Warren, professor of descriptive geometry in the Rensselaer Polytechnic Institute, comprising a general view of the whole subject, and a collection of instrumental, geometrical, and special problems, sufficiently numerous and varied to form a useful book of reference for the higher class of artisans and mathematical readers, as well as a manual for instruction.

We have received from D. Van Nostrand the "Pocket Book of Useful Formulæ and Memoranda for Civil and Mechanical Engineers," by Guilford L. Molesworth, published by Henry Carey Baird.

"Greek for Little Scholars" is the title of a book published by Lippincott & Co., giving a process for teaching the sound and meaning of Greek words by pictorial illustrations, for the very youngest class of learners. The testimony of good teachers is needed to furnish assurance of its practical utility.

A new edition of Dr. J. W. Palmer's admirable selection of popular English and American Lyrics, entitled "Folk-Songs," with a variety of pieces now inserted for the first time, will find a cheerful welcome from the lovers of choice poetry, and beautifully embellished books. It will be hard to meet with a volume of more attractive exterior and more intrinsically valuable contents than this superb offering for the Christmas Holidays. (Published by C. Scribner & Co.)

Harper & Brothers have issued "Sir Brooke Fossbrooke," by Charles Lever, and "The Beauclercs, Father and Son," by Charles Clarke, in their "Library of Select Novels," and the second part of Mrs. Mortimer's "pleasant mode of learning to read," entitled "Reading without Tears."

"The Children of the Frontier" is a juvenile story founded on sketches and incidents from the pen of Theodore Lund, a Danish artist, and prepared for the press by a lady of Illinois, the specimens of whose English in the preface give little promise of the "purity of diction," on which she has relied to "insure favor and publication." It is from the press of D. Appleton & Co., who have also published a new volume on "Conservative Surgery," by Henry G. Davis, M. D., proposing remedies for some of the mechanical causes that operate injuriously both in health and disease, and giving the result of more than thirty years' experience in the practice of the healing art. The work, among other topics of practical hygienic interest, has some valuable suggestions on the prevention and treatment of consumption, a fatal case of which has never occurred in the long and extensive practice of the author.

Hurd & Houghton have issued a reprint of Palgrave's "Essays on Art," most of which were originally published in the "Saturday Review," intended to give a popular illustration of the grounds of aesthetic judgment. The same house publish a neat edition, in two volumes, of the collected poems of Alfred B. Street.

"A Summer in Leslie Goldthwaite's Life" is the title of a new story by Mrs. A. D. T. Whitney, author of "Faith Gartney's Girlhood," published by Ticknor & Fields. The volume is dedicated to the memory of Maria S. Cummins, the brilliant American novelist.

The new number of "The Phrenological Journal," in addition to its usual liberal miscellany, which contains something for all classes of readers, presents a novel feature in its sketches of several of the most prominent American clergymen, with portraits. A neat, compact statement of the leading points in Kant's philosophy is given among the answers "To Correspondents," explaining in a few words the method and conclusions of a vast system. The advice, in another paragraph, for a person entering upon a scientific course, to study the languages, strikes us as too unqualified, and might lead students in certain cases "away from home."

FINE ARTS.

CHROMO-LITHOGRAPHY THE HANDMAIDEN OF PAINTING.

To the Editor of The N. Y. Tribune.

SIR: In a recent review of some of our publications your Art critic has made certain grave errors, not only in theory, but in the statement of fact, and a knowledge of the wide-spread influence of THE TRIBUNE in Art matters render the correction of such statements of the first importance to us as publishers. We always desire to submit our works to intelligent criticism, and hope that both ourselves and the public may profit by such; and, therefore, in regard to the statement of your critic that the Chromos in question are "not quite equal to our former publications," we can only say that we endeavor to be progressive in Art, and we are quite willing to leave the pictures to decide the question for us with the public. The best evidence that they are not intended for an uncritical market is the fact of our sending copies for review to THE TRIBUNE. The insinuation that we have endeavored to detract from the reputation of the original artist by placing another signature upon the picture is simply the result of a blunder of your critic. We always accord to our lithographic artist (Harrison Herring) the right to sign his name to works of any consequence, that he may share the honors of the production. If there be any; and the simple fact of his name being signed upon a lighter color of the picture then Mr. Tait—which the careful observation of your critic failed to discover—has led him to charge us with an attempt at fraud!

That the picture which we name "The Baby" is after Bouguereau's "Going to the Bath," we learn for the first time from your critic, and when we stated that it was copied from a French water-color drawing, we stated the simple fact in regard to our Chromo. Had we known at the time that the water-color was a copy, we would gladly have given the original artist due credit, as a matter of justice to him, and from the fact that a good name is always of assistance to us.

—So much for ourselves. Let us now glance at the sweeping charge made by your critic: that Chromo-lithography, as a means to reproduce paintings, is injurious to progress! Sir, this is a bold assertion, and propounded through the mighty organ of your paper—reaching more than 200,000 readers—may create a serious reaction against a low art yet little understood. All the good which you and we expected from the introduction of this new helpmaid to Art education will be injuriously affected, if the fallacy of your critic's assertion lamet at once made evident.

Chromo-lithography is in itself an art *to reproduce, to imitate, not to create.* It never can obtain an "individual and independent" character, as your critic claims, for its proper sphere, is thereby showing his limited acquaintance with the very process, which you some time last year in one of your daily issues so fondly described. Chromo-lithography is for the painter what the type is for the writer, it is the brush and pallet of the Nineteenth Century. But just as little as Longfellow would make use of Hoe's press to transfer his poetical thoughts to paper, just so little would the painter make use of the Chromo process to transfer his original artistic conceptions on the canvas. The education of the million demanded the power press for literature, and now it claims Chromo-lithography for the art of painting.

There is no reason why Mr. Tait or any other artist should not gain sufficient practical knowledge of the art to chromo-lithograph his own paintings (which has been repeatedly done in England), and make the chromos just as spirited and attractive, in every respect, as the originals, and the whole produced thousands and hundreds of copies in the time in which he could reproduce only tens with brush and pallet. And why should 10,000 good pictures hinder progress, when one is expected to forward it? Is not the assertion of such hinderance the manifestation of mere prejudice? Thus the question reduces itself to the following point: Does a *poor Chromo* hinder progress in art culture? Now, Sir, we do not wish to appear as defending our right of making "poor" Chromos, if "poor" they be; but we cannot help asserting positively, that not only "poor" Chromos, but any picture, be it the meanest daub on a village sign-board, helps progress in art.

The mental process of culture in Art is the same as all other culture. A good written book, if not bad in its spirit and object, is always better than no book. It gives an impulse, which is followed up by a demand for better books, and by comparing and criticising, the taste for good books is created. So in Art, a poor picture is better than none, and in the course of time will create a demand for better and for the best. Our Chromos, which your critic will, we hope at least, place a step higher in the scale of Art than the cheap colored prints of former and recent times, could never have been sold to the present extent had not millions of poorer pictures paved the way for their reception. And the pictures themselves will be the benefit of our children in time, as the wave of higher education raises their stand-point. The artist will be benefited thereby, first, the demand for poorer pictures than our Chromos will cease, and he will, therefore, have to study for higher excellence; secondly, he will be able to obtain a just and liberal compensation for a good work by the disposal of his copyright as much beyond present rates as the true poet of the present time obtains beyond the rates of bygone years, where the poet's readers did not extend much beyond the circle of his personal acquaintances; and thirdly, the demand for good original paintings will become immeasurably greater as art education advances.

The American people want pictures, they delight in color pieces, it makes their homes cheerful and fills their imagination with pleasant thoughts, it gives them an innocent and lasting enjoyment, and satisfies an appetite which is just as legitimate with them as with the aristocracy who can afford to hang their galleries with paintings of the old and new masters. Why then should the only invention of our day which comes to their aid be condemned and driven out of this land of promise? You, Sir, who labor so faithfully for the people, cannot indorse ideas so aristocratic in their tendencies. Respectfully,

L. PRANG & Co., Art Publishers.

Boston, Mass., Nov. 26, 1866.

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