

The Holiday Books

The Christmas Literature Reviewed and Illustrated



WHETHER or not the period of financial stringency has influenced the late elections, it seems reasonably certain that the publishers have felt that this has been a time of trial. A few weeks ago we were hearing predictions of a probable diminution in the autumn output of books, and we may concede now that this was based in some degree upon facts. So far as the directions of the publishers' efforts are concerned, we can note no marked changes. There is the same general story of improvement in range and quality of illustrations, and in daintiness of book-making. As regards the reproductive processes, the triumph of the process plate over the wood engraving grows more and more confirmed. The tendency in the last half dozen years to substitute elaborately illustrated standard books for the made-to-order holiday volume of the past is now an accepted fact, and, as we think, a fact which justifies congratulations. In spite of the limited space at our disposal, there are books which we are tempted to linger over, like the illustrated edition of Reade's "The Cloister and the Hearth," published by Messrs. Harper & Brothers; the "Knickerbocker History of New York," illustrated by Mr. Kemble and published by Messrs. G. P. Putnam's Sons; Bryant's "Poems of Nature," with pictorial accompaniment by M. Paul de Longpré, published by Messrs. D. Appleton & Co.; the beautiful volume of "French Illustrators," issued by Messrs. Charles Scribner's Sons; and the elaborately illustrated itinerary of the globe entitled "In the Track of the Sun," published by the Messrs. Appleton. These and certain other books offer special attractions, but at the same time we may confess that the books of the year offer nothing which is epoch-making; in fact, nothing which is of superlative preëminence. The year is characterized by a higher average of excellence rather than by the presence of one or two *chefs d'œuvre*.

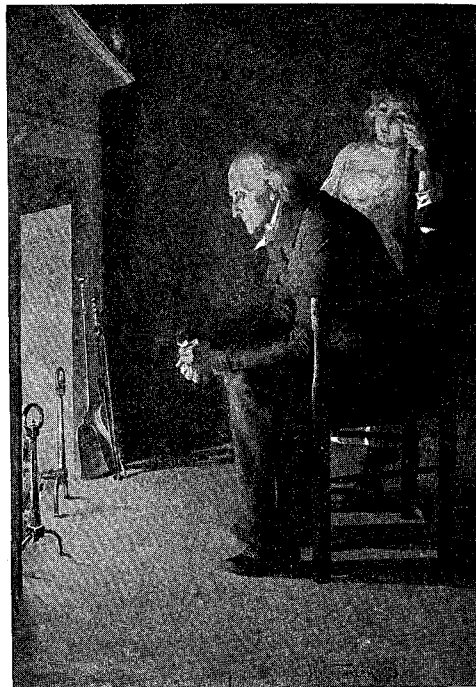
Mr. William Martin Johnson, who furnished the drawings for the edition of "Ben-Hur" published by Messrs. Harper & Brothers last year, has illustrated an edition of Reade's *The Cloister and the Hearth*, in two volumes, which

comes to us from the same publishers. The appearance of this edition despite the publication of another last year is suggestive testimony to the rank of a novel which is not only the most important of Charles Reade's contributions to literature, but also one of the most vivid and vigorous examples of the historical romance, even in a century which has welcomed the achievements of Scott and

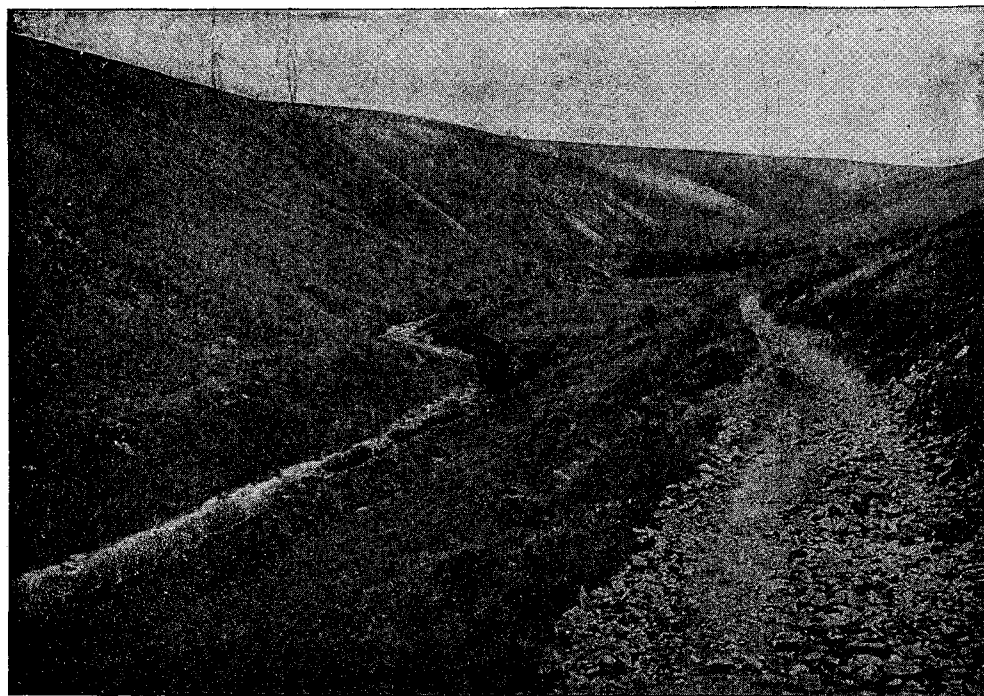
Dumas, to say nothing of Blackmore's "Lorna Doone." There are frontispiece portraits of the author and of Erasmus, the latter after Holbein. Mr. Johnson's plan of treatment is similar to that adopted for "Ben-Hur." His illustrations are usually marginal remarks, and they are intended to be decorative, or realistic and informing, or pictorially expository rather than creative; in other words, the illustrator is content to accompany rather than to create, and his voice is never louder than that of the chief performer. There is a certain quaintness in his rule-enclosed pages with drawings trespassing fearlessly on the margin which comports well with the character of the romance, and we think that the book gains on the whole by the artist's intermingling of his interpretations of the characters with bits of realistic details, ornaments, architectural views, or what not. On the whole, Mr.

Johnson's arrangement and manner of expression seem to us characterized by excellent taste, and as a rule by effects which the reader will prefer to the more vociferous results aimed at by some of our illustrators. We could wish stronger printing for the cuts, many of which lack color. The text page is a small one—perhaps a larger page and larger type would have been more of a boon to readers—and there is a luxurious width of margins. (\$8.)

Whether the nature worship of the day is sometimes a literary affectation or not, the fact remains that the attitude of the people at large toward nature has undergone a radical change in the last generation. At the present day almost every one who has the opportunity enjoys some form of outdoor life. Perhaps the enjoyment hardly rises above animalism in some cases, but we are willing to believe that



From "The Hanging of the Crane."
(Houghton, Mifflin & Co.)



From "Lorna Doone." (Porter & Coates.)

the majority of those who seek the woods and mountains in the autumn, as well as the summer, see something more in the life than the slaughter of game or fish, or than mere recreation. It is a pity that Bryant and Thoreau could not have lived to see this reassertion of the Anglo-Saxon land hunger. Bryant, like Cole, Durand, and Doughty in our earlier pictorial art, was first known as the prophet of nature, and although the phrases of the present day are perhaps less formal, less sonorous, and more deftly turned, nothing can detract from the serious eloquence and true nobility of Bryant's verse. At this time of real nature worship there is a peculiar propriety in the presentation of a selection of the poems of our first great American poet of nature. A handsome volume before us, with daisies lightly scattered on the cover and a wealth of ornamentation within, contains forty-two *Poems of Nature*, and comprises, we believe, all or very nearly all of Bryant's verse in which the key-note is nature rather than philosophic thought. These poems are arranged chronologically, beginning with "The Song of the Skylark" and ending with "Our Fellow Worshipers," so that it is possible to follow the natural evolution of the poet from the fresh and spontaneous youth to the more thoughtful and introspective efforts of his later years. For these poems some very delicate and charming pictorial accompaniments have been prepared by the French artist, M. Paul de Longpré, whose residence in this country has enabled him to add a thorough knowledge of American flora to his rare native skill. There has probably been no more beautiful, and certainly no more fitting, presentation of Bryant's selected work than is offered in this volume, which is published by Messrs. D. Appleton and Co. Each poem is accompanied by special designs arranged with picturesque irregularity, and the volume is admirably printed. An excellent effect is secured by the use of a little lighter ink for the text. (\$8.)

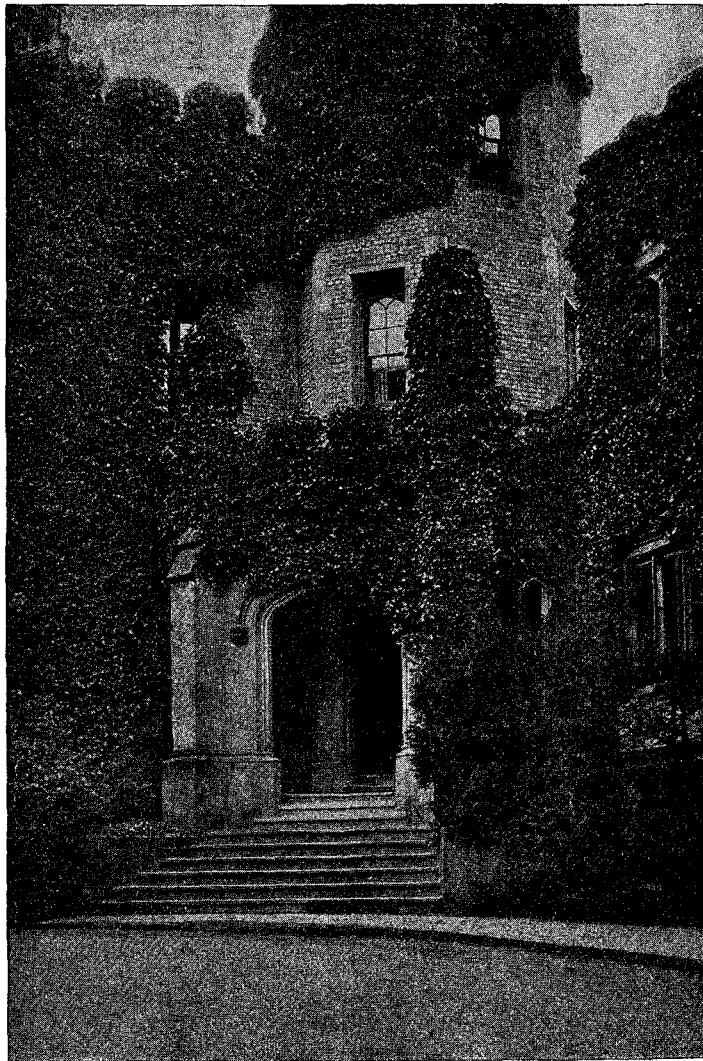
If we may borrow two of the hackneyed properties of the literary workshop and speak of "note" and "touch," we should say that a congratulatory note in our prelude is fully justified by the thoroughly artistic touch shown in the publication of the volume of *French Illustrators*. Last year's book was a charming production, but the book of 1893 seems to us in many ways more interesting. There is certainly reason to congratulate ourselves when we compare the steel plates of forty years ago, or the old-time drawings on a wood block, with the absolute ease and freedom of modern illustrative work. We may be obliged to acknowledge that even our own admirable school of illustrators (but it would be better to say group instead of school) have much to learn in the way of selection, delicacy in expression, and a vividness which charms because they are founded primarily upon thorough training as well as the temperament of an artistic race. The volume before us is one of an *édition de luxe*, limited to 1,030 copies. There are five parts, each in a loose paper cover designed by Morin, Cheret—the master of the bill-boards—or some other worthy exponent of French illustrative art. The cover of

the whole publication, which is of white vellum, bears a graceful design by Morin. Each part contains three full-page plates—photogravures, chromotypogravures, or etchings, as the case may be—and also initial letters, head and tail pieces, vignettes, marginal illustrations, and *remarque* portraits most attractively arranged. As for analysis of the genius of Vierge, the brilliancy of Cheret, the humor of Caran d'Ache, or the special talents of Forain, Renouard, Boutet de Monvel, or the others who demonstrate the *esprit*, as the newspapers would say, of the French use of wash and line, this we are sure would prove unwelcome, were it possible. Mr. Louis Morin, who takes the place of Mr. Hopkinson Smith as our guide, philosopher, and friend, revives the venerable discussion as to the comparative merits of painters who illustrate and professional illustrators, as an excuse for leading us to the fountain-heads of art, to the studios of representative Paris artists of both

classes. The text is vivaciously descriptive, entertainingly biographical, and also informing. Here and there the translation is marred by a few inelegancies like "lungs staved in," on page 14, and "terminated their visits more rapidly," on page 42; but these imperfections, like the change in the title of Renouard's "One of the Ballet," are minor matters, and there is nothing which need really chill our welcome to this truly magnificent and permanently valuable publication. (Charles Scribner's Sons, New York. \$15.)

It was to be expected that the season would bring us some memento of the great poet whose passing in the twilight one year ago became his life so well. Mr. T. Fisher Unwin, of London, introduces us to the Tennyson circle in a rich quarto volume, entitled *Alfred Lord Tennyson and His Friends*; a series of portraits and frontispiece in photogravure, from the negatives of Mrs. Julia Margaret Cameron and H. H. H. Cameron, with reminiscences by Mrs. Anne Thackeray Ritchie and introduction by Mr. Cameron. Those who have known the history of Tennyson's later

years will remember his friendship with Mr. and Mrs. Cameron, the former a lawyer in India, and a member of the Council of Calcutta, who bought an estate near Farringford, where he led a life of cultured leisure, while his wife, a devotee of photography, succeeded in the course of a few years in forming a most notable gallery of portraits of men to whom the world is much in debt. The circumstances attending the execution of this loving task are told with much simplicity and grace by Mrs. Anne Thackeray Ritchie, who touches upon the life at Farringford with true womanly reserve. There are four portraits of Lord Tennyson; one from Watts's painting, which was executed in 1859; two others, dated 1865 and 1866, and a very admirable one from life, in 1888, which most of us will prefer, although the excessive lovers of the picturesque have made much of the well-known portrait termed "The Dirty Monk." We may say frankly that this book does not seem to us to have exhausted the subject. There is still another admirable portrait of Lord Tennyson, wearing a cap, which was published in the London "Black and White" soon after his



From "Tom Brown at Rugby." (Porter & Coates.)



From "Deephaven."
(Houghton, Mifflin
& Co.)

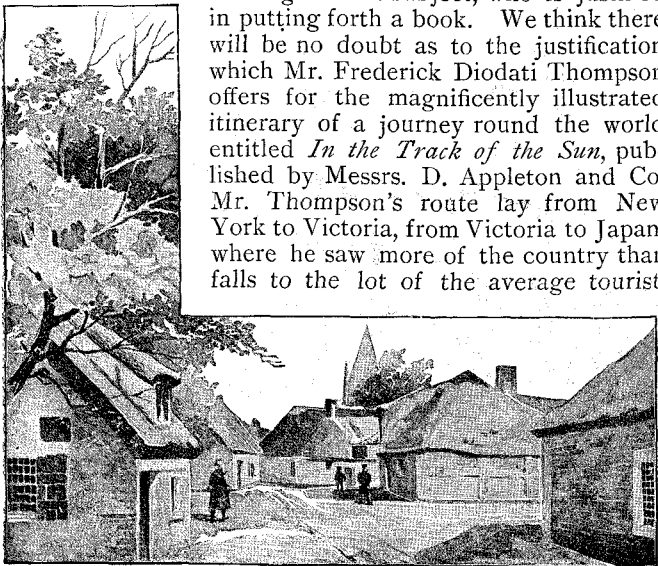
death, and we think it has special claims to distinction. Other photogravure plates show us a bust of Arthur Hallam, Watts's portrait of Lady Tennyson, a Carlyle from life, which is out of the focus and veiled with the shadowy ghastliness of a death mask, a well-known Browning, and a more commonplace Hallam Lord Tennyson, the portrait-painter, Watts, a curious picture of James Spedding, from a drawing, a familiar portrait of Darwin, another of Lowell, and a most unsatisfactory Longfellow—a portrait with a theatrical pose, in which the sweet graciousness of the poet's face is lost. The Carlyle has been the subject of much eulogy, we think, mistakenly. There is also an excellent portrait of Irving as Becket. This interesting volume is handsomely bound in buff buckram with gold ornamentation. We note the edition is limited to four hundred

copies, of which one hundred and fifty are for America. (Macmillan & Co. \$35.)

We suspect that Mr. E. W. Kemble has grown weary of the persistent classification as a delineator of the negro ("classification" is always so convenient), and we take the considerable work which he has done in the illustration of the *Knickerbocker History of New York* (published by Messrs. G. P. Putnam's Sons, in two handsome volumes) as a sign of rebellion. If so, his rebellion is not to be compared with the weekly affairs in South America, and we think that he has justified himself, for his pen-and-ink studies of the corpulent burghers of New Amsterdam, and their resistance to trespasses upon their territory, are infused with a lively appreciation and characterized by an unflinching sense of humor. We may grant a tendency toward caricature, a proneness to exaggerate the obvious, and a certain lack of finish in execution and grace, but, with all crudities deducted, Mr. Kemble is left with a generous sum of entertainment to his credit. These volumes are bound in gold, with marginal ornamentation in blue, and central pieces in gold, and each page has an *encadrement* in tints. We notice that the frontispiece appears also as inset in the text, and vignettes are repeated as tail-pieces, which would seem unnecessary in view of the fertility of the artist's resources. It is pleasant to record the progress of this historically illustrated edition of our well-loved Irving, and we trust Messrs. Putnam may make the list complete. (\$6.)

Some of us can remember the days when a journey to Europe and a grand tour of the continent necessarily implied the keeping of a journal, and, in too many cases, the infliction of the published journal on the world. In our time it is only the explorer of the heart of Africa, the discoverer of new peaks in the Himalayas, a traveller in unknown Asiatic countries, or the globe-trotter, able to shed

new light on a subject, who is justified in putting forth a book. We think there will be no doubt as to the justification which Mr. Frederick Diodati Thompson offers for the magnificently illustrated itinerary of a journey round the world entitled *In the Track of the Sun*, published by Messrs. D. Appleton and Co. Mr. Thompson's route lay from New York to Victoria, from Victoria to Japan, where he saw more of the country than falls to the lot of the average tourist,



From Illustrated "The Cloister and the Hearth."

Copyright, 1893, by Harper & Brothers.

and thence to China, Singapore, Ceylon, India, Palestine, Egypt, Rome, Paris, and London. Mr. Thompson is an intelligent observer, who describes what he has seen with humor and point, and his journey round the world is brought vividly before the reader by some two hundred and fifty well-chosen illustrations from drawings by Mr. Harry Fenn and from photographs. The frontispiece is in tints; other illustrations include head and tail pieces, initial letters and vignettes, which set before us not only street scenes, famous and curious buildings, temples and landscapes, but also the actual life of many nations and a rich variety of curious and interesting types of humanity. We know of no equally convenient and handsome publication illustrating a journey round the world.

Of foreign books, foreign both in their literature and for the most part in their art, we have various examples. One is Daudet's *Letters from My Mill*, translated satisfactorily upon the whole by F. H. Potter, and illustrated with full-page typogravures in color after the paintings of Madeleine Lemaire, and head and tail pieces by George Wharton Edwards. It may be that sentiment becomes sentimentality at times with Daudet, but the charm of his enlivening

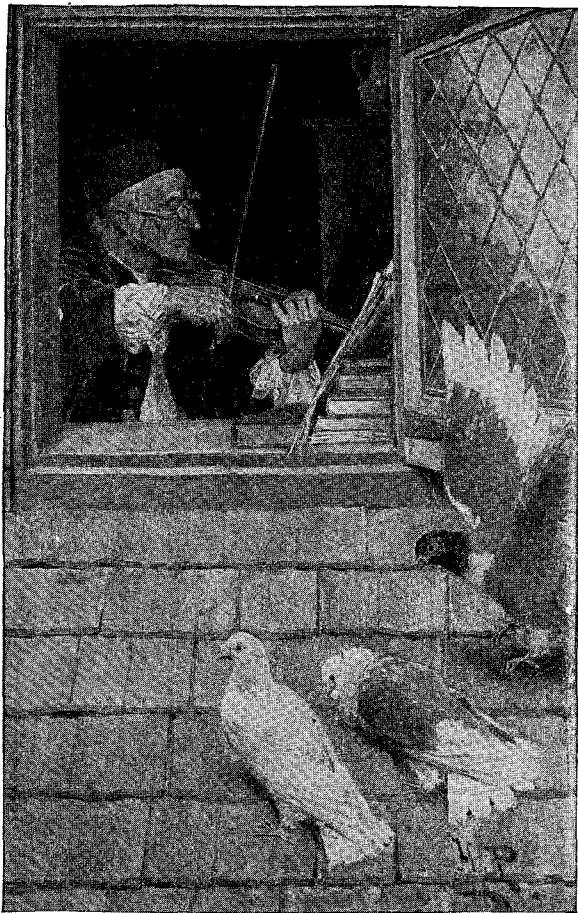


From "The Land of Poco Tiempo."
(Charles Scribner's Sons.)

fancy, the quickness of his sympathy, and the delicacy of his literary perceptions are qualities which keep their hold, even though the writer sometimes shows himself a French rather than a cosmopolitan *raconteur*. Madeleine Lemaire, known to us until within a few years as a flower-painter, has been presented to us lately as an illustrator, through the Paris publishers and publishers' agents. She has provided ten full-page illustrations, several of them, apparently, a little outside the range of her immediate sympathies. (Dodd, Mead & Co., New York. \$4.)

Another draft upon Gallic resources has been made by Estes & Lauriat, who issue a two-volume 16mo Jouaust edition of *La Fontaine's Fables*, translated by Elizur Wright, with etchings by a Frenchman of special talent, Le Rat. Messrs. Estes & Lauriat also publish *The Queen of the Adriatic*, by Clara Erskine Clement, with many photogravures of actual Venetian scenes. The author is both historical and descriptive, and her book, although it can claim no peculiar knowledge of treatment, has substance and value, and is presented in handsome form. (\$3.)

The annual republication of Thomas Nelson Page's popular short stories takes the form this year of a new edition of *Meh Lady*, with several full-page pictures by the well-known illustrator, Mr. C. S. Reinhart. The delicacy and



From "*The Autocrat of the Breakfast Table.*"
(Houghton, Mifflin & Co.)

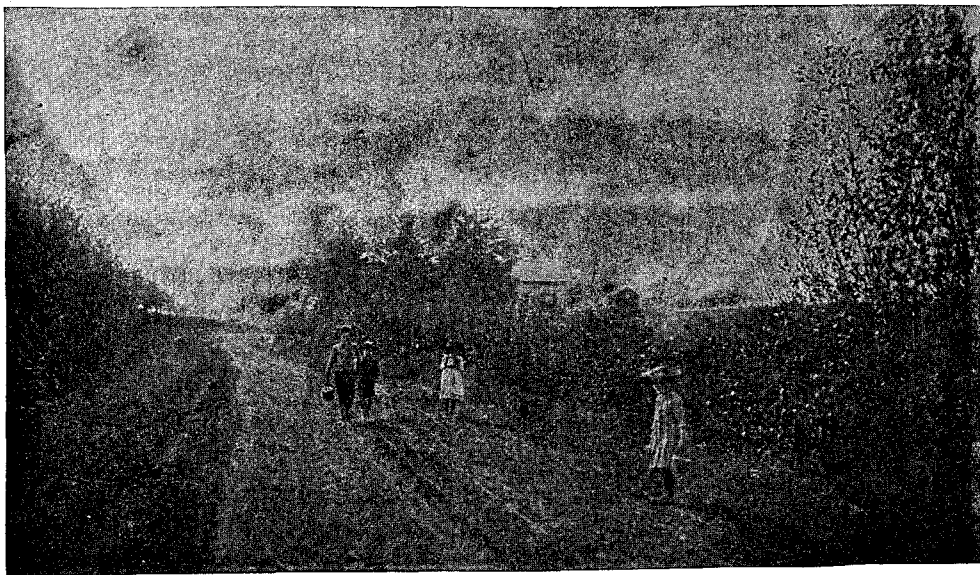
charm of these southern studies have received such universal recognition, it is needless to do more than note the generally satisfactory results of Mr. Reinhart's realistically illustrative work. (\$1.50.)

In spite of the fact that the public is supposed to turn a deaf ear to verse, Mr. William Trumbull has courageously tempted fortune with a hexameter poem in six parts, entitled *The Legend of the White Canoe*, which is published by Messrs. G. P. Putnam's Sons. This legend describes the Indian custom of assembling at Niagara to offer a sacrifice to the Great Spirit. The sacrifice, as readers of Indian traditions will remember, consisted of a birch-bark canoe, which was sent over the falls filled with fruit and flowers, and bearing the most beautiful girl of the tribe. Mr. Trumbull's poem turns upon the devotion of a father who joins his daughter as the canoe was about to reach the brink, and the two meet death together. The appearance of the poem suggests a renewal of the question why our verse-makers have made such little use, comparatively speaking, of the rich store of romantic material offered in Indian legends, folk-lore tales, and historical incidents. This volume is illustrated with special photographic prints after drawings by F. V. Du Mond, one of our younger painters of decided talent, who exhibited some paintings of much promise at the Columbian Exposition. (\$2.50.)

We think that no one will complain of the diligence of Messrs. Houghton, Mifflin & Co. in reissuing new editions of books upon their list, so long as the list presents such a number of examples of admirable literature. This year they have published a very pretty 12mo edition of Sarah Orne Jewett's *Deephaven*, with illustrations by Charles and Marcia Woodbury. In the pref-

ace Miss Jewett alludes to the abundant changes which provincial life in New England has witnessed in the twenty years since the first appearance of this book, a text which might well provoke a discourse to be measured only by the full hour-glass, from those who know and love their New England well. With a modesty that we could wish more common, she confesses that the greater part of any value which these sketches may possess is in their youthfulness, but those of us who are happily open to the charm of Miss Jewett's studies of New England life will meet her confession with a disclaimer, and welcome the new appearance of this study for its own sake rather than for its historical or pictorial interest. As regards the latter point, we may note that the illustrations, while they lack conspicuous distinction, are usually well considered, interesting, and sympathetic. (\$2.50.)

Three volumes which are admirable examples of what may be termed the romance of history are issued by D. Appleton & Co. Of *The Gilded Man*, by A. F. Bandelier, we spoke at some length last week. *A Friend of the Queen*, by Paul Gaulot, is a volume of thrilling interest. It relates the life and history of Count de Fersen, a Swedish soldier who became an intimate friend of Marie Antoinette, served in our own Revolution with Lafayette, penetrated Paris at the time of the Revolution in the vain hope of aiding the queen, and after attempting to compass her escape, struggled fruitlessly to rally other countries to her rescue. The story of his numerous adventures on the Continent, of his return to his home, his promotion to be Grand Marshal of Sweden, of the various intrigues set on foot against him, and of his death in the streets of Stockholm, deserted by soldiers and courtiers, and stoned like a mad dog by the mob, forms one of the strangest, the most stirring, pages in the history of an extraordinary time. The volume contains portraits of Count de Fersen and the queen. The main facts are, of course, a part of history, but the peculiar value of this book is derived both from the vividness of the narrative and from the fact that much of the material has been drawn from family papers and has not been before made public. *The Romance of an Empress*, by K. Waliszewski, needs no introduction to those readers who have noted the remarkably favorable reception given to this work by the English and French press when it was first published in Paris about a year ago. The historical value of the life of Catherine II. is altogether independent, of course, of the peculiarly tempestuous and dissolute character of her life and reign, and it is independent also, to a considerable extent, of her remarkable talent as an administrator, her success in war, and her work in building up the Russian Empire. Russia's relations to Europe during her life were peculiarly delicate and involved, as indeed they may be said to be in our own time, and the historical merit of M. Waliszewski's work is due in large part to the new light which he sheds upon the various political relations of Russia and Europe. The frontispiece of the book is a portrait of the empress in full regalia, from an old picture.



From "*The Country School.*" (D. Appleton & Co.)

A fresh contribution to contemporaneous literature is made by Messrs. Harper & Brothers, in Mr. C. A. Platt's *Italian Gardens*, which in point of merit deserves a cordial welcome. Mr. Platt's papers in "Harper's Magazine" have been a delightful preparation for his book, which appears now with a frontispiece in colors and many illustrations. We may assume that Mr. Platt is little in need of an introduction to our readers as an etcher whose tact in selection and force of line ranked him with Parrish and Pennell as among the most personal and vigorous of our painter-etchers, until he laid aside the needle, we trust only temporarily, and devoted himself to painting. In the latter field he has also made his mark. We have had some very interesting examples of the ability of the artistic faculties of selection, perception of the picturesque, and the realization of values to lend themselves aptly to literary work. Mr. La Farge has already illustrated this in the case of his papers on Japan; Mr. Blum has furnished some charming, although uneven, literary sketches of local color in Japan; and Mr. Blashfield has revitalized the mediæval life of Florence with the same largeness of vision and earnestness of purpose which characterize his pictorial art. Mr. Platt's historical and descriptive studies of the beautiful old gardens of Italy are seriously informing as well as picturesque, and they prove that the author has not been content with the superficial aspects of his theme, but that he is competent to undertake exposition as well as mere description. His long residence in Italy and his true artistic perceptions show in his paintings and etchings, and form a rare equipment for a task like this. We follow him along hedges of ilex, box, and laurel, among cypress trees, terraces, fountains,

and parterres of flowers, with a feeling that we have been taken out of our own time and introduced to the scenes of the Decameron. The gardens of the Villa de Medici, Aldobrandini, Villa Pamphili and D'Este and the Colonna gardens are described and admirably illustrated. So much of Italian literature and art is associated with the stately and beautiful mementoes of past centuries, that the literary and esthetic interest of these scenes will transcend for most of us their value as historical examples of landscape art. Whatever our point of view may be, there will be a general agreement regarding the charm of the theme and the felicity of the artist-author's treatment. (\$5.)

Messrs. Harper & Brothers have increased the already extensive literature of engraving and etching with a volume entitled *Masters and Masterpieces of Engraving*. It is by

Willis O. Chapin, and is illustrated with sixty engravings and heliogravures. The volume itself is a handsome one as regards its general appearance, but the illustrations are of varying merit as well as of varying ages. We understand that Mr. Chapin has been influenced by the belief that there is need of a popular book on this subject which shall increase the interest in chalcographic art. He has therefore retraversed the familiar ground from the hard-worked cut of St. Christopher, dated 1423, to the etchers of the present generation, although the last, we must confess, are dismissed in a very summary manner. Mr. Chapin's book is rather a compilation than a distinct contribution to literature. We

note that he agrees with Mr. Keppel in assigning to Piranesi a somewhat disproportionate space in the history of art, and elsewhere the few expressions of opinion which he offers show little trace of individual perception. In the discussion of Rembrandt and Dürer there was an opportunity to take up the gauntlet which Mr. Pennell threw down with such curious vehemence in his book of three or four years ago, but there, as in other characterizations, Mr. Chapin shows himself content to follow the easily accessible reference books, and to accept the commonplaces of the history of engraving. Of a most vital part of his theme, the modern revival of etching and its decadence, he hardly speaks, glossing over his allusions with the statement that his readers must be familiar with the subject. If so, he must concede a dearth of reasons for the existence of his book. It is somewhat amusing to find him declaring that the subject of modern etchers is treated fully in Hamerton's "Etching and Etchers," a standard work in some respects, but one already antiquated as



From "Riders of Many Lands."

Copyright, 1893, by Harper & Brothers.

regards modern etchers. We note that the modern revival of wood-engraving is assigned to 1850; as a matter of fact, the new school of American wood-engravers and illustrators came into existence over twenty years later, when photographing on the block and broader methods of designing for illustrations were first made known in America through "The Century," then "Scribner's Magazine." If we have seen fit to subject Mr. Chapin's book to a severer critical scrutiny than is usually the case in the literature of the season, it is because special claims appear to have been made for it as an historical work which is really a fresh contribution to the subject. He has brought forward no fresh material; he has drawn no original conclusions, and the compilation which he offers, while it may have a certain popular convenience, is not an addition to our store of

knowledge, and in some respects it will even prove misleading. Many of the illustrations, as we have intimated, have been used before, as their appearance abundantly testifies. (\$10.)

With true New England inventiveness and energy Mr. Clifton Johnson has worked out a success in a comparatively new field. Mr. Johnson, whose home is in the heart of New England, might be described as an apostle of realistic art, for his main dependence is upon the camera; but at the same time he is an exponent of the picturesque, and he proves how true an art is within the reach of the photographer who is in perfect sympathy with his subjects, and is willing to study questions of pose, light and shade, and effect. The purpose of *The Country School in New England*, with over fifty illustrations, published by D. Appleton & Co., is perhaps insufficiently indicated in its title. What Mr. Johnson concerns himself with is actual life and color; with methods of education, with the influence of the district school upon character, he has nothing to do directly, nor is his book designed to be a source of entertainment for young readers. His text, which is charmingly fresh, direct, and simple, describes the old-time country school at its successive stages, the amusements of the scholars, their classes, their rewards and their punishments; and his pictures, with the exception of the head and tail pieces and initial letters, are taken from life, not with mere mechanical exactness, but with an appreciative perception of the true artist. We may defy the most obdurate critic to resist the charm of the book, which breathes the very spirit of childhood. Nothing quite like this has been done

before, although this is the author's second book, and it will be a reason for surprise if Mr. Johnson fails to win the heart of a multitude of readers. (\$2.50.)

Messrs. Houghton, Mifflin & Co. pursue their well-chosen task of rejuvenating the writings of our well-loved and gentlest of autocrats.

Perhaps rejuvenation is too crude a word to use in connection with one always young, whose text needs no pictorial embellishment to spur the reader's zest. Mr. Howard Pyle again proves his versatility and humor and usual success in characteri-

zation, and the full-page photogravures represent effective translations of the text of *The Autocrat of the Breakfast Table* (\$5), although certain of the minor cuts in line lack something of brilliancy and grace. This edition is in two 12mo volumes, bound in red Bancroft cloth. The same firm issues a pretty little white-and-gold edition of Mr.

Longfellow's *The Hanging of the Crane*, with eight illustrations by Mr. C. Carlton. (\$1.50.)

In these days of persistent worship of art for art's sake it is pleasant to come upon a vigorous and well-equipped champion of art as a means of expression, such as is Dr. Henry Van Dyke. Dr. Van Dyke's articles upon various phases of religious art are familiar to the

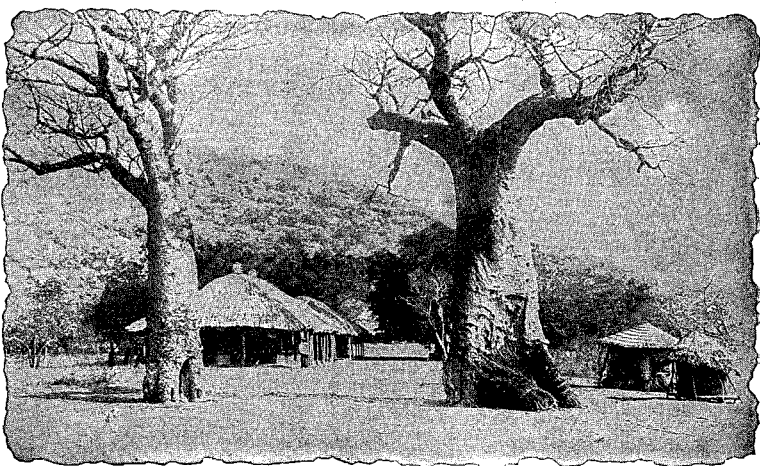
readers of "Harper's Magazine." In *The Christ Child in Art* the author approaches his subject as a historian, expositor, and moralist, and frankly waives the question of ultimate, technical analysis. We confess to a cordial appreciation of his attitude. Within a few years several artists have turned from the brush to the pen to teach the public that sentiment should be frowned upon, that technique is all wrong; and in one case we have been assured that the old masters, Dürer, Rembrandt, Titian, and others, whom we have ignorantly looked up to, have been discomfited and put to rout by the smart pen-and-ink draughtsmen of the present day. What Dr. Van Dyke has done from pure love of his theme has been to tell the story of Christ's nativity and infancy as it may be traced in art from Giotto to Von Uhde and John La Farge. As regards his knowledge, gained by long and very conscientious study, Dr. Van Dyke is well qualified to write of the pictures which he discusses here, and, indeed, of many others; and



From "Helpful Words."
(Roberts Brothers.)



From "Pottery and Porcelain."
(G. P. Putnam's Sons.)



Reduced from "Reality vs. Romance." Copyright 1893, by Fleming H. Revell Company.

his point of view, which is that the sentiment and feeling of a picture are always more precious than technical workmanship, will, we suspect, commend itself to more readers than a technical discussion of the same paintings devoted to composition, drawing, masses, values, relations, chiaro-scuro, or what not. The numerous illustrations in the book are full-page wood engravings for the most part; many of them are by no means new, but they retain their interest. (\$4.)

"The Story of Colette" and "An Attic Philosopher in Paris," in the series of handsomely illustrated foreign classics published by Messrs. D. Appleton & Co., are followed this year by the sweet and charming story of *Picciola*, by X. B. Saintine, which is accompanied by 130 full-page illustrations, vignettes, and head and tail pieces by J. F. Gueldry, whose painting of "A Municipal Laboratory in

Paris" may be remembered by some visitors to the Columbian Exhibition. Mr. Gueldry's work, we may confess, is uneven, but his drawings for the most part are picturesque and enlivening, and they often show a charming quaintness which is in perfect harmony with the spirit of the book. The binding, which is generally uniform with that of the preceding volumes, is characterized by a very dainty arrangement of blue and silver. (\$1.50.)

Messrs. Little, Brown & Co. publish this year a new edition of one of the most attractive books of a former season, *Elizabethan Songs*, "in Honour of Love and Beautie," collected and illustrated by Edmund H. Garrett, with an Introduction by Andrew Lang. On the first appearance of this volume it was commented upon as representing the best American taste in printing, and some of the best American work in illustration.

The figure pictures are extremely effective and are very beautifully printed, and the volume is bound tastefully in white, with gilt lettering and stamping. (\$6.)

A book of decided timeliness, in view of the present interest in African affairs, is Dr. James Johnston's *Romance and Reality in Africa*—a large octavo book with many really fine process pictures of African scenery and native life. Dr. Johnston travelled 4,500 miles across South



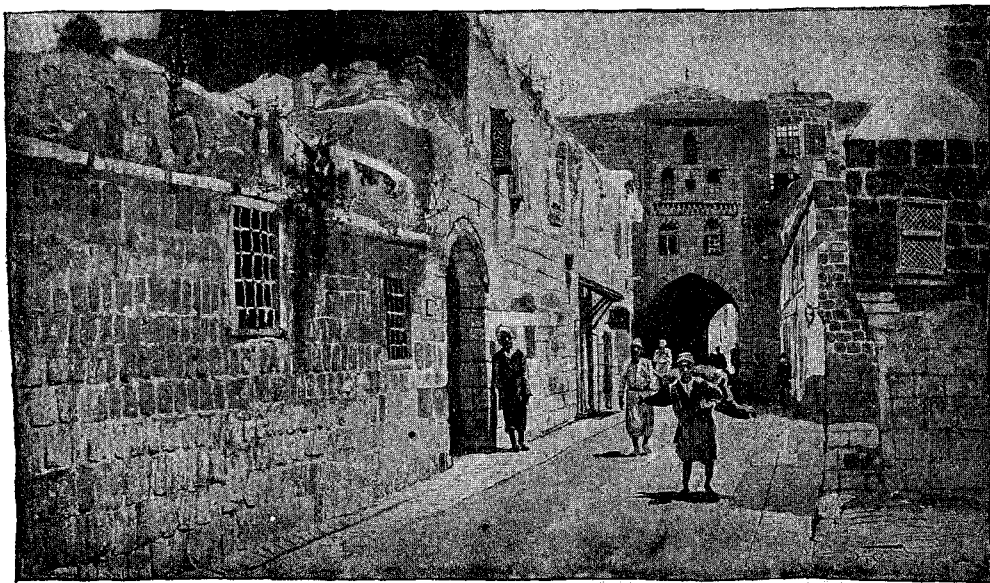
From "The Rivals." (Dodd, Mead & Co.)

ative design and with a number of full-page colored pictures.

The Times and Seasons Calendar for 1894 (E. P. Dutton & Co. \$1.75) is a very pretty and well-arranged calendar of detached leaves with ornamental gold edges, the calendar for the month, an appropriate verse or two, and a dainty colored picture on each of the twelve pages. *The Screen Calendar* (same publishers) is a dainty arrangement

of the calendar on a folding screen, decorative in design and printing, with a figure picture on each fold.

Messrs. G. P. Putnam's Sons publish an *Idyl of Greece: Tanagra*, by Gottfried Kinkel, translated by Francis Hellman and illustrated by photogravures from designs by Edwin H. Blashfield. We learn from the memorial sketch which introduces the volume that the author was born in 1815, and in 1846 was appointed professor of the History of Art in Civilization at Bonn University. He took an active part in the revolution of 1848, and became chief editor of a democratic journal at Bonn, his assistant being a young student named Carl Schurz. At a later date he was wounded in battle, taken pris-



From "In the Track of the Sun." (D. Appleton & Co.)

Africa on foot without the least molestation from natives, and declares that others may do the same. The book deserves fuller comment than it can receive here, and we hope to review it at greater length at another time. (The F. H. Revell Company, New York. \$5.)

Archdeacon Farrar's *Cathedrals of England* is well illustrated by the strong and characteristic pen-and-ink sketches by Herbert Railton. It contains chapters by

oner by the Prussians, and still later, in 1850, was liberated from his prison near Berlin by his pupil and friend, Carl Schurz, who in 1849 had made his escape from the Towers of Rastatt and had then re-entered Germany in order to secure Kinkel's freedom. In May, 1866, he became professor of History of Art, at the Polytechnic College in Zurich, but in spite of the political amnesty of that year, he never secured the right of a permanent domicile in

Germany. It is given to but few to learn to verse in thoroughly adequate English, but we can realize that Mr. Kinkel's verse is both dignified and serious, rising sometimes to true nobility, and frequently enriched by a warmth of feeling which is by no means a characteristic accompaniment of German verse.

The tenth yearly installment of *Good Things from Life* has more than the usual quantity of really witty sayings from our lively contemporary, and the pictures by Mr. Gibson, Mr. Attwood, and others are refined in drawing, and representative of distinct social types. (F. A. Stokes Company, New York. \$2.)

It is too late in the day to attempt to say anything new about Laurence Sterne's *Sentimental Journey*. Its very obvious faults and its undeniable charm both find their causes in the personal character of the author. A decidedly pretty little edition, which may be slipped in the pocket, has just been printed by George Routledge & Sons, of New York. We particularly notice the little book as an example of using type which is both very small and very clear. The method of illustration is pleasing, but there are too many proof-errors.

The Hand-book of English Cathedrals, by Mrs. Schuyler Van Rensselaer (The Century Co., New York, \$2.50), is a condensation, for the use of students and tourists, of the admirable series of articles on English cathedrals, which appeared some time ago in the "Century" magazine, accompanied by numerous and notably fine illustrations.

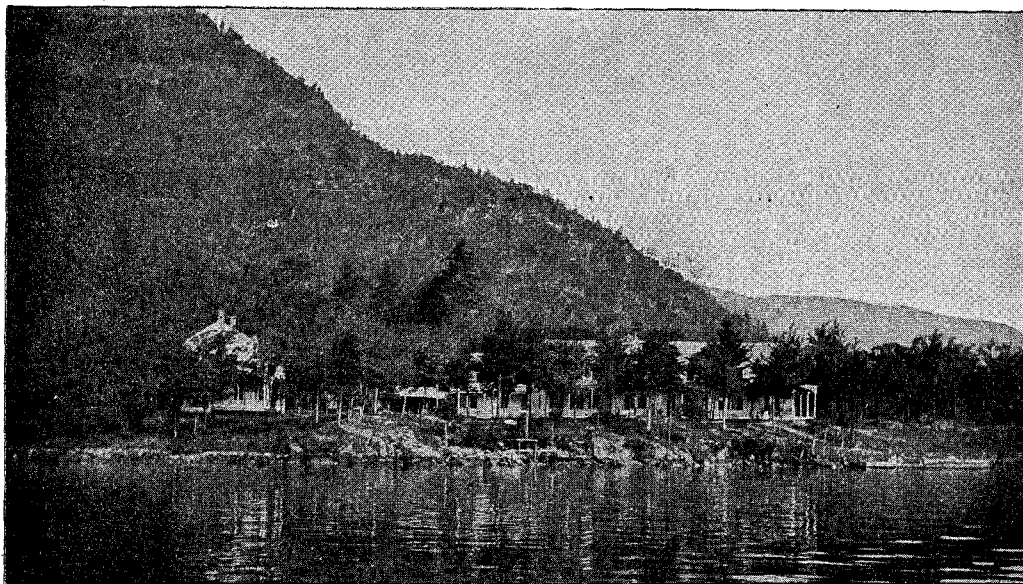


From "The French Revolution." (T. Y. Crowell & Co.)

from the Bible, and partly of short axiomatic sayings or poems from the works of Emerson, Mrs. Helen Hunt Jackson, Charles Kingsley, and other authors. As might be expected from Miss Jerome's previous work, the illustration is chiefly floral, but it is varied ingeniously and with considerable taste. (\$2.)

It is always delightful to read reminiscences of Lamb and Coleridge. Under the title, *The Days of Lamb and Coleridge*, Alice E. Lord has constructed a romance, the main facts of which, as well as a great part of its conversation, are derived from a study of the works of these two authors. The whole is pleasantly put together, and is in all respects readable. (Henry Holt & Co., New York.)

Lee & Shepard, Boston, send us Coleridge's *Rime of the Ancient Mariner*, illustrated by J. Noel Paton, R.S.A., with full-page pen-and-ink drawings (\$2); Mrs. Julia C. R. Dorr's *Periwinkle*, with illustrations in charcoal by Zalma De Lacy Steele (\$3); and Samuel Adams Drake's *Our Colonial Homes*, of which we hope to speak further later on, but of which we need only say here that Mr. Drake has



From "Historical Tales." (J. B. Lippincott Co.)

Mrs. Van Rensselaer has been a careful student of Gothic architecture, and in this volume sets forth its characteristics as shown in the English cathedrals, with ample knowledge, with excellent taste, and in a very interesting vein. The illustrations are from drawings by Mr. Pennell, and their excellence is too well known to need any comment here.

found in this subject a most congenial theme for the exercise of his recognized historical and antiquarian scholarship, and has produced a work of serious and permanent value. The book is illustrated with pictorial reproductions of famous and representative homes of colonial worthies, and the pictures are fully worthy of the text. (\$2.50.)

It is not surprising that editions of Blackmore's great novel, *Lorna Doone*, should multiply as the years go on. There is no product of the art of English fiction in our generation which is likelier to last longer in the love of the common people. In his other novels Mr. Blackmore often writes too subtly, and even affectedly, to please the average reader, but "*Lorna Doone*" has both a choice and a wide circle of lovers. Of the two editions before us—one published by Porter & Coates, of Philadelphia, at the price of six dollars, the other by T. Y. Crowell & Co., of New York, at the price of three dollars—it may be conscientiously said that each edition is fully worth the money value put upon it by its publisher. Each is in two volumes, and each is illustrated with many pictures, it being true also that in both the landscapes and bits of scenery are superior to the figure drawing. Of course, the higher-priced edition might properly be expected to have, and has, a greater wealth of illustration, and a superiority in type and paper; it should also be added that the landscapes of the Exmoor country, which form the chief ornament of this edition, are, in choice of subject, and in delicacy and beauty of the execution, among the very finest book illustrations of the year. We give our readers one of these illustrations on another page. Many will be surprised to read in Mr. Blackmore's preface to this the twentieth edition that for a long time the novel now so beloved was a wanderer on the face of the earth, in vain seeking for a publisher in England and America.

From the press of G. P. Putnam's Sons, of New York, come two works on the social side of life in France, mainly in the eighteenth century. These books are Julia Kavanagh's *Woman in France*, and Frances Elliot's *Old Court Life in France*. The two works are printed in similar style, each in two volumes, and both are illustrated with many well-reproduced portraits of celebrities; both also are new editions of successful books. Of the two, that by Mrs.



From "*Pictures from Nature and Life*." (A. C. McClurg & Co.)

Kavanagh seems to us the more praiseworthy in style, and of the more solid value historically. The other work is extremely lively in its manner, but suffers from the very desire of the author to write in sprightly fashion; its style is also marred by too frequent use of the historic present. It abounds, however, in harmless gossip and in rich gleanings from the abundant memoirs of French literature. In Mrs. Kavanagh's book, on the other hand, the style is always quiet and subdued, but the subject matter is so fascinating that one never finds the pages of the book at all dull. The charm of the famous women of the eighteenth century is an extraordinary one; it has lasted into our generation with little diminution, and the great popularity of such books as these before us, and those of M. de St. Amand, shows that it is just now increasing rather than otherwise. (\$4 each, per set.)

Mr. William Winter's pleasing book called *Shakespeare's England* has been issued in a new edition revised by the author, and with many suitable illustrations. Some of these

are reproduced from photographs; others—and these we like the best of all—are from Mr. Railton's architectural sketches. Mr. Winter's gently sentimental, but never excessively effusive, style is well known to American readers; his reminiscences of Warwickshire, and of other picturesque regions in England, are especially agreeable reading for those who have themselves visited these places. We should add that the cover design of this little volume is noticeably rich and ornate, without being too dainty for library use. (Macmillan & Co., New York. \$2.)

We have often had occasion to speak of the exceedingly agreeable and lively way in which Mr. Charles F. Lummis presents the material which he gained by years of hard study and careful observation among the Pueblos, the Navajos, the Mexicans, and the other people of our great South-Western territory. In *The Land of Poco Tiempo* ("Pretty Soon") he tells us the strange and almost incredible story of those "penitent brothers" who, as late as 1891, actually crucified one of their number as a religious and penitential ceremony; of the Lo who is not

poor—namely, the Pueblo, who, says Mr. Lummis, need not shun comparison physically, mentally, morally, socially, or politically with the average of his lately acquired countrymen, and "as an Indian is a paradox, as a human unique in the whole world;" of the city in the sky—Acoma; of the customs of the Apache warrior; of New Mexican folk songs; of some forgotten cities; and of much else that, though all these things are within our own country, will seem strange and novel to many thousands of American readers. The book is a large octavo, and is finely illustrated. (Charles Scribner's Sons, New York. \$2.50.)



From "*The Rivals*." (Dodd, Mead & Co.)

Copyright, 1893, by THE CENTURY CO.

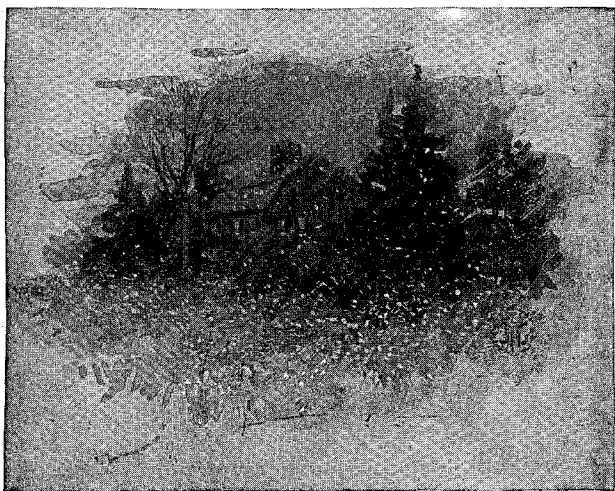


From "*To Gipsyland*." (The Century Co.)

This year the annual volume in the series of illustrated books of travel, published in London by the Religious Tract Society, and in New York by the Fleming H. Revell Company, gives us *Icelandic Pictures*, drawn with pen and pencil by F. W. W. Howell, F.R.G.S. It would be hard to find a subject which presents more opportunities for picturesqueness and novelty, and these have been fully taken advantage of in the present volume, and with great success. There are many full-page and smaller pictures, showing forth some of the great waterfalls, mountains, glaciers, volcanoes, and architectural curiosities of Iceland. The text has been carefully prepared, and is worth attentive reading. (\$3.20.)

Messrs. A. C. McClurg & Co. send us advance sheets of two stories—*The Bailiff of Tewkesbury*, by C. E. D. Phelps and Leigh North, and *Garrick's Pupil*, by Augustin Filon—both of which have a pleasant old-time air of the eighteenth century, and both of which are illustrated by slight sketches which are sometimes very amusing. And another book from the same firm is *Russia and Turkey in the Nineteenth Century*, which is fairly entitled to be mentioned among the holiday books because of its handsome form and very full and excellent illustrations; it is also, however, of historical and literary importance enough to make it impossible to notice it here as fully and carefully as it deserves, and we hope to refer to it hereafter.

There are always at this season a great number of books about which one is inclined to feel as did the Yankee who, after looking through Webster's Unabridged, remarked that it was mighty interesting, and especially the pictures,



From "Such as they Are." (Roberts Brothers.)

but it did not seem to have much of a plot. Of these books, made up out of old though usually excellent material, and prettily illustrated and bound for the holiday trade, we may mention, as being very suitable for gifts, *Helpful Words*, selections from the writings of Edward E. Hale, D.D. (Roberts Brothers, Boston, \$1.00); *Christmas Carols*, by Canon Farrar (Thomas Whittaker, New York, \$1.25); *Art, Music, and Nature*, by David Swing (Searle & Gorton, Chicago); *A Norse Romance*, by Mrs. O. M. Spofford (G. P. Putnam's Sons, New York); and *Pictures from Nature and Life*, consisting of poems by Kate R. Holmes, floral drawings by Helen E. Stevenson, and very prettily printed reproductions of photographs of scenery (A. C. McClurg & Co., Chicago). Other books of the same general character, or in the form of calendars, have been mentioned from week to week in our lists of "Books Received."

One of the richest and most beautiful books of the year in point of contents is Phillips Brooks's *Year-Book*, made up of selections from the writings of the great preacher. The aim of the book is "to group together cognate thoughts in sequence of time as well as to represent fairly this man of large love for humanity and absolute surrender to his Master." Dr. Brooks once said of books of this particular kind that their most notable quality is their suggestiveness. It would probably be impossible to find in any volume of this size, drawn from distinctively religious writing, a richer fertility of spiritual resource and intellectual insight



From "Shakespeare's England." (Macmillan & Co.)

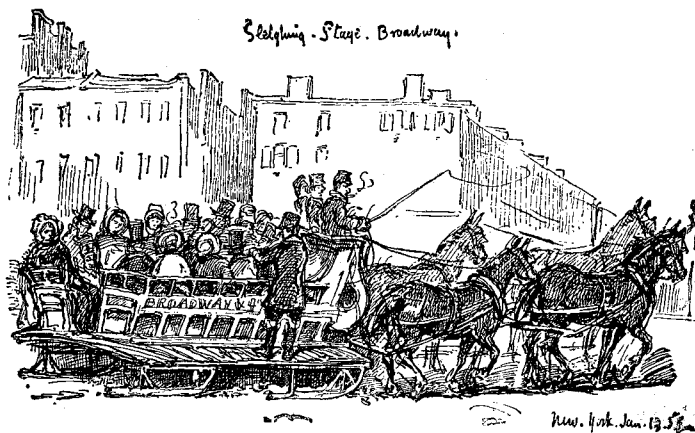
than is to be found in these pages. The book is bound in white, with gilt stamping. (E. P. Dutton & Co., New York. \$1.25.)

Among the new editions of standard works a good place must be given to the four-volume *Don Quixote*, in the well-known translation of Mr. John Ormsby, and with the equally well-known and very interesting illustrations of Cruikshank. These volumes are of convenient size, and meet in every way the conditions of a good library edition of a work which belongs in every library. (Dodd, Mead & Co., New York. \$4.)

The same publishers have brought out four very attractive French novels of the delicate, pure, and idyllic character—Halévy's *Abbé Constantin* and *Marriage for Love*, George Sand's *Haunted Pool*, and De La Brete's *My Uncle and My Curé*. These books substantially reproduce, at a reduced price, the very handsome earlier editions of these charming works. The illustrations, by Madeleine Lemaire and by Wilson De Meza, are reproduced without any diminution of their effectiveness, while the *Haunted Pool* contains fourteen etchings by Rudaux.

The same publishers issue in their "Giunta" Series a collection of small, well-made, and tastefully bound volumes—Mr. Dobson's *Four French Women* and *Eighteenth-Century Vignettes*, Charles Lamb's *Dramatic Essays*, Mrs. Browning's *Aurora Leigh*, *Selections from Robert Browning*, and Hazlitt's *Lectures on the English Poets*. It would not be easy to collect in a given number of books more attractive reading than that which is contained in these dainty volumes. (\$1 each.)

Mrs. Barr has written no more charming story than the *Bow of Orange Ribbon*, one of the few successful tales dealing with the early history of Manhattan Island. The story has a great deal of old-time flavor, is picturesque and very taking, and it was a happy thought on the part of the publishers to select for it a holiday dress, to bind it handsomely in its appropriate color, and to embellish it with a series of well-drawn pictures furnished by Mr. Theodore Hampe. The full-page illustrations are spirited, and give a good deal of the colonial atmosphere, while the smaller illustrations which are introduced into the text not only



From "With Thackeray in America." (Charles Scribner's Sons.)



From Miss Mitford's "Our Village." (Macmillan & Co.)

embellish but interpret it. It is a very charming bit of Knickerbocker history delightfully told and put in most attractive form. There are three full-page illustrations in color. (Dodd, Mead & Co., New York. \$2.50.)

Messrs. T. Y. Crowell & Co. (New York) are constantly bringing out attractive and convenient editions of standard works, and their contribution this autumn to the reproduction of the best literature is quite on a level with their enterprise in the same direction in other years. An admirable illustration of a low-priced but substantial library edition of a classical work is furnished by the two-volume edition of *The Poetical Works of Shelley*, edited by Edward Dowden, well printed in double columns, with a number of illustrations, and attractively bound in cloth, with gilt edges. (\$3.)

Uniform in style with the Shelley, the same publishers have issued Carlyle's *French Revolution*, in two volumes, printed from a large, clear type, and enriched by a number of very interesting portraits effectively reproduced. (\$3.)

Thackeray's masterpiece, *Vanity Fair*, perhaps the greatest novel in the English language, receives a similar setting from the same publishers, and is, on the whole, even more attractive than the other volumes in this series. The printing leaves very little to be desired, although there are evidences here and there of an earlier use of the plates. The illustrations, of which there are several, are excellent of their kind. (\$3.)

Messrs. Estes & Lauriat, of Boston, continue their practice of selecting standard works for special holiday editions, and bring out this year Walter Scott's *Ivanhoe*, in two substantial volumes, edited by Andrew Lang, printed from a large, clear type on a page of ample margin, and illustrated with a number of architectural sketches and figure studies very effectively reproduced from etchings. The books are bound in dark green cloth, with white backs stamped in gold and green.

It is a good many years since Fredrika Bremer's *The*

Home; or, Life in Sweden, in the translation of Mary Howitt, found a great number of readers in England and in this country. The work is now old-fashioned, but it is by no means out of date. On the contrary, the intimacy which it betrays with domestic and social life in Northern Europe gives it a permanent value. It is again brought to the attention of American readers by a very convenient and attractive edition which bears the imprint of Messrs. G. P. Putnam's Sons, New York, and is included in their series of representative novels. (\$2.50.)

Last season one of the most telling books was the edition of Sheridan's *Rivals* illustrated by Frank M. Gregory, and issued by Messrs. Dodd, Mead & Co., and noticed at some length in these columns. It is safe to say that Sheridan's charming comedy has never had a more attractive setting than in this present edition, which preserves all the interest and beauty of the earlier edition, but is issued at a reduced price. The colored illustrations are reproduced by the new process of color printing, and are extremely effective. The book is in every way an excellent example of the best modern work with type and illustration. (\$3.50.)

A *Calendar of Verse*, with an introduction by George Saintsbury (Thomas Whittaker, New York), is a pretty book bound in white and contains a selection of verse taken, for the most part, from the greatest English poets, a number of Shakespeare's sonnets, many of his lyrics, and extracts from the plays, for instance, serving to represent the foremost of them. (\$1.25.)

To one who is fond of the horse, and wishes to add to his knowledge about riding, a thoroughly suitable and acceptable present would be Colonel Theodore A. Dodge's *Riders of Many Lands*, which is illustrated by very many full-page drawings by Frederick Remington and other artists, and from photographs of oriental riders in costume. The book is printed in the form of a large octavo, and is an excellent piece of typographical work. Colonel Dodge, as is well known, has made a study for many years of the styles of riding in different countries, and of the various customs relating to riding, whether by cavalry or by civilians. Though his articles here collected are marked in every paragraph by the knowledge of a specialist, yet the author has also been able to infuse into the subject a great deal of popular reading, and often gives a distinctly literary tinge to his treatment of the topic. (Harper & Brothers, New York. \$4.)

Interest seems to have been revived within the last two or three years in the novels of that remarkable young genius, Elizabeth Sheppard, the author of "Charles Auchester." A novel of hers less well known is *Rumour*, which is now published, in uniform style with the other works of this author, by Messrs. A. C. McClurg & Co., of Chicago. The story, like the others to which we have alluded, is musical in character, and so good a judge of novel writing as Harriet Prescott Spofford says of it that it contains "passages of surpassing loveliness and of supernal strength." The same writer, who furnishes an introduction to the present edition of the novel, admits that it has also serious faults, but we join with her in adding that, making due allowances, there is much in the book to entitle it to being more widely known than it is at present. (2 vols. \$2.50.)



From "On Sunny Shores." (C. L. Webster & Co.)

Books for Boys

It is safe to say that out of twenty-five or thirty books for boys before us, four-fifths, at least, are filled with the narration of adventures upon land and sea. Adventure always has been, and probably always will be, the element in books that appeals directly to the boy's own taste; to use that element in a healthful way is rightly the object of most writers for lads who succeed at all in gaining their attention. It is really the test of the excellence of a story of this class to learn whether it will excite the enthusiasm of the juvenile mind without unduly pandering to a love for the sensational, the morbid, or the impossible. It is no small honor to American literature that our writers for boys

—such as Mr. W. O. Stoddard, Mr. Trowbridge, Mr. Butterworth, Mr. Kirk Munroe, Colonel Knox, and others—lead the world in this kind of writing; that they are really pre-eminent in depicting natural, human, boy-like boys, whose adventures have some basis of reason and probability and yet are "thrilling" enough to satisfy the somewhat crude taste of the younger readers.

This year, for instance, Mr. Stoddard gives us in his *On the Old Frontier* (D. Appleton & Co., New York. \$1.50) a companion piece to his extremely popular "Little Smoke;" and the book is illustrated, printed, and bound in generally similar style. The story is that of the last raid of the Iroquois in south-western New York, a locality with whose traditions and history the author is peculiarly intimate. The plot is intensely interesting; the Indians are sketched from life and knowledge rather than from dime-novel types; the horrors of Indian warfare are hinted at, not brutally described; there is a due admixture of wholesome fun—in short, the story is one that boys will like and that not only will do them no harm but will give them clear and true ideas of old frontier days. Almost equally high praise may be bestowed on Mr. Stoddard's *White Cave*, which has been one of the strongest attractions of "St. Nicholas" the past year. It tells of wild life in the Australian bush, and is copiously illustrated. (The Century Company, New York. \$1.50.)

Washington's boyhood is really the theme chosen by Mr. Hezekiah Butterworth for his *Boys of Greenway Court*. Mr. Butterworth is always particularly facile in welding together history

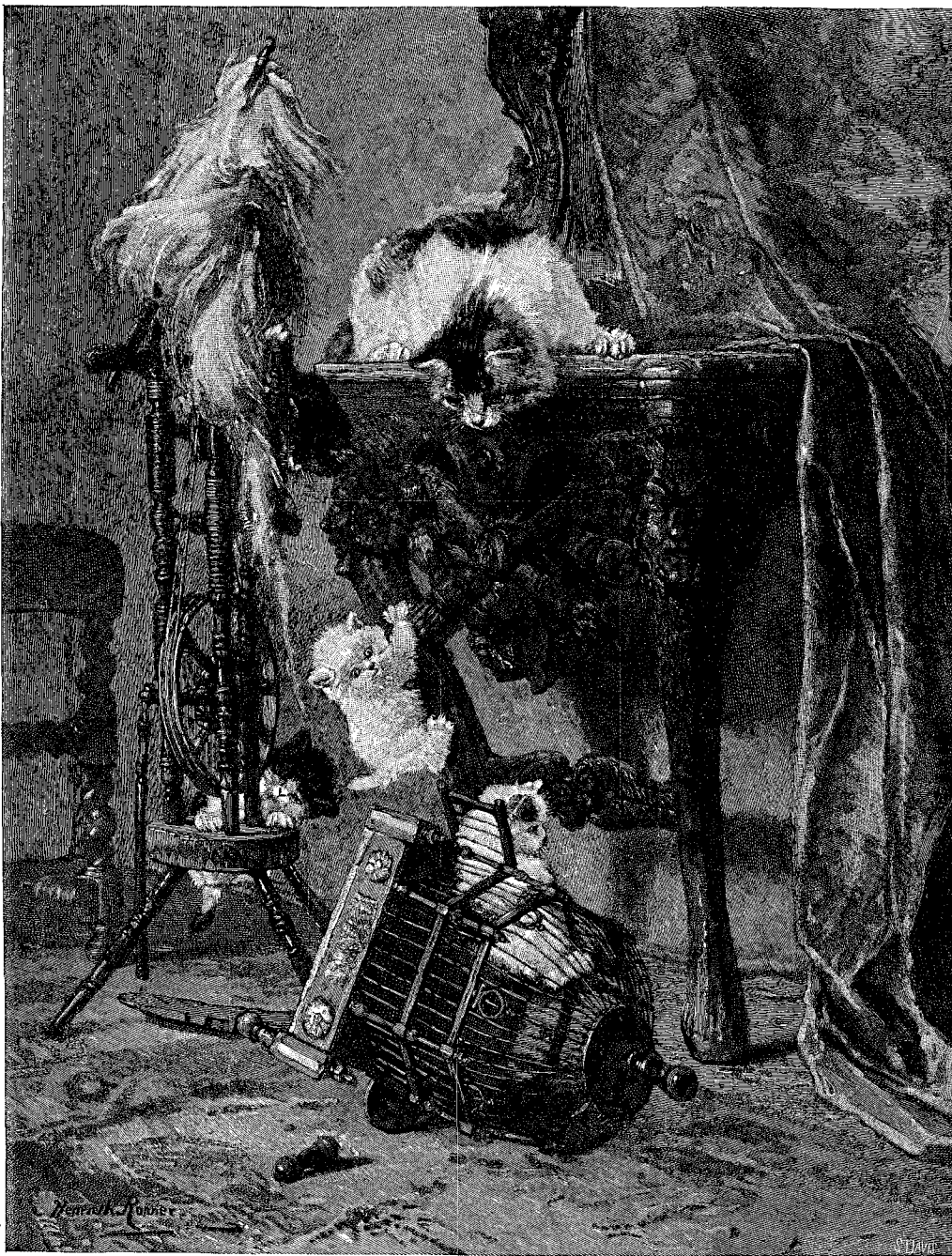
and romance, and this tale of the old manor-house belonging to Lord Fairfax has a basis in fact even in some of its slighter and more amusing incidents, as is amply proved by the appendices. It brings close to us the customs and manners of the early days of Washington, and has a really charming atmosphere of Colonial times. (D. Appleton & Co., New York. \$1.50.)

Colonel T. W. Knox's *Boy Travellers in Southern Europe* gives one a pleasant shock of surprise at finding that there is still a quarter of the globe new to these "two youths" who have been traveling constantly, to our knowledge, for fifteen years, and are as young and eager as ever. Colonel Knox may be said to have invented a new species of book, and his success is proved by the number of his imitators. (Harper & Brothers, New York.

\$3.) From the same pen we have a stirring sea-story, *John Boyd's Adventures*. The hero has certainly his share of adventure, as he is in turn merchant sailor, man-of-war's man, privateersman, pirate, and Algerine slave. What he did, suffered, and escaped is enough to fully satisfy the curiosity whetted by this preliminary statement. (D. Appleton & Co., New York. \$1.50.)

Of sea-stories, by the way, there is an even more than usually a b u n d a n t supply; besides that just named, we have: Robert Leighton's *Wreck of the Golden Fleece*—a lively tale of the adventure of a North Sea fisher-boy, and perhaps the most carefully written of any of these sea-stories (Charles Scribner's Sons, New York. \$1.50); Mr. Gordon Staples's *Westward*

with Columbus, which, he declares in a preface, is specially aimed at boys who cannot read history, are not fond of geography, and loathe dates (same publishers and price); Oliver Optic's *American Boys Afloat* (the fifth volume of the "All Over the World" series), and his *A Victorious Union*, belonging to his "Blue and Gray" series—both, to our taste, marred by ugly covers and coarse illustration, and both written in the familiar style which has pleased two or three generations of boy readers (Lee & Shepard, Boston. \$1.25 each); W. C. Metcalfe's *Steady Your Helm* (T. Whittaker, New York. \$1.50), which is rather more on the "Peter Simple" order than the taste of this day warrants; Harry Collingwood's *Doctor of the Juliet* (same publisher and price), which is a really well-written record of treasure-seeking and wrecked yachtsmen's perils; Miss M. E. Seawell's *Paul Jones*,



From "A Cat Portfolio." (The Century Company.)