

*Rock Me to Sleep, Mother.* There is no sweeter song in the language than Elizabeth Akers Allen's "Rock Me to Sleep, Mother," and the illustrated edition issued by Estes & Lauriat is one of the prettiest books of the season. The song itself is too familiar for comment, but the illustrations are worthy of more than passing notice. There are seventeen full-page pictures, from designs by McCutcheon, Church, Garrett, Shepherd, Taylor, and Miller, which are truly appropriate to the spirit of the poem, and they have been engraved and printed in an excellent manner. Among the lines illustrated are "Many a Summer the Grass has Grown Green"; "I am so Weary of Dust and Decay"; and "No Love Like Mother-love Ever has Shone," and the artists have been happy not only in the selection of their texts, but in their designs as well.



From "Rock me to Sleep, Mother." (Estes & Lauriat.)

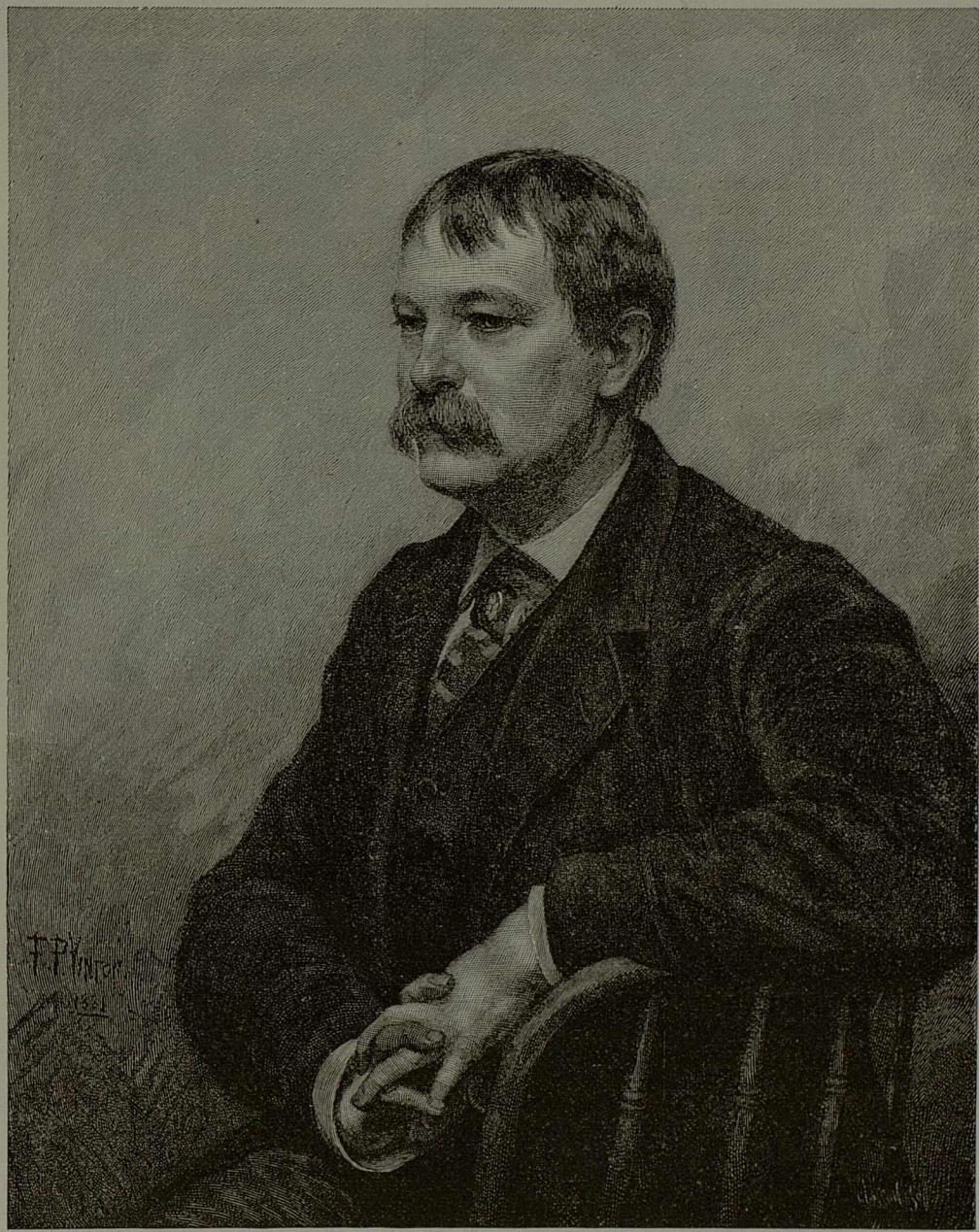
Dana's *Household Book of Poetry* has been an established favorite for many years, and the new edition, issued by the Appletons, will no doubt have a large sale. The latter contains productions of poets that have arisen since the publication of the first edition, in addition to the original selections. The stereotype plates are wholly new, and some one hundred and sixty poems have been added. Among the names not found in the old edition, and which appear in this, are: George Eliot, Alice Cary, E. Buntö, T. B. Aldrich, Austin Dobson, F. Locker, Morris Newman, Rossetti, Walt Whitman, Celia Thaxter, Trowbridge, Lucy Larcom, Mrs. Whitman, Bret Harte, Leland, Mark Lemon, Munby, and Oscar Wilde. The whole number of poems is 1175, and the number of poets, 377. The selections extend from Chaucer's time to the present day. There are a number of choice steel engravings, and the volume is handsomely bound in cloth, gilt side and back. (D. Appleton & Co.)

When *Lotus Leaves* was first published there were but few holiday books held in greater esteem. The standing of the members of the Lotos Club who were its sole contributors, both literary and artistic, gave the book a character which few volumes of the kind have ever enjoyed. R. Worthington has just brought out a new edition, which is quite as pretty as the first, if, indeed, it does not surpass it, in the matter of paper and binding. With it, also, are new editions of the two companion volumes, *Laurel Leaves* and *Papyrus Leaves*, to which the same praise may be given.

*The Century Bound Volume.* That there is no lack of literary aptitude and activity and artistic skill in the United States is abundantly shown by the last bound volume of *The Century Magazine*, extending from May, 1882, to October, 1882. Outside the circle of trained writers, regular contributors to the columns of the magazine, there are a number of new writers, whose productions are at least indicative of a considerable latent strength. But the issues of the months from May to October contain, also, contributions from the pens of the very best writers in this country, and there is hardly a single noted littérateur in the United States unrepresented. Among these may be mentioned D. W. Howells, E. V. Smalley, S. G. W. Benjamin, Frank R. Stockton, Edmund Clarence Stedman, C. Kegan Paul, Noah Brooks, Richard Grant White, Charles G. Leland, Constance Fenimore Woolson, Alice Maud Fenn, Frances Hodgson Burnett, John R. G. Hazzard, and E. L. Godkin. Besides the prose there are poems by such eminent poets as James Russell Lowell, Joaquin Miller, John Godfrey Saxé, Hjalmar H. Boyesen, Sidney Lanier, Edward Everett Hale, Edgar Fawcett, Andrew Lang, Austin Dobson, and H. H. In view of this list of contributors, it is not strange that writers should endeavor to be numbered among them. The conclusive evidence that such a desire is prevalent is proven by the statement recently published, that nearly five hundred manuscripts are received every month by *The Century Magazine* and the *St. Nicholas*. Excellent as have been in literary and artistic quality the previous volumes of the former magazine, the one under discussion shows a marked advance in both features. Among the noted literary productions the present volume contains may be mentioned: The conclusion of Howells's "A Modern Instance," the continuation of Mrs. Burnett's "Through One Administration," Carlyle's "Notes on Ireland"; and among the elaborately illustrated articles: The yachting articles by S. G. W. Benjamin; "The Corcoran Art Gallery," by the same author; "Some English Artists and their Studios," by Cosmo Monkhouse; "Thomas Bewick," by Austin Dobson; "The American Museum of Natural History," by J. B. Holder; "Opera in New York," by Richard Grant White; "The Hellenistic Age of Sculpture," by Lucy M. Mitchell; "Handiwork in Public Schools," by Charles G. Leland; and "The Borderlands of Surrey," by Alice Maud Fenn. The book is peculiarly well adapted for a holiday present, for what pen and pencil could do has been done. Its literary worth is as unquestionable as is its artistic execution, and the binding is such as to make it an elegant center-table ornament. The latter is of old-gold cloth, stamped with a unique design, which embraces the signs of the zodiac.

Books that are useful as well as pretty always commend themselves as holiday gifts, and of such books none are more appropriate than a set of *Chambers's Encyclopædia*. R. Worthington is the American agent for the Edinburgh edition, which is kept in type, so that it can be revised every time it is put to press. The last edition, now in the hands of Mr. Worthington, is brought down to within a few months of the present date. When it is considered that nearly thirty thousand subjects are treated, and illustrated by thirty-four hundred engravings, the value of the work may be readily understood. The price is twenty-five dollars.

Never have recipes for cooking been put in a daintier shape than in which the directions for the preparation of puddings appear in Susan Anna Brown's *The Book of Forty Puddings*. Each recipe is printed in script, on a separate page, and the cover is imprinted with some fanciful designs and a short rhyme. The latter promises "a secret charm" to the "lady fair" to "keep her lover's heart." The secret charm being puddings prepared according to the directions given, and which are promised "always sure to please." (Charles Scribner's Sons.)



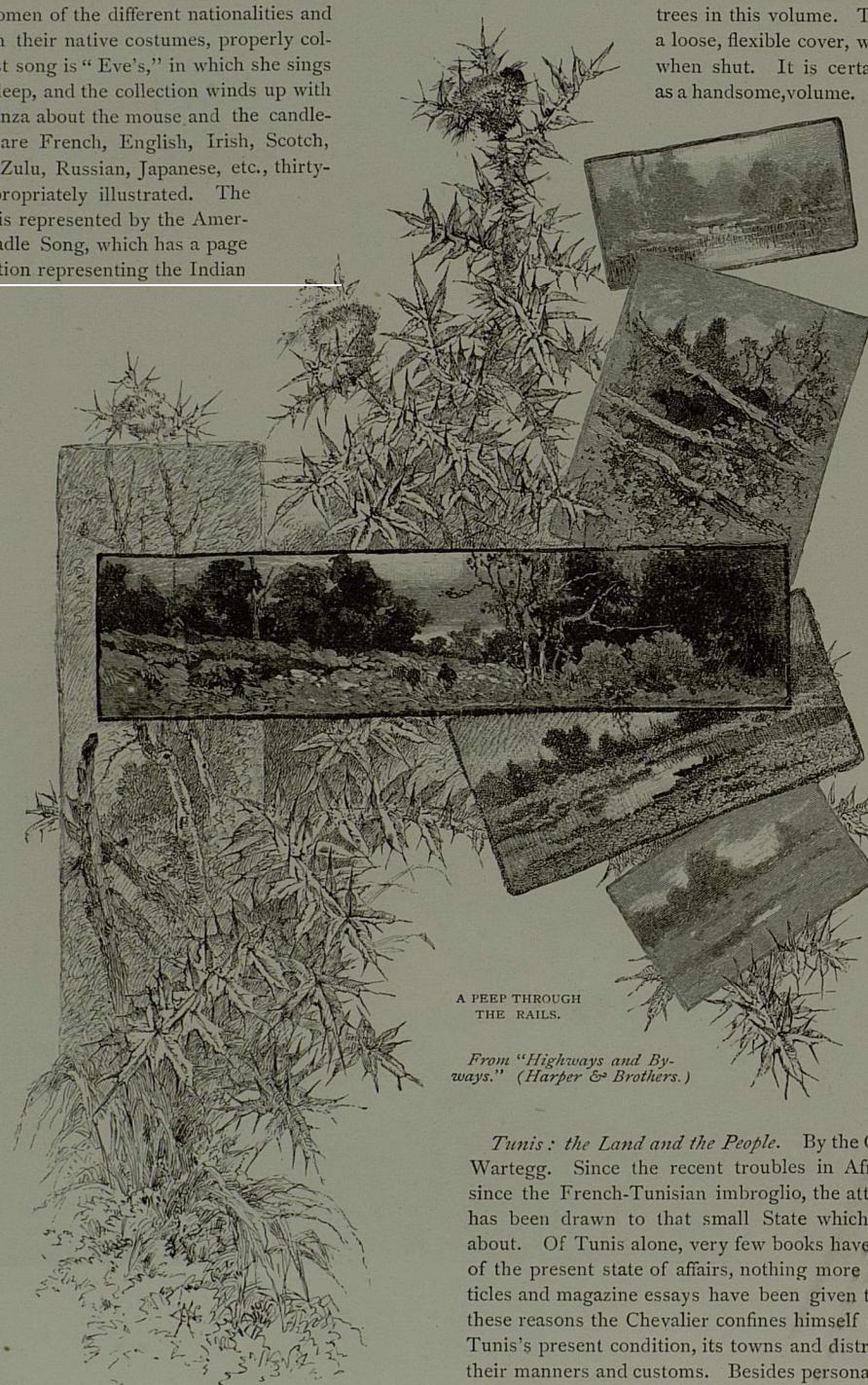
W. D. HOWELLS.  
From "The Century Magazine."

*Cradle Songs of Many Nations*, with music by Reinhold L. Herman, and illustrations by Walter Satterlee, is certainly a gem, and something rare in the way of books. The unique volume is an octavo, and is peculiar in its way, containing the cradle songs of the various nations, in both the original tongue and in English, music appropriate to them, and one or more illustrations, most of them in colors, to every song, showing the women of the different nationalities and their babies, in their native costumes, properly colored. The first song is "Eve's," in which she sings little Cain to sleep, and the collection winds up with the Chinese stanza about the mouse and the candlestick. There are French, English, Irish, Scotch, Dutch, Italian, Zulu, Russian, Japanese, etc., thirty-one in all, appropriately illustrated. The United States is represented by the American Indian Cradle Song, which has a page colored illustration representing the Indian

And this country also has, as part of its quota, a very charming picture of a baby swung by cloths in a tree-top, among the birds, while the cradle-song given is the well-known melody :

"Hush-a-bye, baby,  
On the tree-top!"

The American babies seem to live in the trees in this volume. The book is placed in a loose, flexible cover, with ribbons to tie it when shut. It is certainly an odd, as well as a handsome, volume. (Dodd, Mead & Co.)



A PEEP THROUGH  
THE RAILS.  
*From "Highways and Byways."* (Harper & Brothers.)

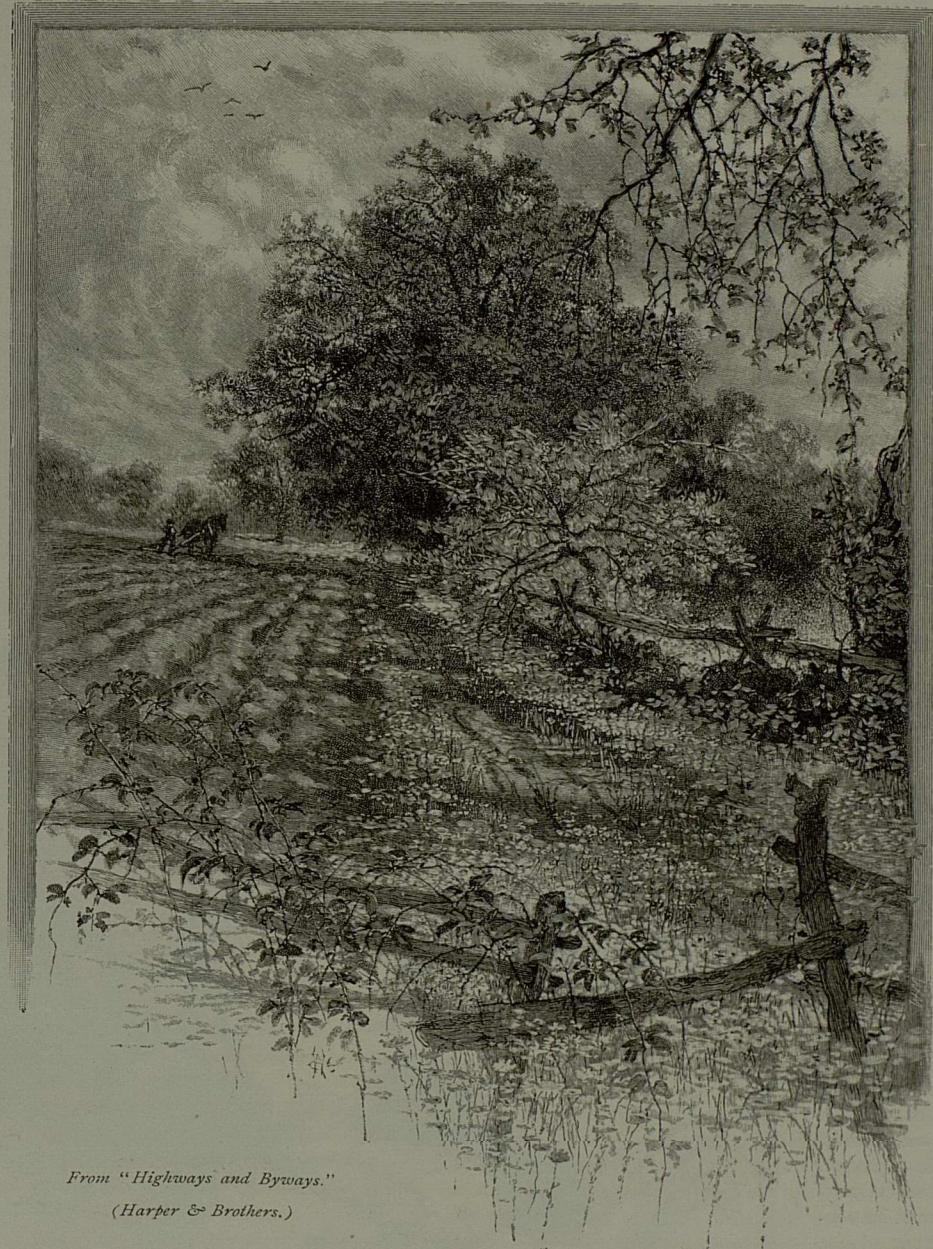
mother on her knees at the tent-door, singing to the papoose, swung from a bough, the following soothing lullaby :

"Nic-nac no-shon na-dy,  
Musherinaqua,  
Musherinaqua,  
Oiction, oiction!"

*Tunis: the Land and the People.* By the Chevalier de Hesse-Wartegg. Since the recent troubles in Africa, and especially since the French-Tunisian imbroglio, the attention of the world has been drawn to that small State which the author writes about. Of Tunis alone, very few books have been written; and of the present state of affairs, nothing more than newspaper articles and magazine essays have been given to the public. For these reasons the Chevalier confines himself to a description of Tunis's present condition, its towns and districts, its people, and their manners and customs. Besides personal experience gained during a sojourn of several months in the Regency, he drew largely from consular reports and other communications placed at his disposal by foreign representatives and by the Government of the Bey. As a result, the book is very thorough in all its details, and gives much information without being in any way prosy, but is ever bright and entertaining. There are many illustrations. (Dodd, Mead & Co.)

*In Highways and Byways; or, Saunterings in New England*, just issued from the press of Messrs. Harper & Brothers, by W. Hamilton Gibson, gives another most beautiful and sumptuous volume of New England scenery and country life. It is peculiarly well adapted as a holiday present, as, in pleasing contrast to the tempestuous weather, snow, and ice, that are indispensable concomitants with the Yule-tide, it speaks of sunshiny

in his tramp along the old country roads, turnpikes, and sylvan paths, for every nook and fence corner, every sylvan dell, every quaint dwelling, and every tender flower and blossom he has reproduced with photographic fidelity. There is a peculiar quiet pathos in some of the scenes he depicts and sayings he reports, and what makes this feature still more interesting is that, like the entire book, it is intensely American, and redolent with the spirit



From "Highways and Byways."

(*Harper & Brothers.*)

summer days, bright skies, and green-clad hills and meadows. It takes us through forest and thicket, meadow and brook, over the furrowed fields, by the budding orchard, along the mountain sides, and through the valleys of the miscalled "bleak" New England States. Mr. Gibson is blessed with a good memory and an artistic appreciation of the beauties of nature, for he has evidently not forgotten the enchanting scenery he has met with

of the soil. It shows the best phases of life "Down East," and of shrewd, yet, with at heart, hospitable Yankeedom. A more charming volume descriptive of rural scenery and rural life has never been issued. The illustrations, press-work, and mechanical execution of the book are super-excellent, and it is a fitting companion to the same author's previous works, *Pastoral Days* and *Heart of the White Mountains*.

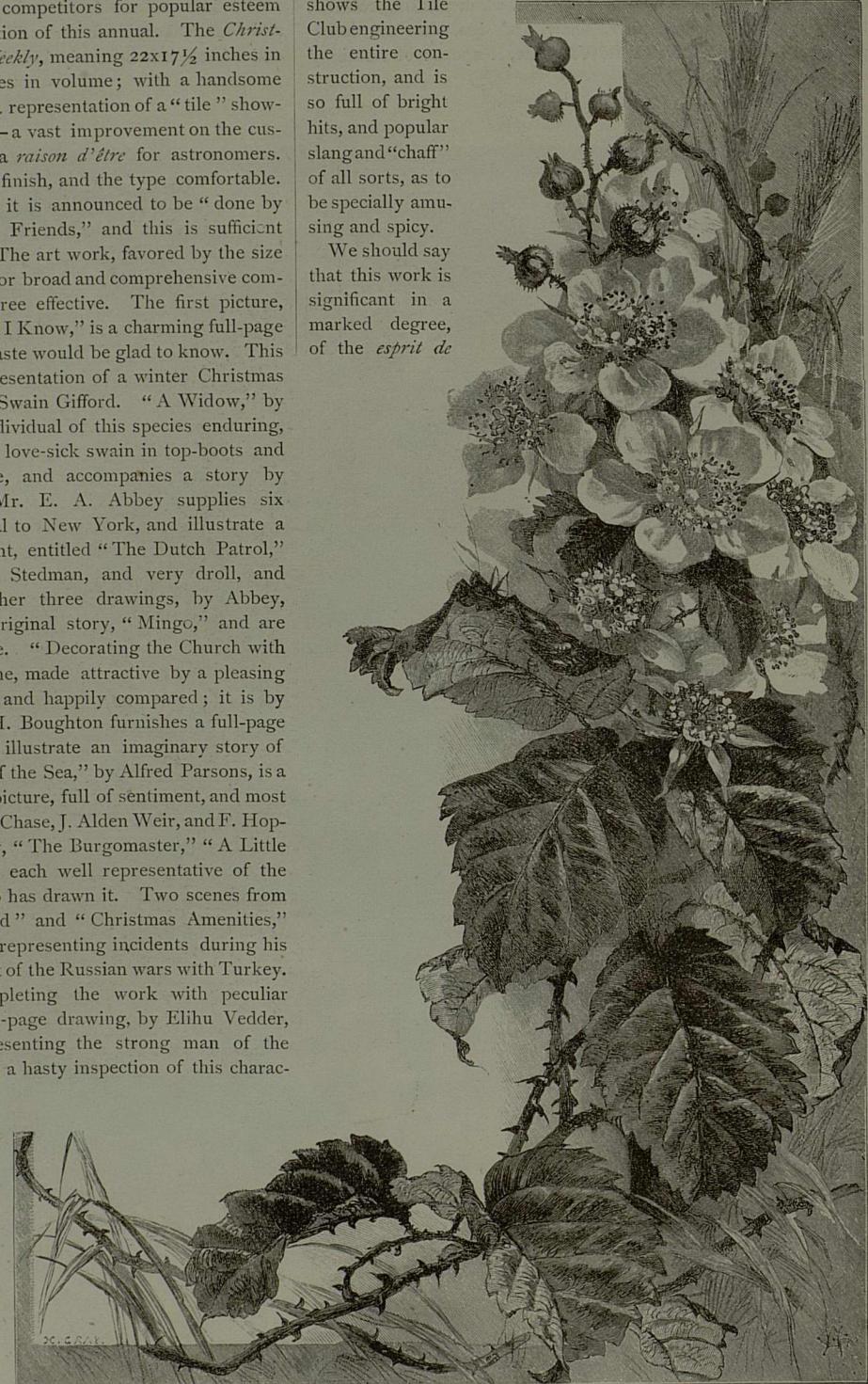
We have been impressed greatly with the stride forward which is signified in *Harper's Christmas*. *Harper's Weekly*, of which the present publication may be considered significant, has never lingered behind its contemporaries in periodical literature, and this season it leaves all other competitors for popular esteem quite out of sight in the production of this annual. The *Christmas* is double the size of the *Weekly*, meaning 22x17½ inches in dimensions, and sixty-four pages in volume; with a handsome tinted cover, embellished with a representation of a "tile" showing the "woman in the moon,"—a vast improvement on the customary method, and affording a *raison d'être* for astronomers. The paper is heavy and of fine finish, and the type comfortable.

In the title of this publication it is announced to be "done by the Tile Club and its Literary Friends," and this is sufficient warrant for unstinted praise. The art work, favored by the size of the page, which gives room for broad and comprehensive compositions, is in the highest degree effective. The first picture, by Frederick Dielman, "A Girl I Know," is a charming full-page engraving of a girl any one of taste would be glad to know. This is followed by an admirable presentation of a winter Christmas scene in New England, by R. Swain Gifford. "A Widow," by Reinhart, shows a bereaved individual of this species enduring, unwillingly, the attentions of a love-sick swain in top-boots and otherwise picturesque costume, and accompanies a story by Harriet Prescott Spofford. Mr. E. A. Abbey supplies six designs, two of which are local to New York, and illustrate a legend of Gov. Peter Stuyvesant, entitled "The Dutch Patrol," written by Edmund Clarence Stedman, and very droll, and cleverly constructed. The other three drawings, by Abbey, illustrate "Uncle Remus's" original story, "Mingo," and are admirable designs in negro life. "Decorating the Church with Evergreens," is a familiar scene, made attractive by a pleasing group, thoroughly well drawn and happily compared; it is by Frederick Deilman. George H. Boughton furnishes a full-page design in his pleasing style, to illustrate an imaginary story of Gov. Stuyvesant. "A Voice of the Sea," by Alfred Parsons, is a strong and thoughtful marine picture, full of sentiment, and most skillfully handled. William M. Chase, J. Alden Weir, and F. Hopkinson Smith offer, respectively, "The Burgomaster," "A Little Sabot," and "A Snowy Day," each well representative of the manner of the clever artist who has drawn it. Two scenes from actual experience are "Covered" and "Christmas Amenities," being by Frank D. Millet, and representing incidents during his campaign in Russia in the latest of the Russian wars with Turkey. A "Supplement"—and completing the work with peculiar felicity—consists of a double-page drawing, by Elihu Vedder, entitled "Sansone," and representing the strong man of the Scriptures in his youth. Even a hasty inspection of this characteristic work of art shows that it possesses great merit as to grandeur of conception and earnestness and thoughtfulness of appreciation worked out with massive understanding in technique. The mechanical execution of this engraving must have involved great care and labor, and can hardly be too highly commended.

The literary structure of the *Christmas Weekly* is commensurate with its entire design and execution. Besides the strong names we have mentioned, are others no less important in current literature. W. D. Howells, Rose Terry Cooke, Helen S. Conant, George P. Lathrop, Thomas Bailey Aldrich, Thomas Hardy, these are a few only of the contributors to this wonderful publication, whose names sufficiently signify the merit and

general character of its contents. Howells is at his best in "The Sleeping-Car," a bright and clever writing in the form of a farce or commedia. A capital thing, too, is "How It Came About," which shows the Tile Club engineering the entire construction, and is so full of bright hits, and popular slang and "chaff" of all sorts, as to be specially amusing and spicy.

We should say that this work is significant in a marked degree, of the *esprit de*



From "Highways and Byways." (Harper & Brothers.)

corps which so strongly characterizes the establishment from which it emanates; and that to this element is mainly due the fact that this is quite the most superb specimen of the class of work to which it belongs that has ever been published anywhere. Certain American readers and art-lovers need not go abroad this year to find entire satisfactory food for their tastes in this direction.

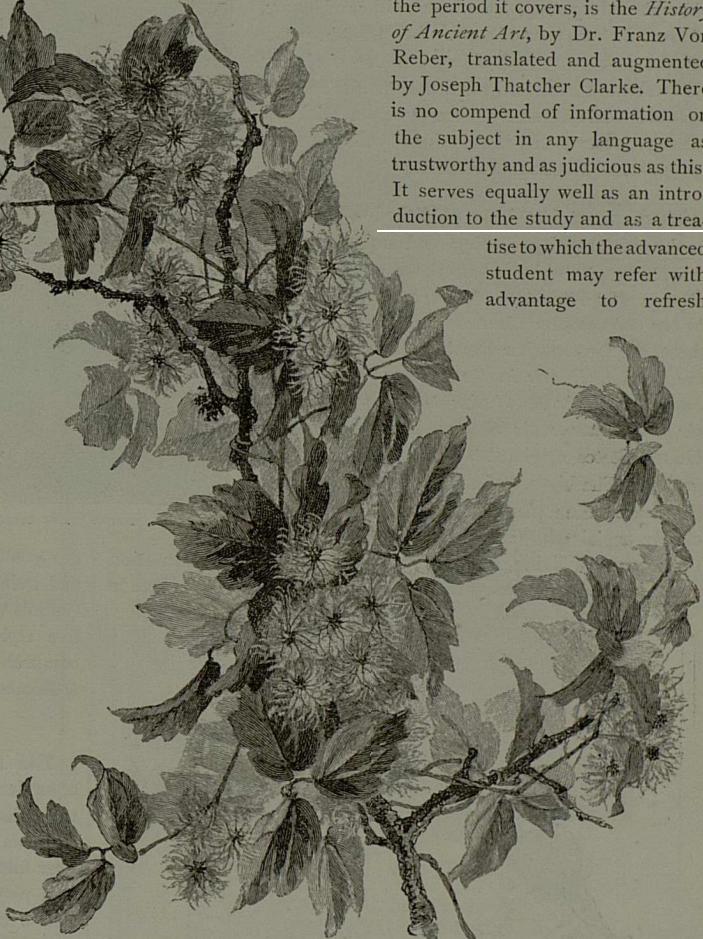
A book for all seasons, but one which is also specially significant at this season, is *The Land and the Book*, by William M. Thomson, D. D. Central Palestine and Phenicia, which are herein described, with such affluence of illustration, by word and picture, cannot but possess peculiar interest at Christmas-tide. And this not alone to the so-called religious. No one who ever reflects upon the history of man can fail to be deeply impressed by that of these two remarkable countries, in their relation to the race. Palestine, but 145 miles long and 45 broad, and Phenicia, 200 miles long and only 20 miles wide; these two narrow strips of territory in South-western Asia, are to be remembered for having accomplished more toward the civilization of humanity than perhaps any other lands anywhere. For as Palestine was the seat and fountain-head of Christianity, which, up to a certain point,

to graceful activity. This little volume will be found desirable for winter evenings, and also worth preserving to be packed with other necessities for the summer trip to the country or the sea-shore. (Harper & Brothers.)

Few of the general historical treatises in the fine arts produced during the last fifty years have been works of sufficient learning or judgment to give them authority as satisfactory sources of instruction. Errors of statement and vague speculations have abounded in them. Under these conditions, a history of the fine arts that should state correctly what is known concerning their works, and should treat their various manifestations with intelligence and in just proportion, would be of great value to the student. Such, within its limits as a manual, and for

the period it covers, is the *History of Ancient Art*, by Dr. Franz Von Reber, translated and augmented by Joseph Thatcher Clarke. There is no compend of information on the subject in any language as trustworthy and as judicious as this. It serves equally well as an introduction to the study and as a trea-

tise to which the advanced student may refer with advantage to refresh



From "Highways and Byways." (Harper & Brothers.)

was a supreme factor in civilization, so Phenicia, the greatest commercial country of ancient times, and the Phenicians, the greatest inventors, manufacturers, merchants, and colonizers, gave an impetus to progress, which resulted in Rome and Carthage, and created a brotherhood among men, which even the Dark Ages, though they eclipsed, could not annihilate. In the present work, the geography and topography of these countries, as they are to-day, are placed in juxtaposition with their history when they were great and vivid and actual, and we read with an interest that is thrilling the comprehensive story. Step by step the author leads us through the veritable scenes of the Bible, and so graphic is his skill in depicting, and so happily is he aided and illustrated by the labors of the artist, that history and localities become alike familiar to us. There is no other book in the language that is so comprehensive and detailed in description and account as to Scripture scenes and places as this one. The information conveyed is vast, the style is vigorous and picturesque, the labor of investigation has evidently been arduous and faithful. The illustrations comprise landscape scenery, ruins, coins, inscriptions, the people native to the country described — everything that can possibly become an adjunct toward the proper understanding of the whole subject. The volume is large (689 pp.), and possesses a full index. (Harper & Brothers.)

*New Games for Parlor and Lawn*, by Geo. B. Bartlett, has been revised and extended by the author; and thus made complete, is a capital hand-book for social amusement. There are in it all the old favorites in the way of memory games, round games, improvising, charades, and costume amusements, the "Broom Drill," etc., and a large number of sports not so generally familiar, but which are well worth knowing. The lawn games include the "Tug of War," "Cat and Mouse," "Catapult," and half a dozen others, all of which are amusing, and encouraging

his knowledge of the outlines of any part of the field. Although the work was only originally published in 1871, there have been so many discoveries during the last ten years, that a thorough revision was necessary to bring the work up to the standard of the present day; and this been ably done by the author and translator. There has been much confusion of late years resulting from the Latinized or Anglicized spelling of Greek words. In the present volume the Greek spelling of Greek words has been adopted in all those cases where the word has not been fully Anglicized. The countries whose art-development Dr. Reber considers, are Egypt, Chaldaea, Babylonia, Assyria, Persia, Phenicia, Palestine, Asia Minor, Hellas, Etruria, and Rome. Each of these is separately considered under the subdivisions of architecture, sculpture, and painting. There are over three hundred illustrations, and there is a glossary of technical terms. (Harper & Brothers.)

*The Charles Dickens Birthday Book.* The writings of Charles Dickens were singularly prolific in epigrammatic sentences and gems of thought, which are specially well adapted to the birthday book, probably no writer's work could furnish more. The beauty of the thoughts and the truths expressed by this great master have found a welcome acknowledgment in the hearts of millions. This volume has been compiled and edited by his eldest daughter, and in it she has made use of some more serious extracts than usually appear in similar collections. This, she says: she has done "with a purpose, namely, that there is not one such extract which does not teach, both to the old and to the young, some lesson either of mercy, of love, of charity, or of hope. And teaching such lessons they will not, I believe, be out of place." The selection has been admirably made, and is a beautiful little volume of excerpts from Dickens. It has five very pretty illustrations by his youngest daughter. (Thomas Whittaker.)

There never has been published a series of books more worthy of being read and studied by the rising generation, than those entitled "*The Boys of '76: The Story of Liberty, and Old-Times in the Colonies*, by Charles Carleton Coffin. To these, the same author has just added: *Building the Nation, Events in the History of the United States, from the Revolution to the Beginning of the War between the States*. It shows how the United States originated, were built, and have grown. The history of all the prominent events that have taken place is amply dwelt upon and clearly explained. The changes in manners, customs, ways of living, traveling, and transmission of information are described and commented upon. If any book can induce in



From "The Charles Dickens Birthday Book." (Thomas Whittaker.)

the young a deepening in love for our country, its prosperity and welfare, for liberty, for the Constitution and the Union, Mr. Coffin's work will certainly attain that object. The plain narrative style the subject matter is treated in is made still more comprehensive by over three hundred illustrations. (Harper & Brothers.)



WINTER.  
From "Getting to be Women." (Thomas Whittaker.)

*The Birthday Book of American Poets* is a very excellent compilation, by Almira L. Hayward. It is compiled upon a plan that ranges over the whole field of American poetry, and includes all the most striking and appropriate passages wherever found. The superior variety and richness of such a collection naturally excels a collection from any one author, as the whole body of American verse exceeds that of even its most eminent single member. The selection has been excellently made, and it is an admirable volume of gems of American poetry. The volume is a handy pocket size, beautifully printed and bound. The illuminated cover is a masterpiece of beauty and taste. The volume contains excellent portraits of thirteen of the leading poets of America. (James R. Osgood & Company.)

*Zoological Sketches*, by Felix L. Oswald. The plan of the present volume is modest enough; its theories are mere suggestions, but there is a large number of zoological adventures and zoological anecdotes. These latter are made interesting and attractive by Dr. Oswald's easy, conversational style, imparting much information without much tedious explanation. There are thirty-six illustrations and chapters on the following subjects: "Our Four Hand Relatives," "Mountain Sheep," "Bats," "Sacred Baboons," "Animal Renegades," "Pets," "Traps," "Four-footed Prize-Fighters." (J. E. Lippincott & Co.)

Under the title *Selections from the Poetry of Robert Herrick, with Drawings by Edwin A. Abbey*, the Harpers have issued one of the handsomest poetical collections ever gotten up. Mr. Abbey commenced his series of illustrations in the *Monthly* about two years ago, and the publishers have very wisely consolidated them in this permanent and beautiful form. Herrick is a poet who bears "selection," but thus handled becomes an attractive and desirable addition to any library; and the poems chosen for the present volume show the best of good taste and judgment. But the illustrative designs are certainly a mine of art and wealth, and will approve themselves to any criticism, however close, as displaying thorough sympathy with the subjects illustrated. This "goes without saying." There is, also, in Mr. Abbey's treatment, a peculiar sense of grace and capacity for idealizing that go just far enough, and in the right direction. It is a rare gift to be able to express, by the means afforded through the art impulse, only the best side of any scene—whether it involve nature or humanity. It comes manifestly and emphatically within the domain of art to beautify what it touches—not sacrificing the claims of truth. The just discernment between excellence and error in this regard displays the most important difference between power and incapacity in artists. And herein, as is very clearly illustrated by his work in this book, is where Mr. Abbey shows to greatest advantage. He gives us, also, fine, graphic work, broadly handled, and ingeniously composed to present the best elements of his subjects. The style of publication of this book is of the highest. There are about fifty illustrations; specimens from the text being placed on the plates in the quaint, antique style of printing which is now popular. The volume is luxurious in its mechanical construction—in paper, type, and binding. Here is a little quotation which is a fair specimen of Herrick's manner, and which the artist has realized in a graceful and richly clad creature who might well awaken the poet's enthusiasm over the "frou-frou" of her garments:

#### UPON JULIA'S CLOTHES.

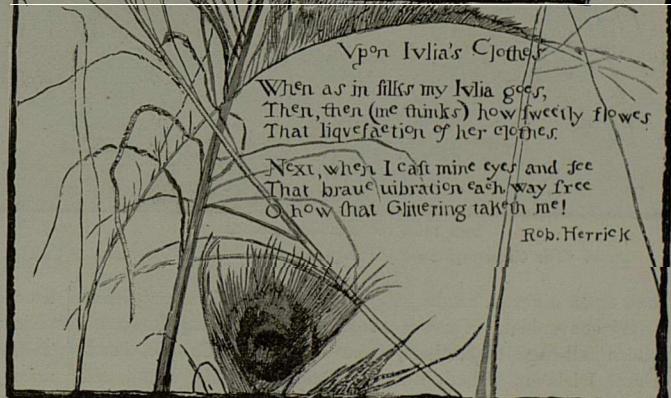
"When, as in silks my Julia goes,  
Then, then (me thinks) how sweetly flowers  
That liquefaction of her clothes.

"Next, when I cast mine eyes and see  
That brave vibration each way free  
O, how that Glittering taketh me!"

ROB. HERRICK.

Prof. Wilhelm Müller's *History of the Most Recent Times*, having been translated and extended by Rev. John Peters, Ph. D., and recommended by so good an authority as Andrew D. White, of Cornell, is published by the Harpers in a handsome volume, of six hundred and fifty odd pages, with a sufficient index. This work comprehends the period between 1816 and 1881, and covers the political history of the European States, with a few pages on that of South America since 1874; it omits all reference made in the original work to the United States (by arrangement between the translator and the author), and is therefore a history of "recent times" in Europe only. The necessity for a work of this character exists always. Recent events are the quickest forgotten, and are those, moreover, reliable data concerning which are always the most difficult to obtain. Editors, in particular, are aware of the extreme labor and trouble required to obtain the facts and statistics of our own time, in anything like an accurate and reliable form. And while this volume

is designed, mainly, for use in institutions for instruction, it will be found also a most valuable adjunct to every library—public or private. The author and translator are both reliable as conscientious authorities, and their work may be depended on as



exact. Further than this, the style of the book is excellent, and the copious index makes it a pleasure to consult it. (Harper.)

An *édition de luxe* of Blackmore's romance, *Lorna Doone*, has been published by Sampson Low & Co., of London, and re-issued here by Messrs. Jansen, McClurg & Co.

*The Cambridge Book of Poetry and Song*, collected and edited by Charlotte Fiske Bates, is a selection of poems from American and English authors. Miss Bates has shown great literary taste and discrimination in her choice of selections, and has gathered in this volume all poems that are worthy of being preserved. While care has been taken to omit none of any celebrity, the collection is especially full in extracts from living American authors found in no other compilation. The accuracy of the text and the freedom from typographical errors, show evidences of great care. The indices, three in number, are minute and complete in every respect. The arrangement of the poems is on a plan different from that usually pursued, the authors being placed alphabetically, and all the extracts from one author are in one section, instead of being scattered through the

been either written or especially selected for it by the various well-known authors. There are fifteen poems by Hayne, Whittier, Trowbridge, and others, the subjects being such as "Way-side Flowers," "Witch Hazel," "Field Daisy," "A Thistle," etc. There are very beautiful colored plates of various flowers, by Julia C. Emmet, the page given to Whittier, who writes on "Witch Hazel," being a fac-simile of the writing of the great poet, with a branch of that shrub forming a border. The cover has a very pretty colored lithograph design, being a garland of flowers, inclosing the title. The collection and illustrations are printed on loose sheets, which, with the cover, are fastened together by a bow of pink ribbon. This is a very pretty gift-book for the holidays. (White & Stokes.)



THE RIDE OF COLLINS GRAVES.  
From "The Cambridge Book of Poetry and Song." (T. Y. Crowell & Co.)

book under different headings. For reference this arrangement is very convenient. There is a steel portrait of Longfellow, and sixteen full-page illustrations, from designs by Church, Fredricks, Dielman, Schell, Murphy, Gifford, Smillie, Fenn, and others; engraved by George T. Andrew. The engravings are far above the average, and are excellent reproductions of the original drawings. The cover design, in green and gold, is handsome, and the book will make an attractive gift. (T. Y. Crowell & Co.)

*Wayside Flowers* is a collection of original and contributed poems, arranged by Ellen E. Dickinson. The poems have all

A volume of interest to all is *The Homes of America* by Mrs. Martha J. Lamb. There are one hundred and three engravings depicting American homes in the colonial, the intermediary, and the present period. The marked contrast between the manors and dwellings of the Revolution with the villas and cottages of to-day, is an interesting study. The engravings in the volume are charmingly executed, and the book is as handsome as it is entertaining. The frontispiece of the volume is an admirably executed view of the White House. (D. Appleton & Co.)

*My Boy and I; or, On the Road to Slumberland*, is one of Mary D. Brine's pretty volumes of poetry, and is something odd in its way. It is bound in two slabs of russia leather fastened together by cords of green silk, the title, etc., impressed on the cover being in old Roman. It is printed in German text, on heavy uncalendered paper, in imitation of parchment. There are twelve poems, or songs of the mother to her baby, "The Morning Songs," "At Noontide," "The Song of the Cradle," etc., winding up with "Night." The songs are accompanied by illustrations as unique as the rest of the volume, from designs by Dora Wheeler, the execution being by Louis C. Tiffany & Co., associated artists. It is

"A quaint and curious little volume,"

and will command a sale on account of its oddity, as well as its beauty and literary and artistic merit. (George W. Harlan.)

*The Falls of Niagara*, by George W. Holley. This volume, which is an excellent specimen of typography and illustration, is probably the most extended and complete history of the great American cataract ever written. It details the discovery, by Jacques Cartier; tells of the Indians who dwelt in that wild region in former days, and the origin of the name "Niagara;" dwells upon its geology, and goes extensively into the local history and incidents. The work as a whole is entertaining, but the interest is enhanced by several chapters describing the most noted Falls in all parts of the world, for the purpose of enabling the reader to contrast Niagara with other famous cataracts, among which descriptions are given of the Yosemite, Nevada, Yellowstone, Tequedama, Rinnkanfoo, Staubbach, Murchison, Amazon, Orinoco, Livingstone, and many others. The illustrations are numerous and very admirable. The book is well written, and filled with entertaining incidents, is handsomely printed, and bound in attractive style. (A. C. Armstrong & Son.)

A pretty volume, is *The Bryant Birthday Book*. It contains a portrait of Bryant, and twelve engravings illustrative of the months. The compilation is by Mrs. Janet E. Runtz-Rees. (D. Appleton & Co.)

*The Artists' Year* is a handsome volume, in portfolio style, containing original and selected poems, by Margaret P. James, appropriate to the different months, and twelve illustrations suitable for the several months, by as many artists, such as Smillie, Gifford, Moran, Hart, Quartley, Brevoort, and others. The poems are very good, and those not original are well selected. The illustrations are very fine, as the reputation of the

June, a blooming rural scene; July, cattle in pasture; August, a scene where

"The earth is reposing, and peacefully dreams;"

September has a harvest scene, with corn in the shuck; October shows the orchard and gathering the fruit; November, a bleak roadside scene,

"A lusty maid, to Winter wed,  
Young Winter, a fresh bridegroom;"



JULY.

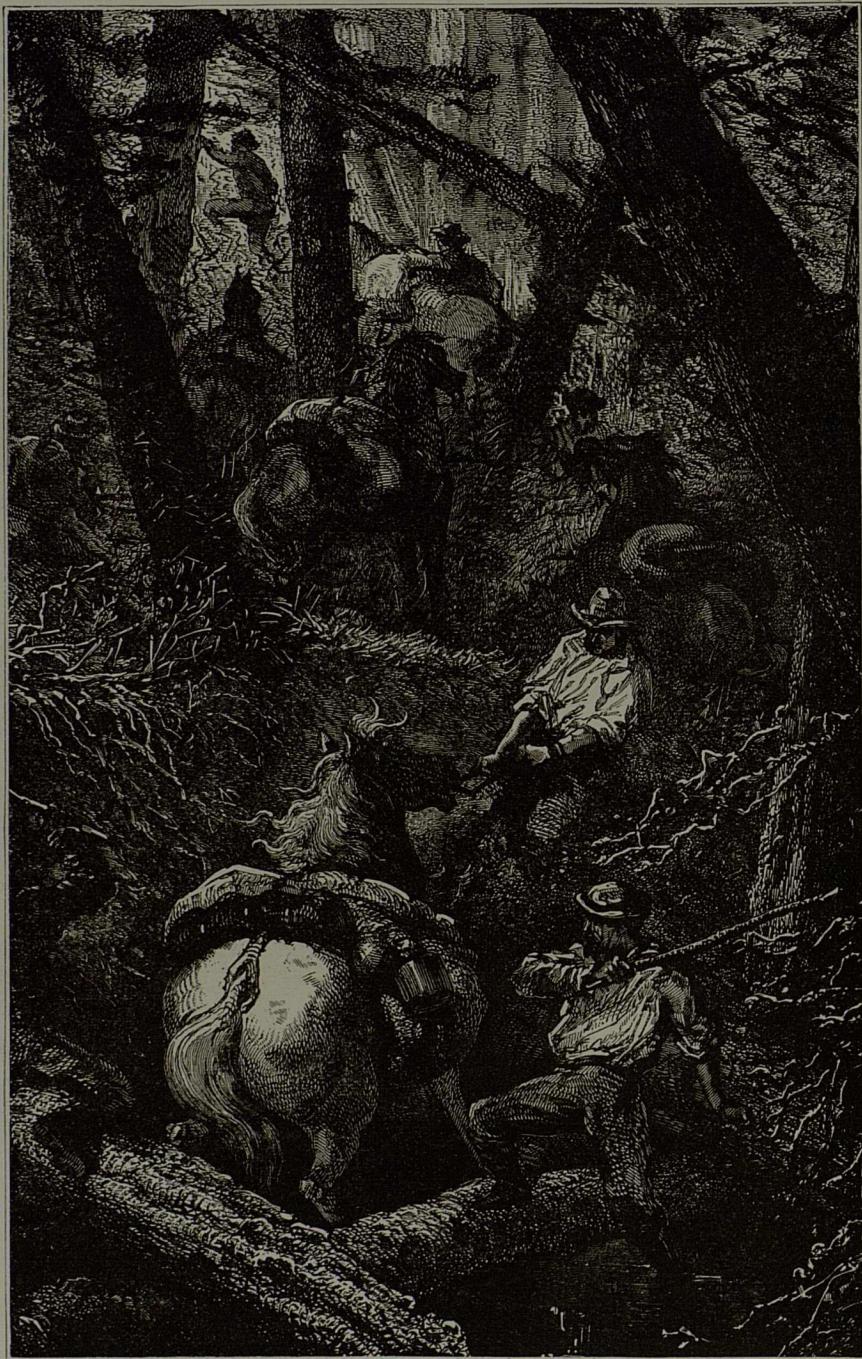
From "*The Artists' Year*." (White & Stokes.)

artists would lead one to expect. The first one, January, is illustrated by a snow-covered landscape on the coast; February has a bit of woodland, with an ice-covered stream; March, a rural landscape, with a blustering, cloudy sky; April, a country scene, with the proverbial shower; May, a bunch of apple-blossoms;

and last comes December, a country home, with the Christmas greens being gathered in. *The Artists' Year* is a choice collection of pictures and a beautiful gift-book. The covers, which are fastened at the back with silk cord, are modestly handsome, in green and gold. (White & Stokes.)

Mr. Ernest Ingersoll has constructed out of material heretofore supplied by him to sundry periodicals, in the form of correspondence, a very bright and entertaining volume which he calls *Knocking Round the Rockies*. Being attached to the United States Geological and Geographical Survey of the Territories in 1874, he went about with his eyes open, and it is evident in his book that he used them to good

simply and in a manner to interest and instruct the reader. The mode of life among the miners and other dwellers in the Rockies is also very clearly set forth, often in the light of dramatic incidents which add special force to the narration. In 1877, Mr. Ingersoll was in Wyoming, and he gives a very entertaining account of an exploration of the Wind River range —an account of rough climbing and the inevitable "mule,"



From "*Knocking Round the Rockies.*" (Harper & Brothers.)

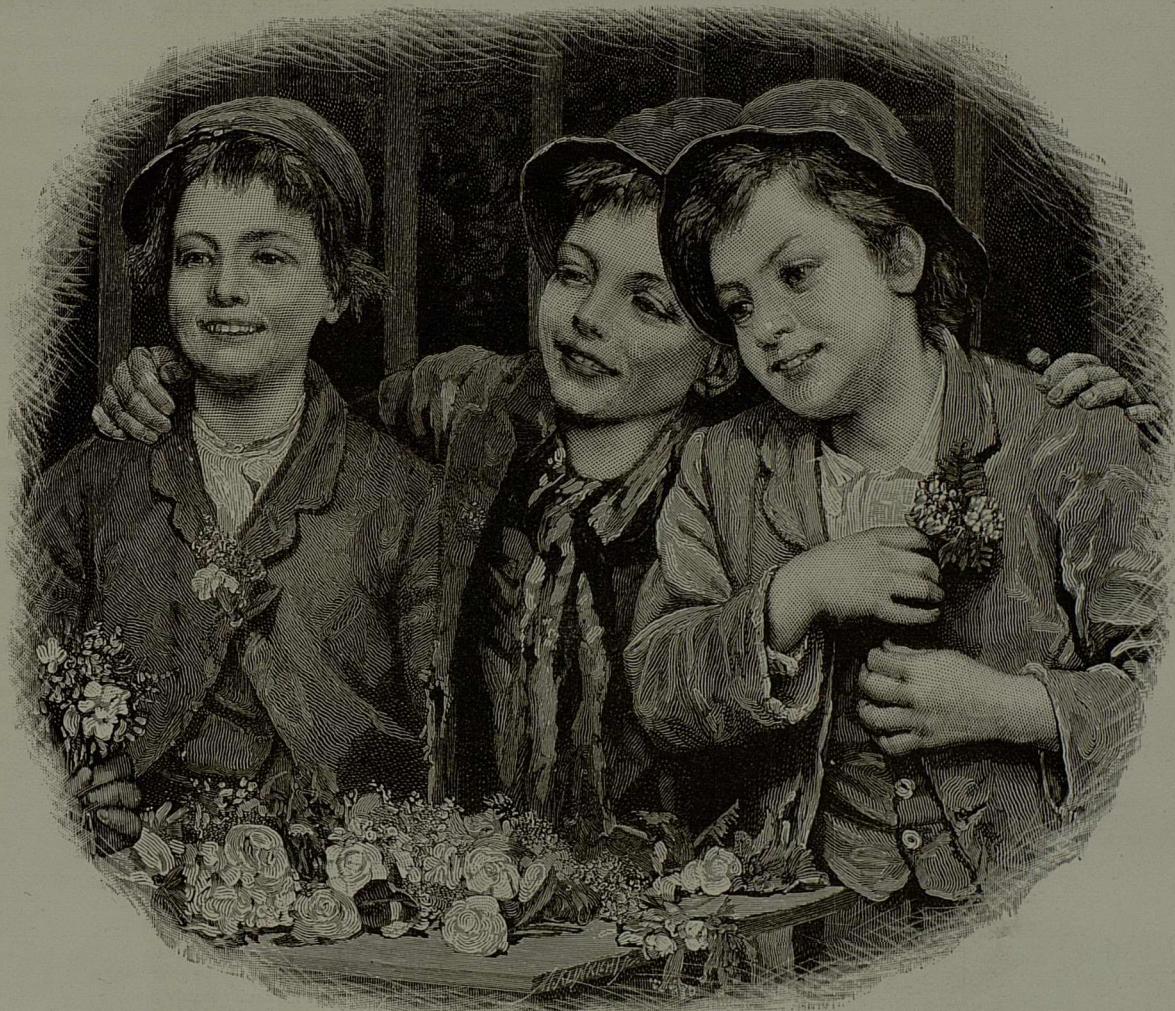
purpose. He has the faculty of a narrator and a fund of language of the graphic sort, and his adventures are related in a very spirited fashion, with considerable history and description of persons and places interpersed. There is much account of the condition of the Indian tribes, specimens of which the author met by the way; and the processes of mining for the precious metals, as shown in Colorado, are described

varied by anecdotes and hunting adventures recounted by his companions in most thrilling style. The author concluded his journeying by way of Southern Idaho, Montana, and Dakota. Mr. Ingersoll does not fail to interest the reader at any point in his narrative, and his book is certainly one of the most pleasing of its kind. As it is profusely illustrated with fine engravings, there is nothing left to be desired. (Harper & Brothers.)

*The Magazine of Art.* The cultivation of Art is much to be commended, as it elevates and purifies human nature, and goes a great way toward making life worth the living. There is a secret and subtle enjoyment in the appreciation of the beautiful which appeals to the finer sense and refines the mind and makes it more self-reliant, while it broadens the ideas and liberalizes opinions. There is a sham devotion to art which follows the school of the extreme aesthetes, which is but a veneer over ignorance of what is really true and beautiful. There is the real love of art, which appreciates the perfect representation of what is pleasing in nature, or the dainty touch of pencil or brush, or the work of skillful hands, who really have a keen

In view of the interest generally felt in the present condition of the Irish people, and their relation to the British government, Mr. Walpole's *Short History of the Kingdom of Ireland*, which reaches to the "Union," is certain to become popular. Within his limits, the author is very comprehensive and elaborate. The reader will rise from its perusal, whatever may be his opinions, better informed with material for a just and reasonable view of the subject.

Unless it be in the history of the Turks, nowhere can be read the story of such long-continued oppression as in the case of the British government of Ireland. One reading it can readily perceive the direct outcome of the shameful treatment which has



From "The Magazine of Art." (Cassell, Petter, Galpin & Co.)

enjoyment of those etchings which are worthy of the eye's admiration, and to these *The Magazine of Art* will ever be a welcome visitor. It is the representative art publication in America, and the high standard of excellence up to which it is held, the beauty of its engravings, the perfection of the printing, and the general value of its contents, render it worthy the high estimation in which it is held. In the volume for 1882, the fifth, there are forty beautiful full-page engravings, from paintings by celebrated artists, while there are about four hundred minor illustrations. The letterpress treats of artists and art subjects. The frontispiece is a beautiful etching by Jacomb Hood, of the Fisher Folks' Harvest, "Mackerel in the Bay." This superb magazine is elegantly bound, and makes one of the handsomest of volumes. (Cassell, Petter, Galpin & Co.)

been bestowed on the Irish, in their now blood-thirsty and revengeful hatred of their oppressors. For two centuries, save by enforced spasms of self-defense on the part of England, there has been no such thing as common justice dealt to the Irish people. And the detailed history of the wrongs which have degraded them, from the fair promise of a spirited, loyal, and patriotic race, is one to awaken sympathy in the most opposite and prejudiced mind. The history before us is concise, just, and unprejudiced; a simple, straightforward narrative of facts as they occurred, with authorities cited, and in language no more forcible than is reasonable. It affords the readiest current means for gaining correct information regarding the origin and progress of the "Irish question" up to the close of the eighteenth century. (Harper & Brothers.)

*New England Bygones*, by E. H. Arr (Ellen H. Rollins), with an introduction by Gail Hamilton, is a new, enlarged, and illustrated edition of an admirable work. "This book is published with no thought of an audience," says the author in her preface, and yet she has done far better than scores who give their audience much consideration. The volume treats of old New England life, and tells of real scenes and of people who were actors in them; reminiscences of the bygone days of forty years ago, pictures familiar in the memory of the thousands of sons of the "rock-bound coast," who dwell in all sections of the land. The homely titles of the "Farm-House," "Spring-Time, and Haying," "The Burial Place," "Neighbors," "The District

the old-time scenes, such as "The Village Smithy," "The Beloved Pastor," "The Meeting-House Steps," etc. The volume contains a very fine portrait of the author. This book will undoubtedly meet with an extensive sale, as one of the handsomest gift-books of the season, and especially among the sons of New England. (J. B. Lippincott & Co.)

Mr. W. J. Linton's *Rare Poems of the Sixteenth and Seventeenth Centuries*, published by Messrs. Roberts Brothers, cannot fail to attract the seeker after delightful books, if by its dainty guise alone. Of old favorites will be found herein choice gems from Sidney, Beaumont, Fletcher, Wyatt, Suckling, Ben Jonson, Herrick, Waller, Andrew Marvell, and many others. One from Crashaw is especially admired, beginning :

" Whoe'er she be,  
 That not impossible she  
 That shall command my heart and me.

" Where'er she lie,  
 Lock'd up from mortal eye,  
 In shady leaves of destiny.

" Till that ripe birth,  
 Of studied Fate stand forth  
 And teach her fair steps tread our earth."

\* \* \* \* \*

And this from Sidney :

" If to secret of my heart  
 I do any wish impart,  
 Where thou art not foremost placed  
 Be both wish and I defaced !

" If more may be said I say :  
 All my bliss in thee I lay ;  
 If thou love, may love content thee !  
 For all love, all faith is meant thee."

But it is not alone the selections from authors of repute that will please the reader; very many of the poems in this little volume are of unknown authorship, yet well deserving the position they enjoy.

" Take time, while time doth last !  
 Mark how fair fadeth fast !  
 Beware, beware if envy reign !  
 Beware, take heed of proud disdain !  
 Hold fast now in thy youth,—  
 Now regard thy vowed truth,—  
 Lest when thou waxeth old  
 Friends fail and love grow cold !  
 Love me not for comely grace,  
 For my pleasing eye or face,  
 Nor for any outward part ;  
 No ! nor for my constant heart !  
 For these may fail or turn to ill ;  
 So thou and I shall sever.  
 Keep, therefore, a true woman's eye,  
 And love me well, yet know not why !  
 So hast thou the same reason still  
 To doat upon me ever."

" Draw on, sweet Night ! best friend unto those cares  
 That do arise from painful melanchol  
 My life so ill from want of comfort fares,  
 That unto thee I consecrate it wholly.

" Sweet Night ! draw on : my griefs, when they be told  
 To shades and darkness, find some ease from paining ;  
 And while thou all in silence dost enfold,  
 I then shall have best time for my complaining."



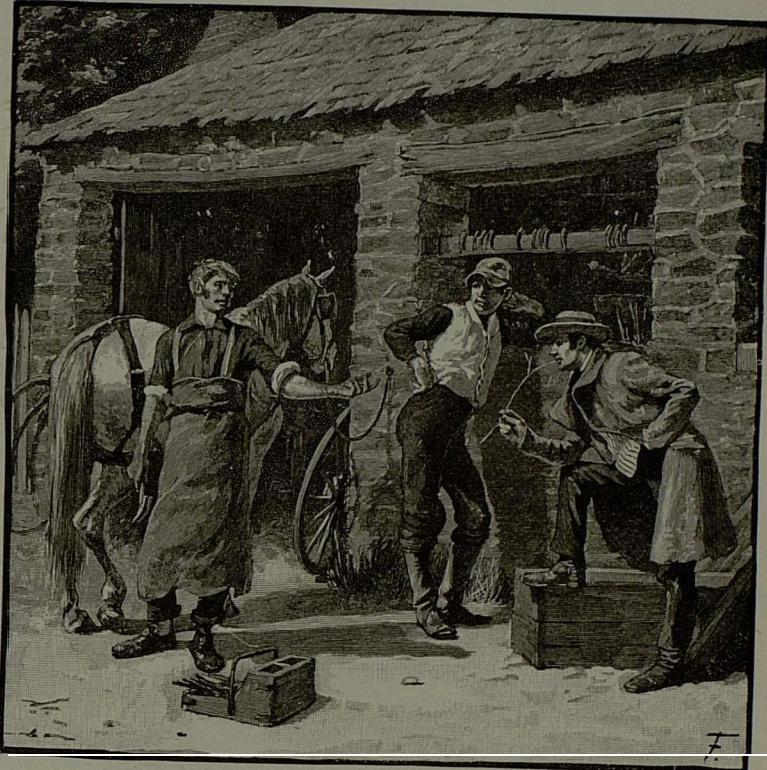
From "New England Bygones." (J. B. Lippincott & Co.)

School," "The Country Store," "Winter Pleasures," are not very startling, but will awaken a responsive throb in the heart of every one who has ever lived on the farm and mingled in the singing school, the husking party, the sleighing party, the spelling match, the apple bee, or the quilting, and of which Mrs. Rollins so charmingly tells. "Hush! —I am young again," she says. "The homely scenes have all come back,—the old workers into their old ways and places, and the earth they deal with wraps them about with its splendor." The work is profusely illustrated from designs by a score of artists, such as Smillie, Smedley, Pyle, Moran, Trotter, Frost, and others, many of the pictures being not only excellent as works of art, but exquisite reproductions of

As our elder poets are rapidly passing away, the illustrated volume *Homes and Haunts of our Elder Poets* is peculiarly interesting. The book consists of biographical and descriptive sketches of Bryant, Whittier, Holmes, and Lowell, by R. H. Stoddard, F. B. Sanborn, and H. N. Powers, with portraits and illustrations engraved on wood in the best manner. The portraits of these poets are from drawings by Wyatt Eaton, and the views from drawings or sketches by R. Swain Gifford, Homer Martin, Francis Lathrop, R. Riordan, G. M. White, C. A. Vanderhoof, A. R. Waud, and J. Appleton Brown. Not only are the homes of the poets presented, but also some of the scenes made memorable by their frequent presence or their allusive poetry. It is an elegant volume, and will have a large sale. (D. Appleton & Co.)

Messrs. D. Appleton & Co. have published some very handsome books for the holiday trade. Among these may be mentioned: *Fifty Perfect Poems*, selected and edited by Charles A. Dana and Rossiter Johnson, consisting of a collection of fifty acknowledged masterpieces, by English and American poets. The illustrations are exquisitely engraved, from drawings by Alfred Fredericks, Frank Millet, Will Low, T. W. Dewing, W. T. Smedley, F. O. C. Darley, Swain Gifford, Harry Fenn, Appleton Brown, William Sartain, Arthur Quartley, J. D. Woodward, Walter Satterlee, S. G. McCutcheon, and J. E. Kelly, and are printed on Japanese silk paper, and mounted on the page, producing a unique and singularly beautiful effect. The engravings are not large, but are choice specimens of the art of wood-engraving. The volume is bound in silk, and is altogether a very novel and elegant production.

illustrated with fourteen very beautiful and appropriate engravings, designed by McDermott, Fredericks, Merrill, Sandham, Taylor, Garrett, and Snyder. It will make a choice gift-book for



From "New England By-gones." (J. B. Lippincott & Co.)

remembrance, and an admirable one as a reminder in other days that—

"Peace and hope may brighten,  
And patient love may glow,  
As we listen in the starlight  
To the 'bells across the snow.'"

*Songs from the Dramatists*, edited by Robert Bell, is a collection of songs from the English dramatists, beginning with Nicholas Udall and ending with Richard Brinsley Sheridan. The want of a work enabling one to follow the course of the drama historically, and tracing its progress in the advancement of style, morals, and manners, has long been felt, and Mr. Bell's book admirably fills this want. The songs of each dramatist are here distributed under the title of the plays from which they have been taken, and the plays are given in the order of their production. Short biographical notices and explanatory notes have been introduced wherever they appeared necessary or desirable. The spelling of many of the early songs has been modernized, but never where there was any danger that it could result to the loss or injury of a phrase essential to the coloring of the age or the structure of the verse. This can only be commended, as the old spelling in no wise affects the meaning of a sentence, and can only bewilder when used indiscriminately.

In the preparation of this volume it is evident that great care, involving much labor, has been taken.

It necessitated the reading of many hundred plays, very many yielding only a single song, and some none at all. Mr. Bell has compiled a useful and instructive book, and has done it exceedingly well. (Dodd, Mead & Co.)



From "Bells Across the Snow." (E. P. Dutton & Co.)

*Bells Across the Snow* is a beautiful little holiday volume from the press of E. P. Dutton & Co. The letterpress consists of an exquisite Christmas poem by Frances Ridley Havergal, which is



LONGFELLOW'S HOME AT CAMBRIDGE.

From "Bryant's Family Library of Poetry and Song." (Fords, Howard & Hulbert.)

*Bryant's Family Library of Poetry and Song.* This book, which stands by general consent at the head of its class, as the most complete existing collection of the masterpieces and gems of the best poets of all countries and all times, is not a new one this season, yet so prominent is it, as a holiday book, that it calls for further mention. The volume deserves notice for its comprehensive character, which is best shown by the fact that it not only quotes the great poems everybody has known, but also contains a large variety of beautiful poems caught out of the current of passing literature. It is adapted to all ages and classes, and its admirable classification and numerous indexes make it the most convenient book of reference. Bryant's Introductory Treatise on Poets and Poetry of the English Language holds a high place in the literature of criticism. It contains an authentic account of the life and labors of the distinguished editor, by General James Grant Wilson; contains much valuable original matter, obtained through personal acquaintance. This book will last a life-time, as its contents will never grow old. Besides a steel portrait of Bryant, there are sixteen other fine illustrations: Bryant in his Library; the homes of Longfellow, Whittier, Emerson, and Lowell, and other interesting subjects, and gives the *fac-similes* of autograph manuscripts of thirty-six poets known to fame. The volume is handsomely bound, and is strictly what its name implies, a "library" of poetry and song. (Fords, Howard & Hulbert.)

It is no exaggeration to say the art of any country has never been better represented than the art of this country is in *American Painters*, which contains one hundred and four examples of native art, engraved in the best manner. Sixty-eight distinguished painters are represented. The engravings in many instances succeed in rendering some of the effects of color, as well as light and shade of drawing. The descriptive text by Mr. G. W. Sheldon has been written throughout with a keen appreciation and thorough knowledge of the subject, that make the book most attractive and useful to every lover of art. A companion to *American Painters* is a similar volume, entitled *British Painters*, which contains eighty engravings, representing forty British artists, among whom are Turner, Constable, Mulready, Wilkie, Haydon, Etty, Eastlake, Stanfield, Landseer, Creswick, Faed, Poynter, Walker, and Holl. (D. Appleton & Co.)

*Mrs. Browning's Birthday Book*, edited by R. H. Stoddard. Every one who reads poetry is familiar with the work of Elizabeth Barrett Browning, the greatest woman poet that England has ever produced, and they know the value of her poems as a whole; but whether they would bear the great test of being drawn upon for as many extracts as there are days in the year was a question to be answered, and which, in this volume, the editor has answered satisfactorily. It is a peculiarity of her genius to manifest itself strongly in single paragraphs, and to give expression to ideas and truths in a line, and for these the editor has been very successful in his quest. The editor intended to compose a calendar which "should not only be interesting on account of the persons whose births and deaths it chronicles, but should also be interesting on account of the light which might be shed upon those persons by the writings of Mrs. Browning." This object he has attained in a very successful manner, and has made a doubly attractive volume of this popular form of poetical literature. The volume is a handy pocket size, contains a portrait of Mrs. Browning, and a number of other illustrations. (James Miller.)



From "The Browning Birthday Book." (James Miller.)