

remarkable for thoroughness and precision, it is at least a fairly accurate account of the living species of elephant and some of their extinct relatives, written in a popular and easy style and tolerably well illustrated.

The elephant is so remarkable an animal as to afford abundant material for a book of this sort, and the writer has brought together a great deal which has existed in a scattered form and will be practically new to most of his readers. The most praiseworthy feature of the narrative is the full account of the use of the elephant in classical times and in the wars of Oriental nations. By giving precision to his citations through the medium of references to their source, the book would have acquired a more permanent value, and its usefulness to the casual reader would have been undiminished. As it is, there is a long but extremely imperfect and fragmentary collection of references, not even by courtesy to be called a bibliography, but which might assist a good guesser to prepare a bibliography. The author, in his preface, disclaims any scientific character for his work, but he cannot, if he would, divest himself of scientific responsibility for accuracy of statement. On the whole there is no great reason to complain. The reference to elephant sculptures at Palenque should have been omitted, as it is now definitely decided that there are none, and the figures representing them were due to a misconception of the draughtsman. It should also have been stated that the so-called "elephant pipes," whether genuine or not, have been the subject of much doubt and controversy. On page 262 we read that a party of elephants proceeded at the rate of "one or two yards an hour," which from the context is evidently an error. In spite of these and other points to which criticism might be devoted with success, if not with profit, the book contains much that will amuse and interest most readers and will not lead them greatly astray.

We have devoted a more serious criticism to this work than perhaps its character justifies, for the reason that until very recently the place in literature which Mr. Holder seems to have in view has been almost vacant. Ernest Ingersoll and one or two others have shown that graceful and attractive prose on subjects supposed to be familiar only to students and specialists may be sure of an appreciative audience, none the less because it is scientifically accurate. Every additional writer in this field will for a long time have golden opportunities, and eventually be of service to science and literature in the exact proportion in which he is faithful to both. We have thought that Mr. Holder showed signs of promise in this direction, in spite of some extravagances, and have felt that it was time he addressed himself more seriously to his work. The 'Ivory King' shows a certain step in advance. We hope that the author's next contribution to literature may be even more worthy of his abilities.

Ben Jonson. By John Addington Symonds. [English Worthies.] D. Appleton & Co. 1886.

MR. SYMONDS refers in a foot-note in this volume to his larger work on 'Shakspeare's Predecessor,' and says he has drawn largely upon it, and "frequently borrowed from it textually in the composition of this sketch." He has, in other words, preferred to repeat rather than to rewrite some portions of what he thinks of Jonson. The frank avowal of this method of composition forestalls objection. Certainly if a man has once criticised and placed an author, he need not be forced to paraphrase the estimate; there would be no use for such labor. The book, however, necessarily lacks freshness. The 'Life' of Ben Jonson, as Mr. Symonds conceived it, is mainly a criticism

of his works; the only new item incorporated into the narrative is the indictment, published some months ago in the *Athenæum*, which shows that Jonson pleaded his clergy to escape the gallows, and was branded upon the thumb according to the law; but the details of this duel, or assault, or whatever it was for which he was put in such grave peril, are still obscure. The remainder of his life receives no new light, and in lieu of narrative we are treated to much criticism of a rather formal kind. Mr. Symonds is perhaps too accustomed to the liberty that a writer of unlimited large octavos enjoys, to move easily within the narrow scope of a short monograph; and, besides that, is too much imbued with the historic taste, too much interested in general social movements and in types of art, to write a vivid personal sketch for its own sake. He does not, however, contribute anything specially novel, with all his elaborate analysis and ready rhetoric, even in the department of criticism of the general order. The elements of Ben Jonson's art are very simple, and so is his character. Mr. Symonds dwells very strongly on the influence of his poet on the verse of the next generation in Herrick and others; and the clearness with which he brings this out is perhaps the most valuable part of his book. But this way of writing the lives of the worthies by padding the scanty record of their actual selves and doings by means of lengthy criticism of their works, has little to recommend it.

Familiar Talks on Some of Shakspeare's Comedies. By Elizabeth Wormeley Latimer. Boston: Roberts Bros. 1886.

THESE essays are no more than they pretend to be—preliminary talks upon nine of Shakspeare's plays to make the understanding of them easier for a Women's Reading Club. For this purpose they were written out, and they were delivered, the authoress tells us, "to a large and appreciative class of ladies." There are touches in them, we should say, which could hardly fail to interest a more extended circle. Naturally the body of the matter is made up of description of the action, with long quotations, and of some criticism under the guiding star of Dowden, Mrs. Jameson, and other lights of the popular study of Shakspeare; but there is, too, a vein of originality in the volume, a personal element, with judgments, antipathies, and observations of a lively nature. We confess to a sensation of "pricking in the thumbs" on noticing in the preface with what an "irreverent hand" the authoress made ready to dismiss Virgil from among the six great poets, and did send Lucan, Horace, and Ovid packing without ado; and in the midst of the volume it was not without a shock that we learned that the story of "As You Like It" was taken from "a pastoral romance by one Lodge," while the whole conduct of the essay upon the "Taming of the Shrew," which is to show that *Katharina* was a saint bedevilled by "the sly Bianca" and her other kindred, and *Petruchio* the prince of gentlemen, forced us to admit privately that the authoress was not free from the modern temptation to perversity in criticism.

But the frank avowals of likes and dislikes disarmed us of the critical temper, and frequent feminine "asides" engaged our amiable interest. What a light it throws on Shakspeare's awkward masculinity (fortunately natural in this place) to know that when *Benedick* is being gulled by the *Prince*, *Claudio*, and *Leonato*, "these three men set about their work so unskillfully that any woman hidden in the arbor would have known at once that, as children say, 'they were making it up as they went along.'" How delightful must this confidence have been, apropos of *Orsino's* lax love-making—"Some of us

must have known how hard it is to spur up one who hesitates and fears, to be an active lover!" and this bit of cold wisdom, with regard to *Posthumus* and *Imogen*—"There is a proneness to jealousy even in good men which does not exist in a good woman." The paper upon "The Merchant of Venice" is, perhaps, the most variously original of all. There one is told that *Dr. Belario* probably taught *Portia* law, "at least the rudiments, which every woman who owns property ought to understand"; and that *Antonio's* sadness was occasioned "in part by a sense of mercantile responsibility"—a phrase which seems to be elucidated by the observation, "It makes one almost as sad as *Antonio* to see how rich men are 'put upon' in this country; every one who has a hobby," etc., to the end of the woes of the modern millionaire. In analysis, or insight without analysis, what Teutonic eye ever pierced deeper than this?—"I fancied I could detect Germanisms, as if Shakspeare had studied his *Shylock* from some German Jew"; and what remoulder of the world after his or her own heart ever expressed a more surprising wish than is here made for *Portia*?—"As for that sweet lady, may her married life have been a happy one; but I wish she had married *Antonio*!" These are some of the curious trifles of a volume which may serve a useful end in its own originally humble sphere.

BOOKS OF THE WEEK.

Aster, R. Americans in Rome. A Novel. James R. Barnett & Co.
Bancroft, H. H. The History of the Pacific Coast. Vol. xiv. Oregon, vol. 1, 1834-1848. San Francisco: The History Co.
Benjamin, S. G. W. Persia and the Persians. Illustrated. Boston: Ticknor & Co. \$5.00.
Bishop, W. H. Detmold: A Romance. Boston: Houghton, Mifflin & Co. 50 cents.
Bloxam, Dr. J. R. Magdalen College and King James II. 1686-1688. A Series of Documents, collected and edited. Oxford: Clarendon Press.
Briggs, Prof. C. A. Messianic Prophecy. Charles Scribner's Sons. \$2.50.
Cameron, Com. V. L. The Cruise of the *Black Prince*. Privateer. Belford, Clarke & Co.
Clark, Prof. J. B. The Philosophy of Wealth: Economic Principles Newly Formulated. Boston: Ginn & Co. \$1.50.
Corrie, Theodora. In Scorn of Consequence; or, My Brother's Keeper. Harper's Handy Series. 25 cents.
Donaldson, F. Jr. Two Comedies: An Ill Wind, An Abject Apology. Boston: Cupples, Upham & Co. \$1.00.
Don Valdes, A. P. The Marquis of Peñañeta: A Realistic Social Novel. Thomas Y. Crowell. \$1.50.
Eggar, C. Man and Labor. Chicago: Belford, Clarke & Co.
Elliott, H. W. The Arctic Province: Alaska and the Seat Islands. Illustrated. Charles Scribner's Sons. \$4.50.
Gilliat, E. Forest Outlaws, or Saint Hugh and the King. Illustrated. G. P. Putnam's Sons. \$2.00.
Gladwin, Rev. W. Applied Christianity: Moral Aspects of Social Questions. Boston: Houghton, Mifflin & Co. \$1.50.
Handford, T. W. The Sands of Time: A Book of Birthday Gems. Chicago: W. H. Harrison & Co.
Hawthorne, J. Confessions and Criticisms. Boston: Ticknor & Co. \$1.25.
Healy, Edith. Painters of the Italian Renaissance. Illustrated. Chicago: Belford, Clarke & Co. \$2.50.
Helps to Belief. Miracles; Creation. 2 vols. Cassell & Co.
History of the United States, in Chronological Order, from A. D. 432 to the Present Time. Chicago: Belford, Clarke & Co.
James, H. The Princess Casamassima: A Novel. Macmillan & Co. \$1.75.
Keleher, C. J. Romish Priests' Recent Outrages. Chicago: Craig & Barlow.
Larcom, Lucy. Beckonings for Every Day: A Calendar of Thought. Boston: Houghton, Mifflin & Co. \$1.25.
Linton, Mrs. E. Lynn. Millionaire and Miser: A Novel. Harper's Franklin Square Library. 20 cents.
Lorimer, Dr. G. C. Studies in Social Life. Chicago: Belford, Clarke & Co.
Malot, H. Zyte. B. Westermann & Co.
Mitchell, S. W. Roland Blake. Boston: Houghton, Mifflin & Co. \$1.25.
Navigation Laws of the United States. Washington: Bureau of Navigation.
Outing: An Illustrated Monthly Magazine of Recreation. Vol. viii. April to September, 1886. The Outing Co.
Owen, Catherine. Ten Dollars Enough: Keeping House Well on Ten Dollars a Week. Boston: Houghton, Mifflin & Co. \$1.00.
Patterson, C. S. Railway Accident Law. The Liability of Railways for Injury to the Person. Philadelphia: T. and J. W. Johnson & Co.
Petrarch. Rev. P. Cicero's Tusculan Disputations. Boston: Little, Brown & Co.
Perry, T. S. The Evolution of the Snob. Boston: Ticknor & Co. \$1.00.
Postgate, J. W. Two Women in Black: The Marvellous Career of a Noted Forger. Chicago: Belford, Clarke & Co.
Richie, F. English Grammar and Analysis. London: Hivingtons.
Shorthouse, J. H. Sir Percival. Macmillan & Co. \$1.00.
Stinde, J. The Buchholz Family: Sketches of Berlin Life. Charles Scribner's Sons. \$1.25.
Swift, Dean. Gulliver's Travels. Boston: Ginn & Co. 35 cents.
Tamm, Rev. T. De W. Shots on Sundry Targets. E. B. Treat. \$2.00.
Tchédérine, N. Berlin et Paris. 2d ed. Paris: Louis Westhauser.