

ertions, while on either hand, keeping him, the master, to his work, are two courtiers, one expostulating with him kindly, and the other standing silent, with drawn sword, and a most sinister look on his face—an action more potent than words.

This picture is a very good illustration of Chinese pictorial art. It is full of character and action. It is not fine art, considered by our canons of good drawing and perspective, but it shows more artistic perception and ability to portray the salient points of a situation than many European artists possess.

Sanitary Items.

CAUSES OF INSANITY.

A table in the last report of the Utica State insane asylum, giving the occupations of the patients, shows that by far the largest number (282 in a total of 410) whose occupation was known were farmers' housekeepers, meaning, we suppose, farmers' wives, laborers and domestic servants. This illustrates that a monotonous and toilsome life, with little or no relaxation or recreation, is more liable to unsettle the mind and destroy the reason than a life of greater mental and social activity. Most of the patients were native Americans, and married. Their ages, in the main, were from 20 to 40; very few were illiterate; but few also had more than a common-school education. In 427 cases but 122 inherited any taint of insanity; 205 patients remained not over six months, and 141 not over two months, showing that the malady was not severe. Intemperance was a minor cause—11%. Female disorders caused about 12%, while the prime cause in the largest number of cases was ill-health stimulated by over-work, grief, anxiety and sleeplessness. To the causes cited above which would encourage mental disturbances, we would add dyspepsia, due to poor or ill-cooked food. In this connection we would refer to the admirable paper on the health of Massachusetts farmers, by Dr. J. F. Adams, of Pittsfield, in the report of the Massachusetts State Board of Health for 1874, in which a large amount of interesting data is given regarding the ill-health of the farmers, and especially of their wives and daughters. Overwork, exposure, poor food, unsanitary dwellings, impure water, unventilated bedrooms and insufficient recreation, are all mentioned as the chief causes of sickness among this class. It is denied that farmers are specially liable to insanity, yet it is added that causes of insanity are not altogether wanting, as shown by the 81 farmers admitted to the asylums the year before. The farmer lives amid more natural conditions than the artisan, business or professional man; but, while he escapes intellectual strain, he labors too incessantly and joylessly; and frets and worries about his crops, his stock and his mortgages. The remedy is more recreation and less work. Then the farmer may lose his reputation for chronic grumbling.—*Sanitary Engineer.*

ART IN A COTTAGE.—The mission of Art to the cottage is one of exaltation, of refinement, of far-reaching enfranchisement; it is to open the doors of the kingdom of knowledge, to touch fresh springs of sensibility; to place the humblest soul in its right relation to the universe. The true artist would rather be what David and Bunyan and Shakespeare are to the cottage, as the type of what is the humblest and lowliest amongst us, than find himself the secret joy of a bibliomaniac, the priceless treasure of a Medici, the awful *sacrosanctus*, visible only to monk or nun. Art is no cabala, no esotery, intended only for a class, a caste; its magic and its mystery are keys to the inner room of every human spirit, though the doors be rarely opened and the rooms themselves be unswept and ungarnished. The mission room from the cottage, too, is always wanted, and wanted as much in the palace as anywhere else. "Paint us as an angel, if you can, with a floating violet robe, and a face paled by the celestial light," writes George Eliot, in "Adam Bede"; "paint us yet often a Madonna turning her mild face upwards, and opening her arms to welcome the Divine glory; but do not impose on us any æsthetic rules which shall banish from the region of Art those old women scraping carrots with their work-worn hands; those heavy clowns taking holiday in a dingy pot-house; those rounded backs and stupid weather-beaten faces that have bent over their spades and done the rough work of the world; those homes with their tin pans, their brown pitchers, their rough curs, and their cluster of fine onions. In this world there are so many of these common, coarse people, who have no picturesque, sentimental wretchedness. It is so needful we should remember their existence, else we may happen to leave them quite out of our religion and philosophy and frame lofty theories which only fit a world of extremes. Therefore, let Art always remind us of

them; therefore let us always have men ready to give the loving pains of a life to the faithful representation of common-place things—men who see beauty in these common-place things, and delight in showing how kindly the light of Heaven falls on them." There is beauty in this sea-ringed island of ours as well as in the sunnier lands; in English heaths and hills, as well as in Swiss mountains and Italian farms; in heavy featured, sombre-clad labourers as well as in the ribboned brigands and ragged lazzaroni. There is as ample a poetry of suggestion in a cottage arm-chair as in a curule throne; and the tragedy which plays itself out in the life of labour and homely retirement is as full of romance as are the metaphysics of crime or the ecstasies of the saints. It is perhaps less to be caught by pure literary excogitations, and hence it is less attractive and less easy to discover. It cannot be gathered up into intellectual power by much dwelling in the studio, by ostentatious fidgeting along the beaten tracks of Art. The novel, in short, is competing with other forms of Art in this double mission, but pencil, chisel, and brush must not accept the ostracism or the petalism the pen would thrust upon them. Pre-Raphaelitism has done much to increase our regard for minute and honest workmanship, but there is yet needed a dash of Dutch simplicity without its coarseness, a revival of the broad, human, tender spirit which would make the artist as tremulous to life in a cottage as if its inmates were kings and queens in disguise, sheltering from the troubles which are passed, waiting for the reverential greeting and the royal raiments which are near.—*E. Goadby, in the Art Journal.*

A WRITER to the *English Mechanic* on coldness says:—Eat any wholesome food you like, and do not trouble yourself about what you eat, unless you are subject to dyspepsia, and then only so far as to avoid over-rich and well-known indigestible things. Physical exercise is conducive to health, and also spends the heat of the body; wholesome life means due expenditure and supply; keep within the bounds of real fatigue, physical exercise is wholly beneficial by setting the organs of the body in active healthy operation. Do not wash your feet before going to bed, though there is no harm in fairly warming them, but keep them in good condition by frequent bathing in warm water; it is evident that the querist has a sluggish circulation, which his occupation does not stimulate, so that he requires frequent brisk walks. For cold feet on going to bed there is nothing like putting on a pair of warm woollen socks some sizes too large, so as to be loose; but it is well to take them off when the feet are found to be warm, either before going to sleep or on any occasion of waking; it will also be found an advantage to lie on a thick double blanket instead of on a sheet. This will be found invaluable to any one subject either to chilliness or to sciatica; it prevents the absorption of the heat from the body which happens with sheets, and which it often takes a long time to restore, while the effects of the chill remain.—SIGMA.

TOXIC EFFECTS OF TEA.—Dr. W. J. Morton, in a paper upon the above subject, read before the recent annual meeting of the American Neurological Association held in New York, arrives at the following conclusions in relation to the use of tea: 1st. that with it, as with any other potent drug, there was a proper and improper use of it. 2nd. That in moderation it was a mild and pleasant stimulant, followed by no harmful reaction. 3rd. Its continued and immoderate use led to a very serious group of symptoms, such as headache, vertigo, ringing in the ears, tremulousness, "nervousness," exhaustion of mind and body, disinclination to mental and physical exertion, increased and irregular action of the heart, and dyspepsia. 4th. The mental symptoms were not to be attributed to dyspepsia. 5th. It diminished the amount of urine, and retarded the metamorphosis of tissue. 6th. Many of the symptoms of immoderate tea-drinking were such as might occur without a suspicion of the real cause.

A HYGIENIC LIQUEUR.—A friend of mine who has just returned from Germany, invited me to a dinner party last week, and, at the close of the dinner—which was a singularly good one—an unknown liqueur was handed round, which was particularly recommended by the host and which no one could name. It turned out to be a new "German notion" of applied science to gorman-dize. The liqueur was a "pepsin essenz," invented by Prof. Oscar Lubruck, of Berlin, capable of digesting cast iron, and which the epicureans of the German empire propose to insure that good digestion shall wait upon appetite. On this occasion it did so, but whether the cook or the professor must bear the palm I cannot decide. I have seen an alderman include dinner pills among his dessert, and over this the "pepsin essenz," which has the flavor of a delicate hock has some obvious advantages.—*London Truth.*