

The Tappan-Zee Irving.

' WHAT! IRVING? thrice welcome, warm heart and one brain! —not, this time, from Spain, but, in all the daintiness of the new Tappan-Zee Edition, from the press of G. P. Putnam's Sons (\$12). These publishers issue the authorized versions of Irving's works,

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

containing his latest revisions. The present set of twelve small volumes, uniform with the series known as Knickerbocker Nuggets, includes 'The Sketch Book,' 'Tales of a Traveller,' 'Diedrich Knickerbocker's History of New York,' 'Bracebridge Hall,' 'Wolfert's Roost,' 'Tales of the Alhambra,' and 'The Crayon Miscellany.' They are the most lovable of little books, each as light in the hand as a rose-leaf, and bewitching to the eye with its clear type and delicate binding of combined palest and darkest blue, covered with arabesques of gold. It is precisely in this companionable shape that one likes to have the sketches of our choice-natured master of 'gravest sweet humor'—the possessor, as Lowell wrote in 1848, of 'the fun of Dick Steele,' and 'all of Addison, minus the chill, with the whole of that partnership's stock and good-will.' An unrenovable individual charm passed from our literature with the gentle Geoffrey Crayon; we have wilder and keener flavors, and subtler fragrances, but the old, mellow fruit we shall taste no more. We must turn back forever to an author who, being *sui generis*, can never be superseded.

"New Waggings of Old Tales."

IN HAPPY time, close upon the Authors' Readings, Messrs. Ticknor & Co. put forth 'New Waggings of Old Tales' (\$1), by two wags, J. K. Bangs and Frank Dempster Sherman: an account of certain supposititious readings, with 'The Distinguished Diplomat' again in the chair. Mr. Herford, the illustrator, has constructed several ingenious initials from the Diplomat's attitudes, a proceeding, we may be permitted to remark, highly appropriate in the case of a man-of-letters. The deliberate movement, wheel-within-wheel allusions, and polyglot composition of the Chairman's 'opening remarks,' might win a smile, under protest, from the most reverent admirer of Mr. Lowell. The fun of these parodies, however, is in general not as keen as it might be. Immense possibilities lay in the legend of Mary and the Lamb, for the imitation of that pure and simple Swinburnian tenderness which most parodists have passed by to render the more obvious Swinburnian splendor; but Mr. Sherman has not made full use of his opportunity. He is more successful—if somewhat irreverent—in 'wagging' the Cinderella story with Tennyson. Browning is taken at his gnarliest, and the parody is accompanied by elucidatory notes. The tale of Hop o' My Thumb is retold in prose, by the Eminent Realist, in a manner carefully contemporaneous and scrupulously unsensational. As might be anticipated, Mr. Bangs has found the Stocktonian flavor elusive in his 'Discourager-of-Curiosity' version of 'Jack and the Beanstalk.' A Jekyll-and-Hyde 'Strange Case' is manufactured out of 'Beauty and the Beast' and the history of the maid who could spin fine gold from flax is metamorphosed into a Haggard African fiction, with incidental startling phenomena. By no means the worst thing in the book is its mutual-disapprobation dedication.

"The Wide, Wide World."

A FRIEND of our youth comes before us in a new dress this holiday-tide in the shape of Ellen Montgomery, the gentle and pious heroine of Susan Warner's 'The Wide, Wide World' which has just been published by J. B. Lippincott Co., in a handsome gilt-edged volume with etchings by F. Dielman (\$2.50). How many girls have made up their minds to be good girls because Ellen was! How many youthful tears have been shed over the deaths of Mrs. Montgomery and Alice Humphreys! Where is the girl who has not fallen in love with that prig, John?—own cousin to that other prig, Philip, in the 'Heir of Redclyffe.' Mr. Dielman's soft etching used as a frontispiece shows Ellen in her curls and broad hat with her Bible in her hand, standing among flowers. All the plates are handled in the same soft, delicate, rather sentimental way, quite in keeping with the character of the story. The etcher has made no attempt to modernize the personages, which makes us think that perhaps he has taken a hint from some earlier set of illustrations, so well has he preserved the characteristics of the period to which the story belongs. The cover is of dark blue cloth with silver stars scattered over it, to simulate the heavens.

The Peniel Series.

THE ILLUSTRATED works of the Peniel Series, issued in London by Castell Bros., and in New York by E. & J. B. Young & Co., vary in worth as also in size and price. 'The Landing of the Pilgrim Fathers' (50 cts.) is a charming little color-book, accompanying the hearty old verses of Mrs. Hemans with delicately-tinted sea-glances and bits of landscape, and attractive figure-pieces—a group singing on shipboard 'their hymns of lofty cheer'; a helmed Puritan lifting high his torch over the vessel's side; a circle of sad-clanked but bright-faced maidens gathered about a fire, with the wintry sky and a hint of the sea and ship beyond. Many of these pictures are supplied by Percy Tarrant, who, in the 'Elegy in a Country Churchyard' (\$1.25), is associated with A. W. Par-

sons, J. H. Browne, A. M. Clausen, and Herbert Dicksee. The illustrations in this case are in black and white, and embody well the peaceful spirit of the poem. Especially successful is 'Far from the Madding Crowd,' a sketch of smock-frocked rustics quietly smoking, in the soft evening light. Mr. Tarrant's 'Youth to Fortune and to Fame Unknown' is rather smugly and conventionally poetic. 'On the Wing' (50 cts.) furnishes Scripture texts for each day in the month, with verses of a sweet devotional earnestness by Lucy A. Bennett. The cover bears a flying dove. The pretty designs, some of them in color, are by Alice and F. Corbryn Price. The same artists are responsible for some very bad drawing in 'Footsteps of Jesus,' a Scripture text-book for children (\$2.50), to which Ernest E. Price contributes verses. Even here, however, the tinting is pure and pleasing. The series includes a third text-book entitled 'Heavenward'; and the publishers also issue, in leaflet form, the hymns 'Lead, Kindly Light,' 'Abide with Me,' and 'Nearer, my God, to Thee.'

"Rip Van Winkle."

IRVING'S 'Rip Van Winkle,' illustrated with a number of clever pen-drawings by Frank T. Merrill, of which one of the cleverest is the picture of Diedrich Knickerbocker at work on his story, is published by S. E. Cassino, of Boston (\$7). Bits of Catskills scenery and of old Dutch character crop out on every page; and our old friend Rip is shown in all his glory, now with a smoking musket in his hands, now flying a kite for the children, and again helping Hudson's men to get to the bottom of their ghostly beer-keg. Several full-page illustrations have been reproduced from wash-drawings by some photo-engraving process which has not rendered them very successfully. But, taken altogether, Mr. Merrill's work stamps him as an illustrator of more than common talent. The frontispiece, a portrait of Washington Irving, and the illuminated title are printed on thin India-paper, which is pasted on to the heavy paper of the book. Possibly it might be well, in another edition, to try the effect of the same mode of printing on the other full-page illustrations.

"Romeo and Juliet."

MR. S. E. CASSINO, of Boston, publishes a handsome edition of 'Romeo and Juliet' with illustrations reduced from large engravings after Andrioli (\$2.50). The reduction necessary to bring these illustrations within the compass of a moderate-sized volume has not been, in every case, good for them; for several are crowded with little figures, extremely interesting in detail, and though this is not lost, owing to careful printing, it is more or less confused. This is most perceptible in the very spirited scene of the quarrel between the retainers, which serves as frontispiece. In other plates, as in that where Romeo tips the nurse, and in the picture of the interview with the apothecary, it is less noticeable. The printing, paper and margins, especially the margins, are commendable; but the very easily soiled cover, in white cloth, is not.

"Favorites in Feathers."

'FAVORITES IN FEATHERS,' edited by Fidelia Bridges and Susie Barstow Skelding (\$1.50, F. A. Stokes & Bro.), is a pretty collection of colored plates of birds and flowers. Miss Bridges is noted for her charming bird-studies, and in an unpretending way she has done herself full justice in this little volume. The owl plate is nice in tone. The three little blue and yellow birds are prettily grouped in branches of yellowish green with blue berries. Accompanying this plate is a quotation from John Burroughs's 'Locusts and Wild Honey,' describing the cedar-bird. Jules Michelet, Maurice Thompson, and Joanna Baillie are among the authors whose words about birds add to the interest of the plates. The design on the cover—four birds on a bunch of wisteria or lilac flowers, in color on a white satin ground—is the daintiest of all.

Goldsmith's "Deserted Village."

OLIVER GOLDSMITH'S famous pastoral, 'The Deserted Village,' is published by J. B. Lippincott Co. as a holiday art-book (\$3). The six full-page etchings are by M. M. Taylor. The frontispiece shows the village with its shattered houses seen against the evening sky. This part of the etching is good enough, but the foreground is bad. The rendering of masses of water reeds by a succession of heavy, meaningless black lines, is not to be commended. All the plates are rather crude in tone and in their absence of gradation. The second plate is specially deficient. The third is better, owing to the use of drypoint in the sky and a little in the landscape, which provides the needed element of half-tones. The snow-effect is well given and the figure of the old woman with a bundle of fagots on her back is expressive. The third plate is printed in brown, which gives it a factitious effect of tone, that

shows up the etcher's weaknesses. The plate which shows sheep advancing along a country road, is more carefully worked out in detail. Drypoint prevails over pure etching in the last plate, which shows a ship in a river.

Minor Notices of Holiday Publications.

FREDERICK BARNARD, W. Small and other artists of reputation have made a great number of illustrations for the edition of 'Pilgrim's Progress' published by Phillips & Hunt (§3). These have been very well engraved on wood by the brothers Dalziel, and add measurably to the terrors of that gloomiest of all books that were ever put into children's hands. Mr. Barnard, in particular, is very successful with his portraits of the countless creatures of Bunyan's fancy—Formalist, Hypocrisy, Lord Hate-good, Pick-thank, Mr. Malice, Mr. Love-lust, Mr. Liar and the several companies of giants and devils. With Christian and the Shining Ones he has been, perhaps, less happy. The book is large in form, well printed and substantially bound in cloth.

'HARK, the Herald Angels Sing!' by Charles Wesley (75 cts., F. A. Stokes & Bro.), presents a favorite hymn in attractive form. At the top of the white cover is a frieze consisting of five gold angels blowing trumpets. It is gracefully composed. The first plate, printed in brown, has the effect of a crayon. It shows two angel forms with suggestions of other heads. It is a really beautiful composition with suave and harmonious effects of line which correspond well with the idea of heavenly music which has inspired the composition. The child-head with the crown of thorns is not of a sufficiently spiritual and elevated type to suit the theme. The two other plates, one showing the Saviour with His lambs, are not as successful.—'Words of Peace and Rest,' by Louise S. Houghton (§1, Messrs. Stokes), is a collection of nicely printed passages of a devotional character from the writings of Thomas à Kempis, St. Bernard of Clairvaux, Johann Tauler, Madame Guyon and others. The tasteful cover is of corrugated white paper, with a panel of ivory enamel on it, printed in purple in a design of birds and flowers.

THE Photogravure Calendar, with Shakspearean designs by Frank M. Gregory (§1.50, F. A. Stokes & Bro.), presents rather an original idea in almanacs. Each plate is printed in a different color. This sort of work has been done so well by the French that American results due to the same method naturally lay themselves open to unfavorable comparison. Better work has been turned out even here than is found in the Photogravure Calendar. Mr. Gregory's illustrations are well imagined and thought out, but the figures, with few exceptions, are rather wooden. They are, too, very suggestive of footlight interpretation of the beauties of Shakspeare.

THE bound volume of *The English Illustrated* (Macmillan & Co.) has for its frontispiece a beautiful engraving by W. Bismbe Gardner of a head by Burne-Jones. Equally good is a head by Alma-Tadema, engraved by O. La Cour. The peculiarity of these engravings is that the engraver's method is entirely forgotten in the perfect fidelity of his reproduction. There is very good work in this magazine, both in art and in literature. Clara Montalba's illustrations of H. F. Brown's paper on Venice are among the best in the volume. 'Morning in London' is accompanied by some humorous Eighteenth-Century drawings by Hugh Thomson. Julia Cartwright's paper on 'Undine' is illustrated with drawings of scenes in the story, treated in a decorative mediæval manner, by Heywood Sumner.

'MY GARDEN,' by Simeon Tucker Clark, M.D., (§4.50, S. E. Cassino) is a poem about wild-flowers, in which most of the blooms of the year are becomingly praised in the order of their appearance. Numerous woodcuts accompany the verses, the flowers being drawn by Lena J. Ringueberg and F. Schuyler Mathews, with considerable attention to botanical accuracy but without much effort at artistic arrangement. It makes an oblong book, with a decorative cover in brown and gold.—The 'Ewing Calendar,' issued by E. & J. B. Young & Co., has an electrotype bas-relief portrait of Juliana Horatia Ewing for a backing to the calendar proper, with appropriate selections from her writings. This is a novelty in calendars, and commendable on the score of neatness as well as of strength. If it should go into all the households where Mrs. Ewing is read and loved, the publishers would find it hard to meet the demand.

'BITS OF DUTCHLAND' (§1.50, S. E. Cassino) is the title given to a number of little etchings of views in Holland, by Louis K. Harlow. By being printed on satin they are robbed of any merit they possess. We do not know of anything in worse taste than

this way of printing etchings. The accompanying text is printed on grey charcoal paper in type which some foolish person has modelled on Mr. Abbey's free-hand lettering. Smaller sketches, of windmills, canalboats, etc., in dull red on this grey paper, are the only redeeming feature of the work.—Another series of six landscape 'Etchings' of American scenery by the same artist is got out in the same style and at the same price.—A number of slight sketches in water-colors and in crayon, by Louis K. Harlow, reproduced chromo-lithographically and accompanied by verses from Watts and poets of his calibre, are published by Mr. Cassino under the title of 'Green Pastures and Still Waters' (§1.50).

OF upwards of a dozen large drawings by Percy Macquoid which illustrate Lee & Shepard's new edition of 'The Bridal of Triermain,' by Sir Walter Scott (§3.50), several show considerable skill in composition and a fair knowledge of the figure. Still, the two landscapes, Plates II. and IX., are by far the most satisfactory, which no doubt is partly due to the fact that the shortcomings of the process by which the drawings have been reproduced are not so evident in them. The shape of the drawings is unfortunate, as it has necessitated an oblong form for the book, throwing the text into two short columns on each page. Paper and press-work are good.