

A History of Classical Greek Literature. By Rev. J. P. Mahaffy, M. A. [Harper & Brothers. \$4.00.] The want of a convenient handbook of Greek literature, compendious enough for general use and including the results of modern investigation, has long been felt by teachers and students alike. The works of Muller and Donaldson are too old and too voluminous, while Prof. Jebb's Primer, though no praise could surpass its merits, is too brief to satisfy the want. Mr. Mahaffy, who seeks to supply the deficiency by these two volumes before us, is already known by his work upon *Social Life in Greece*. The first volume is devoted to the poets, the second to the prose-writers, the study in both cases being confined to the classical period, and Menander and Aristotle marking the respective boundaries. The authorship of the *Iliad* and *Odyssey* receives full discussion, and the first volume is enriched by a learned appendix upon the Homeric dialect, from the pen of Prof. Sayce. For the rest, Mr. Mahaffy's style is somewhat garrulous, and the personal element in his criticism is quite too prominent; but the book is thoroughly readable, and will serve a good purpose on the shelves of the classical student.

R. H. Stoddard as editor, and A. C. Armstrong & Son as publishers, are engaged in bringing out new editions of the works of the late Dr. John Doran, a curiosity-lover of England, who had a relish for objects in out-of-the-way places, and a good faculty in serving them up to the public taste. His *Annals of the Stage* appeared in a new and becoming American dress some months since. Now follows his *Lives of the Queens of England of the House of Hanover*—two volumes. *Cui bono?* The less said of the royal Georges and their wives the better; and we see no good in attracting a new generation of readers to this detailed memoir of one of the dirtiest passages in English history. The profligacy, the vulgarity, the intrigues, the scandals, the general beastliness and nastiness of the courts of three out of the four Georges are a part of history, of course; but why keep it all spread out for popular inspection? Let it be covered up. None but a vitiated taste can find any satisfaction in it. The story of George III and good Queen Charlotte is, of course, an exception; but the careers of Sophia Dorothea, Caroline Wilhelmina, and Caroline of Brunswick are notorious. There is one good hindrance to the easy use of these volumes: they have neither table of contents nor index. The paper is clean, and the covers are chaste; but this is very much more than can be said of most of the people who figure within. [\$3.50.]

What a relief and positive refreshment to turn from the vices and vulgarities of the Georges and their queens to the pure and beneficent lives of Victoria and the lamented Prince Albert, as we are permitted to do in the pages of Mrs. Oliphant's pleasant sketch of *The Queen*. It is like coming up out of a sewer into a garden. Here are two characters full of sweetness and light; and the good they have done for the English people, and the example they have set to the world, can never be too gratefully celebrated. Mrs. Oliphant's sketch is just what they want who have not time for the elaborate life of the

Prince Consort by Sir Theodore Martin, and the Harpers have put it into their Franklin Square Library, with 44 wood engravings, at the low price of 25 cents.

If we were to give a guess it would be that Mr. O. B. Bunce, the editor of *Appletons' Journal*, is the compiler of *Appletons' Summer Book*, a copy of which is before us with its natty covers of robin's-egg blue, and its interior variety of song and sketch and story, generally of out-door life, and all relating to the scenes and experiences belonging to the lazy days of June, July, and August. The text is a bright mosaic from a dozen or more writers, whom the public know and like—Stedman, Bowker, Ernest Ingersoll, Rideing, and others; touching by turns on the attractions of the mountains and the sea, the Hudson River and the Adirondacks, the Thousand Islands and Colorado, trout-fishing, bird-shooting, strawberry-picking, hill-climbing, and the gathering of Autumn leaves. There is a picture almost to every page, and the page is large and clear. The book has a tempting look about it, and, whether travelers or stay-at-homes, has something for every one's taste. [50 cents.]

Our readers have heard of the Great Pyramid of Egypt, and of the theory advanced by Piazzi Smyth, in particular, of the divine origin and significance of the mysterious structure, whose secrets still baffle the most skeptical investigator. Professor Smyth's own exposition of his views has already been reproduced in this country by Dr. Seiss's *The Miracle in Stone*; and in *The Egyptian Pyramids*, by Dr. Everett W. Fish, of Chicago, we have another presentation of the subject, with due regard to both sides of the controversy it has awakened. Dr. Fish's book is poorly because cheaply made; but it is plentifully illustrated, and in some respects is better fitted to give the average reader a comprehensive idea of the whole question at issue than that of Dr. Seiss, or even than the original treatise of Piazzi Smyth himself. We can cordially recommend it to the attention of those who are interested in the study of this curious archæological problem. [\$1.00.]

An Elementary Text-Book of Botany. From the German of Dr. K. Prantl. Translation revised by S. H. Vines, M. A., Cambridge, England. [J. B. Lippincott & Co. \$2.25.] This book bears a marked resemblance to Sachs's celebrated "Lehrbuch," to which it is intended as an introduction. The subject is treated quite fully in four parts—Morphology, Anatomy, Physiology, and Classification. The press-work is good, and the numerous illustrations excellent, many of them being microscopic sections. The book will be found especially serviceable to teachers, and to those beginning an extended course in botany, though too technical, perhaps, for our ordinary high-school and academic classes; except with teachers of special skill and plenty of time.

The *American Art Review* has reached its ninth number, and will soon complete its first volume. We are glad to note this evidence of success and permanency, and to bear witness to the steady improvement of the periodical, both in its artistic and literary features. It has certainly gained in strength and character since the beginning, and is now worthy of comparison, at least, with the best foreign journals. The

etchings it presents are especially good, both for pleasure and for profit, and a large amount of instruction is given in almost all departments of cōtemporāry art. In the matter of wood-cuts, perhaps, fewer and better would be a wiser direction for the management to take, the danger of making a merely fine picture-book being constant. The letter-press already shows a very respectable array of contributors, and the magazine's entrance upon its second year will be heartily welcomed.

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