

NEW PUBLICATIONS.

TRANSLATION OF GAUTIER—ADVENTURES IN THIBET—CONSTABLE AND THE ENGLISH WATER-COLORISTS—COAL AND IRON.

The publication of Professor Sumichrast's new translation of the complete works of Theophile Gautier, to which we have previously referred at length, goes on apace. From the publisher of this beautifully printed edition, Mr. George D. Sproul, we have just received volumes XI, XII, XIII and XIV, leaving ten more to complete the set. The first of the volumes now before us is given to "Spirite," "The Vampire" and "Arria Marcella," three interesting, if not particularly brilliant, examples of Gautier's fiction. "Spirite" shows him playing cleverly, though not impressively, with a more or less Swedeborgian motive; in "The Vampire" he retouches picturesquely an ancient theme, and "Arria Marcella" is a skillful piece of archaeological, lacking somewhat in human interest. Volume XII is all but filled with "The Quartette," that queer Napoleonic story to which Gautier brought a certain enthusiasm and prodigious invention, but which possesses a curious rather than an artistic interest. It is to be read simply for the light it throws on his capacity to write a sensational narrative for the edification of the average reader. The last few pages of this volume are devoted to "The Mummy's Foot," one of the most effective short stories he ever wrote, a little absurd in its fantastic, but capturing none the less. Volumes XIII and XIV contain the "Travels in Russia," with "A Trip to Belgium and Holland" and "A Day in London." These two volumes are delightfully characteristic. Gautier could be very happy in some of his descriptions, and as we turn the pages of his Russian letters we are again and again tempted to quote specimens of his vividness, of his facility for hitting upon the most pictorial elements in a scene. We content ourselves, however, with a fragment from "The Trip to Belgium and Holland," exhibiting in perfection the spirit in which he was accustomed to set forth upon his wanderings:

You are aware of the difficulty a Parisian experiences in dragging himself away from Paris, and how deeply the human plant strikes its roots between the cracks of the paving stones. It took me quite three months to make up my mind to that fortnight's trip. I packed and unpacked a dozen times, and I cannot tell how many times I bade farewell to the three or four people who, I fancied, might possibly miss me. My feelings were harrowed by the repetition of these parting scenes, and I shed tears. I did not think my dilatoriness by dint of drinking strappuccino. Finally, one fine morning, having exchanged a rather large number of five-franc pieces for a very small number of gold pieces, I took myself by the collar and kicked myself out of my own house, ordering the friend whom I left in it to fire upon me as he would at a mad dog. Three weeks, and I had proceeded to the fatal Rue du Bouloi, where the coach was standing.

My father, who accompanied me to the stage, behaved admirably on this tremendous occasion. He did not press me to his breast and he did not give me his blessing, any more than he gave me anything else. I also behaved in the most perfect manner. I did not shed tears, I did not think of the fair France I was about to leave, and I even hummed gaily enough, and as much out of tune as usual, a little air which stands me in the way of my "mill buero" and "millea."

The coach started, and, on reaching the Ville-ette gate, I could say, like Jean-Jacques Rousseau, "Farewell, Paris, city of mud, smoke and noise."

Professor Sumichrast maintains in his translation the workmanlike standard exemplified in the earlier volumes, and confirms in his introductions the favorable impression previously received from his editorial labors. The publisher, as we have remarked before, is producing an uncommonly handsome set of books, presswork, binding and illustrations all disclosing thoroughness and good taste.

Thibet is still a forbidden land, though travelers in increasing numbers are writing books about their experiences within its boundaries; but it is still a work of much difficulty and danger to travel there. "Adventures in Thibet" (United Society of Christian Endeavor), by William Carey, is largely devoted to a reproduction in full of the diary of Miss Annie R. Taylor, an English missionary, who in 1822 entered the forbidden land alone; the first woman traveler to enter it, and probably the first European to approach the sacred city of Lhasa so closely as she did. Her achievement was unique in the slenderness of her equipment; her motive was one of pure missionary endeavor. There is, indeed, as Mr. Carey says, something whimsical in the thought of this weak woman leading her tiny expedition to accomplish so great an object, and the tranquil confidence that never left her. "I am God's little woman, and He will take care of me," she writes; and on another occasion: "All must be well with the ambassadors of the Lord; I am in His charge." Three Chinamen accompanied her, one turned back, another succumbed to the cold, the third tried to take her life. She had also two Thibetians with her. As she approached Lhasa, they grew more and more afraid. "The hardest thing I have to bear," she wrote, "is their fears." Her diary consists of short, terse entries, but they are vivid and picturesque in their brevity. The story is genuinely human, sometimes with its humorous side.

To "realize the setting of the story," as Mr. Carey puts it, he writes a considerable description of the land and the people, the religion and its priests. The religion, "Lamalism," is "Buddhism on a dark ground—the old creed of demons; and Buddhism in a fancy dress—bejeweled and bedecked by Hindu forms of polytheistic faith." Its theology is a tangled skein; its bible consists of 108 volumes, of 1,000 pages each, making 1,083 separate books; and there are 225 volumes of commentaries, not to speak of numerous legendary stories and a song book containing 100,000 songs.

Much of the common people's religion seems to center in the mystic formula, "Om nam padme hum," printed on cotton bags and fluttering from every height, rotated in prayer cylinders, muttered by man, woman and child, morning, noon and night; carved on mountain sides, painted on doors, engraved on stones. If you ask what it means, nobody can tell you, but everybody has unlimited faith in its efficacy. A literal translation of it is, "O Jewel in the Lotus, O!" But to whom the invocation is addressed and why the words should be invested with such extraordinary sanctity remains a mystery. "Mani walls" are long low lines of stone specially erected for the lodgement of slabs with this inscription on them. In some monasteries there are huge cylinders with a million copies of the mystic prayer revolving inside them. And Mr. Carey quotes a writer on Thibet as saying: "If you were to introduce steam power into Thibet to-morrow, probably the first use made of it would be to turn a praying wheel."

The latest contribution to "The Artist's Library," Mr. C. J. Holmes' "Constable" (Longmans, Green & Co.), is a direct and admirably instructive little study of the famous English painter. Biographical details are compressed into six or seven introductory pages, and although he has less than a score more in which to discuss the works Mr. Holmes manages to pack within a narrow space a good deal of analysis and sound interpretation. He takes pains to show that Constable did not create modern landscape out of nothing, but created something to the old masters; but he lays stress, also, upon the training of the painter's eye, which went on from the start, independently of his study of the works of his predecessors, and

which had more than anything else to do with the flowering of his genius. He says: Born and bred in the midst of fresh English fields and meadows, he was a sincere and devoted lover of nature before he became a lover of painting. Unlike many other painters who have been able to admire the things around them only through some resemblance, real or fanciful, to the pictures they have been accustomed to see, Constable saw from the first that the art of Italy, or the Netherlands, was not like the Dedham Valley, and that if he was to paint the elms and streams and sky of his native land, he could not do so by imitating the color and appearance of distant countries which he had never seen. Thus, when he came to study the old masters, he did so with an unbiased mind. Claude and Ruysdael did not teach him anything about Suffolk scenery that he did not already know, but they could teach him a great deal about something of which he was entirely ignorant, and the way of constructing pictures—and Constable never forgot the lesson.

Mr. Holmes is temperate in his eulogy of Constable, admitting that his technique is "less supremely certain" and that his taste is "less intensely sensitive than that of the greatest artists of the past"; but he never loses sight of that sincere and robust naturalism which was the English painter's greatest virtue, and rightly says of him that "no man has hitherto combined so much of that beauty of aspect which we all admire in the art of the past with so large a measure of the wind and sunshine which have become the conditions of the painting of our own day." The author concludes his study with a suggestive and, on the whole, accurate survey of the development of landscape half the death of Constable. The twenty-four fine illustrations are uniformly good. We greatly approve of the policy of placing these all together at the back of the book.

Under the title of "English Water-Color" Mr. John Lane is issuing "The International Studio" London publishers of the first two books which have recently been sent to us. It is edited by Mr. Charles Holme, with an introduction by Mr. Frederick Wedmore. The latter is wisely brief and so, moreover, is Mr. Holme, in his commentaries on the painters illustrated. The reproductions are the main thing, and these, in colors, are extraordinarily good. The specimens in the first part are of Cozens, Baynes, David Cox, Samuel Prout, P. Dewint, Clarkson Stanfield, J. M. Swan and Herbert Marshall. The men in the second part are Hearne, Girtin, David Cox again, Copley Fielding, Harding, Mahoney, Cotman and Waterloo. It is an extremely varied list thus far, and the reproductions are throughout adequate, giving perfectly the simpler textures of the early men and the far more brilliant qualities of work like that of Mr. Swan. Indeed, the reproduction of the latter's "Jaguar and Macaw" is one of the best plates of the sort we have ever seen. The publishers have set out to secure something like the fac similes of the works selected for illustration, and they have been remarkably successful in their aim. The reproductions are, on an average, about eight or eight inches wide and four or five inches high. They are printed on separate sheets and then mounted upon a stout paper, with generous margins. Subscribers will be presented with a portfolio to hold the eight parts. It is a handsome publication, and the price is a modest one. English water color art has never been the most brilliant in the world, and some of its most famous names are dim enough when compared with others in France and in Spain, in Holland and in America, and in England itself. But along with some rather dull pictures in the two numbers before us are several that are well worth having, and the collection as a whole promises to be of considerable value.

Dr. Peter Roberts has written in "The Anthracite Coal Industry: A Study of the Economic Conditions and Relations of the Co-operative Forces in Its Development" (The Macmillan Company) a volume which we can cordially commend to students of this interesting subject. The hard coal industry of the United States is a natural monopoly. It is limited to a small region in Northeastern Pennsylvania, whereas good bituminous coal is found in six or eight States east of the Mississippi River. At present the output of hard coal is nearly 55,000,000 tons a year, while that of soft coal is four times as large. Generally speaking, the former is valued at over \$1.50 a ton at the mouth of the mine, while the latter is worth scarcely more than \$1. Owing to the wasteful methods now employed in using three tons of coal are removed from the earth for every one sent to market. Unless there is an improvement in this respect, the anthracite deposits will last scarcely more than sixty or seventy years. If, though, one ton could be saved out of every two which are mined, and if the production could be kept down to 60,000,000 or 70,000,000 tons annually, the supply might not give out for a century. The depth to which shafts go down in the coal measures varies from 200 to 2,000 feet. A fair average is about 400. Different methods of timbering and working the mines prevail in different districts. Generally, the operator or lessee of the property maintains the railway, timbering and ventilation, and bears the expense of hoisting. He deals with the skilled miner, who usually has two unskilled laborers for helpers. The miner, when busy, can get from \$75 to \$100 a month. The laborer rarely earns over \$2 a day. But mining does not go on continuously, and a man may be employed not more than one hundred or two hundred days out of the 365. It has been estimated that the railroad companies get about 37 1/2 per cent of the money which the coal brings, labor 22 1/2, the operator (or employer) 25, and 15 per cent is consumed by insurance and royalties.

Dr. Roberts is convinced that, while abuses exist under the present system of ownership, the condition of the workmen would be worse if the State controlled the property. The company store, at which the laborer is often obliged to pay considerably more for food and clothing than he would elsewhere, nevertheless has its advantages. A wife can thereby get the benefit of her husband's earnings if he is a drunken fellow and is likely to squander his wages recklessly. Still, Dr. Roberts pronounces this institution un-American, and points out that the agitator finds in it a powerful weapon. Both the advantages and disadvantages of unionism in the anthracite coal region are considered. The grievances of the miners are indicated, but it is also shown that the temperate and sensible Anglo-Saxon element is often overwhelmed by the reckless Slavic miners, who in some districts are in the large majority. Moreover, the miner does not always remember the interests of the consumer as he should. In conclusion, Dr. Roberts indulges in reflections on the righteousness of trusts. He believes that the syndicate now controlling the hard coal mines will introduce improvements which will be advantageous to the mine workers, and that capital a better return. He insists, however, that a combination cannot long prosper in America unless its ambitions are tempered by the Teutonic spirit of fair play.

Mr. Thomas D. West's "Metallurgy of Cast Iron" (Cleveland: The Cleveland Printing and Publishing Company), of which a third edition is now offered to the public, made its first appearance in 1897. While it aimed to serve the engineer, the chemist, the pattern maker and the college specialist, it was designed primarily for the foundryman. Little reference is made here to the operations of casting. That subject is covered by Mr. West's "Moulder's Text Book." What he has sought to do in this volume is to tell what cast iron is and should be. Fully one-third of the book is devoted to the process of making pig iron. Having lived in the immediate vicinity of several blast furnaces since 1892, the author is well qualified to deal with this phase of the subject. As an illustration of his thoroughness, it may be remarked that he begins far enough back to de-

scribe modern methods of manufacturing coke. The second principal division of this book deals with the chemistry of cast iron. The effects of carbon, silicon, sulphur, phosphorus and other non-metallic elements in combination with pure iron are carefully detailed. Instructions are given for so mixing the material as to adapt a casting to the service it has to perform. A different formula is provided for carwheels than that which supplies a satisfactory stove, for instance. The third division of the work relates to the various tests employed to ascertain the quality of the metal. Even before this latest revision was effected, Mr. West's work had achieved great popularity in the industry which it seeks to promote. The addition of nearly twenty new chapters, however, will add greatly to its value.

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BARCLAY, WILLIAM O.—In pursuance of an order of Hon. Frank T. Fitzgerald, a Surrogate of the County of New York, notice is hereby given to all persons having claims against the estate of William O. Barclay, late of the County of New York, deceased, to present the same to the Surrogate of the County of New York, at his office, 20 Broadway, New York, on or before the 15th day of July next.

HAIGHT, JOSEPH.—In pursuance of an order of Hon. Frank T. Fitzgerald, a Surrogate of the County of New York, notice is hereby given to all persons having claims against the estate of Joseph Haight, late of the County of New York, deceased, to present the same to the Surrogate of the County of New York, at his office, 20 Broadway, New York, on or before the 15th day of July next.

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IN PURSUANCE OF AN ORDER OF HON. FRANK T. FITZGERALD, a Surrogate of the County of New York, notice is hereby given to all persons having claims against the estate of William O. Barclay, late of the County of New York, deceased, to present the same to the Surrogate of the County of New York, at his office, 20 Broadway, New York, on or before the 15th day of July next.

IN PURSUANCE OF AN ORDER OF HON. FRANK T. FITZGERALD, a Surrogate of the County of New York, notice is hereby given to all persons having claims against the estate of Henry Mills Day, late of the County of New York, deceased, to present the same to the Surrogate of the County of New York, at his office