

Through the Year.

Through the Year. Verses and Illustrations.
[E. P. Dutton & Co. \$2.50.]

Mechanically considered, this small quarto is the workmanship of Ernest Nister of Nuremberg, whose previous contributions to American holiday literature have commanded wide-spread admiration. Either because we are becoming accustomed to Nister's work, or because this example of it is not so fine as others that have gone before, *Through the Year* impresses us not as strikingly good but as only respectably so. In the first place the mixture in it of Nister's peculiar lithographic prints with ordinary wood-cuts in the form of vignettes and ornaments produces a slight incongruity of effect, and detracts from the unity and even quality of the book. These wood-cuts are delicately and deftly done and are pretty in themselves, but between them and the larger and more important lithographs, of a distinctly different type, the eye suffers a sense of confusion. The reading matter in the book consists of original verses by E. Nesbit, Caris Brooke, Theo. Gift, and C. Mainwaring, with selected additions from Wordsworth, Brown-ing, N. P. Willis, Matthew Arnold, Keats, Byron, Buchanan, Burns, Herrick, Shakespeare, Macdonald, Wm. Morris, Tennyson, Swinburne, Shelley, and Dobson. This verse, all in fragments, is so arranged as to sing the procession of the seasons — Spring, Summer, Autumn, and Winter; and of the scenes thus suggested the pictures accompanying are the illustrations. They make a panorama of the changing conditions of out-door life, the windy morning in March, the budding leaves and opening flowers of early spring, seed-time, the luxuriance of fields in June, the twittering birds, hay-making and harvesting, autumnal stores and falling leaves, the snows of winter. Nister's lithography is done in soft neutral tints of gray, and much of it is really of exquisite refinement and beauty. The vignette before the frontispiece, the "restless baby" pursuing the flowers in the summer field, the mother rocking her child to sleep by the casement, the churchyard in winter, are among the best of the designs. The cover in sage green

would be prettier, in our judgment, if stamped
in gilt without the silver.

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