

## BOOK REVIEWS.

SWAIN SCHOOL LECTURES. By *Andrew Ingraham*, Late Head-Master of the Swain Free School, New Bedford, Mass. Chicago: The Open Court Publishing Co.; London: Kegan Paul, Trench, Trübner & Co. 1903. Pages, 200. Price, \$1.00.

Mr. Andrew Ingraham, late Head-Master of the Swain Free School, New Bedford, Mass., offers in his *Swain School Lectures* a series of psychological, philosophical, and educational topics. He shows in the first lecture that all the sciences have a psychological element in them, and cleverly points out how to the ancients the mythological deities were actual realities. The second lecture is a supplement of the first, explaining the nature of epistemology. The fate and significance of metaphysics are explained by our author as follows:

"Many years, perhaps centuries, must pass, many sciences be perfected of which we discern merely the intimations, many things that we wish now must have ceased to be of concern to us, the knowledge of many facts of mind and language, now restricted to a few, must become the possession of the people, before we have even the foundation laid of the superstructure which some fancy that they have built already; and yet it is only by the downfall of their towers that we can learn where the foundation needed strengthening. All honor then to these who have tried and who have failed."

Mr. Ingraham recognises the need of a metaphysical background, but he accepts the negative result of his critical examination without venturing to decide in favor of any special school.

In his lecture on "A Universe of Hegel" and in an explanation of Hegel's theory of Synthesis, he expresses himself thus:

"You must have passed through all these, however, through all phases, too, of materialism, idealism, realism, nihilism, and whatever else there may be, until these myriads of influence and the contradictions they involve shall compel you to the philosophical consciousness. In this you behold the truth of this relation of thesis and antithesis between Spirit and Nature, but the two opposites come together and the contradiction is annulled in the higher unity of consciousness."

In his article on "Many Meanings of Money," Mr. Ingraham goes dangerously far into practical questions, without, however, compromising himself in any way or subscribing to any political program of our recent campaigns. While he insists on the value of silver and gold as precious metals, he believes that metal money will in the long run abolish itself, saying:

"In fact, by the progress of virtue and intelligence, the precious metals are destined to be eliminated from the monetary systems of the world. He who sees that all the business and trade and industry and commerce of the world, call it what you will, all the great and small exchanges and distributions, are effected by barter and by honest promises—by goods, that is, and by money—will see in silver now as he may expect to see in gold hereafter, a material too valuable to write notes on and not valuable enough to serve as a guarantee for their payment."

A perusal of these several lectures gives one the impression that their author is a thoughtful man, investigating, searching, calmly weighing the *pro* and *con* of every question, without preconceived notions or dogmatic tendencies. We have no doubt that as a teacher he must exercise a beneficial influence upon his scholars, instilling into their minds the true spirit of scientific inquiry.

HADLEY BALLADS. By *Julia Taft Bayne*. Chicago: The Open Court Publishing Co.; London: Kegan Paul, Trench, Trübner & Co. 1903. Pages, 52.

Mrs. Julia Taft Bayne, the wife of a Congregational clergyman, formerly of Hadley, Mass., then of La Salle, Illinois, and now in charge of a congregation at Lockport, Illinois, is an authoress whose merit has been recognised by prominent critics and men-of-letters, among whom the opinion of Charles Dudley Warner is a sufficient guarantee of the high literary character of her poetry. She calls her poems *Hadley Ballads*, for most of them were written in Old Hadley, with its ancient atmosphere and the lingering traditions of Colonial days.

The perusal of the first ballad justifies Mr. Warner's judgment when he writes, "I like more, the oftener I read, your 'Hadley Weathercock'!" The first stanza of this spirited poem to the gilded weathercock on the Hadley church steeple reads as follows:

"On Hadley steeple proud I sit,  
Steadfast and true, I never flit,  
Summer and winter, night and day,  
The merry winds around me play,  
And far below my gilded feet  
The generations come, and go,  
In one unceasing ebb and flow,  
Year after year in Hadley street.  
I nothing care, I only know,  
God sits above, He wills it so;  
While roundabout and roundabout and  
roundabout I go,  
The way o' the wind, the changing wind,  
the way o' the wind to show."

The poem "God's Rooster," written in honor of the same metallic bird, is as humorous as it is idyllic, and "The Hadley Elms" is an exhortation to the present generation to remain faithful to the old traditions.

"When danger threatens, and sorrow overwhelms,  
To stand strong, beautiful, as Hadley elms!"

"Molly Webster" is a sad remembrance of the age of witch persecution, written in the Old English style, imitating even the old spelling.

"The Angel of Rescue" tells the historical story of the year 1675, of the refugee Goffe, hiding in Hadley, one of the judges who had condemned Charles I. to death. When the Indians in one of their stealthy raids suddenly attacked Hadley, this unknown stranger, an old man of wild but impressive and venerable appearance came to the rescue, inspiring the colonists with his mysterious presence and vigorous bravery to a bold resistance which finally saved the town. The friends of the persecuted refugee did not contradict the story that the unknown helper had been an angel from heaven, and thus no search for him was made, and he could quietly remain in his hiding-place.

Mrs. Bayne believes that corn (or as the English would say, maize) should be the national emblem of the United States:

"Our oriflamme shalt thou be borne;  
No race a nobler crest has worn  
Since Henry bore to high command  
Plant-a-genet in old England,  
Come, and our goddess' cap adorn  
Oh laughing, yellow bearded Corn!"

Other poems are entitled: "The Deerfield Bell," "Fate? God," "Our Neighbor," "In Whately Glen," "Hepatica," "The Old Apple-Tree," "Anemone,"

"Memorial Day, 1893," "Greylock," "Tell Us the Story, Veterans!" "Fore-father's Day," "Daffadowndilly," "On Southampton Beach," "Arbor Day," "The Soldier of the Monument," "A Disappointed Daughter," "The Lesson of History," "Precedent." They are all patriotic, humorous, thoughtful, and nowhere is the poetical spirit flagging.

P. C.

*The Gate Beautiful*, by John Ward Stimson, formerly the Rector of Art Education at the New York Metropolitan Museum of Arts; of the Artist-Artisan Institute of the same city; of the Art and Science Institute, Trenton, New Jersey, etc., is a quarto volume in which the author discusses the principles of art education. The book is profusely illustrated with over a thousand illustrations, reproductions of classical works of art, diagrams, patterns, designs, and two color charts, and betrays an eminently inspirational teacher with a leaning toward the mystic, but finding the love of beauty wherever it can be traced, and trying to see the laws written everywhere in color, form, in the starry firmament, in snow crystals, and in the human body. His systematisation of his ideas is always interesting, and always helpful and suggestive, although not always happy. In one of the leading thoughts of his theory we find, for instance, the trinity "Force, Rhythm, Form, which shows itself in Energy, Balance, Organisation, and we would say that rhythm is a kind of form, the form of energy, and balance is inherent in organisation, being the self-control of an organised body, one of the results of organisation. Thus the trinity is really a duality in which a quality of one has been raised to the dignity of an independent factor, while at the same time the third element—matter, viz., the substance in which force shows itself, has been omitted. The trinity ought to be matter, motion, and form; or substance, energy, and organisation.

But we should not criticise details when we consider that Mr. Stimson's modes of systematisation are after all incidental and can be of temporary use in his general purpose of showing us the beauty that surrounds us. For artistic work we need no methodical systematisation, and it is sufficient that his enthusiastic inspiration helps us to feel with him. We can understand that in his teaching he carries away his disciples and gives them an impulse that would not easily be obliterated.

Perhaps the greatest merit of Mr. Stimson's book is the encouragement it gives to bold and independent creativeness. He guides the student, away from the monotony of purely mechanical imitation, out into the vivifying sunshine of original work, and this is after all among all the needs of our American artist students, perhaps the greatest and most important desideratum.

The illustrations are well selected, perhaps with the exception of those in which he expresses his own favorite ideas of systematisation, such as the atomic "Ladder of Life" which illustrates the progress "from solid—to liquid—to gaseous—to etheric—to spirit life," an attempt which indicates a leaning toward occultism.

We have no doubt that with all of its shortcomings the book will be a great help to art students and to lovers of beauty; for truly Mr. Stimson is right when he says (p. 418): "By cultivating the Art Instinct broadly, wholesomely, organically, thoroughly, we make it individual, liberal, national, creative, and reveal to man that *Beauty is as universal as its application is infinite and precious.*"

P. C.

<sup>1</sup> *The Gate Beautiful: Being Principles and Methods in Vital Art Education.* Cloth, \$7.50; by mail, \$7.93. Paper, \$3.50; by mail, \$3.76. Published by Albert Brandt, Trenton, N. J.