

... Charlotte M. Yonge, in her *Unknown to History* (Macmillan & Co.), tells a *Story of the Captivity of Mary of Scotland* which turns on the ghost of a legend that Mary left behind her a daughter, as well as a son, the child of Bothwell, born secretly at Lochleven and hurried across the water to the Abbess of Solissons, but wrecked on the way, and rescued by an English captain, who brought her up. She was identified by marks on her person and recognized by the unhappy queen during her imprisonment. This legendary thread has interest enough in it to carry the reader through the story of Mary's confinement, trial, and execution, told very much in Mr. Swinburne's line. The key-note of the whole is not, however, in this case the revenge of Mary Seaton (though there is allusion enough to that matter to indicate that Miss Yonge accepts the theory), but the fortunes of this supposititious daughter. The story is picturesque, varied, and sustains itself to the end. The picture of Mary is as romantic as anything in the book. Poor Paulett fares hard and Lord Burleigh's honor does not escape without "envious rents." The Jacobin theory of Mary dies slow in poetry and romance.

... *The Elementary History of Art*, by N. D'Anvers, in its various forms, has been in long

and standard use. The larger manual is this year brought out in a very considerably extended second edition, with an introduction by Professor Roger Smith and imported into this country from the London Publishers by the Messrs. Scribner & Welford. The work is strictly a manual and elementary, but as such is more than usually well done. Details and discussions are omitted; but results, principles, characteristic and essential points are stated in the light of the latest and best opinion. The manual covers the ground of architecture, sculpture, painting, and music. The last named art is put off, however, with a sketch which avoids theory and only skims lightly over the history and biography. The volume contains brief notices of American sculptors and painters; but in the other arts we seem to have nothing to show. The illustrations are numerous, but unequal. The volume may be recommended without hesitation to travelers or general readers as answering the purposes of a condensed portable manual.

....Delsarte's system of elocutionary training has had for fifteen years more or less influence on the teachers of this country, particularly on those among them who were trained by the late Professor L. B. Munroe, of Boston. A somewhat fuller sketch of this system than we have seen has been prepared in French by one of Delsarte's pupils, M. L'Abbe Delaunoy, and is translated into English by Frances A. Shaw and published by Edgar S. Werner, of Albany, under the title *The Art of Oratory, System of Delsarte*. In France every preacher is known as *Abbe*, which in this case indicates that the author is a preacher. There is some bombast in the preface and in the observations on the symbolism of colors as applied to oratory. In general the sketch is a faithful and intelligible presentation of the remarkable theory which lies at the bottom of the best modern teaching and which has been viewed by its pupils as a true renaissance of classical methods. Its key-note is that oratory requires the intelligent training of the whole body to the arts of expression.

....Frances Power Cobbe comes before the public in *The Rak in Darien, an Octave of Essays* (Boston: Geo. H. Ellis) on topics which concern both the soul and the body. In the first three she returns their battle on the agnostics with vigor. The stand taken for religion as the basis of character is effective. Atheism is assailed with gentle satire, the excessive devotion to hygiene is ridiculed under the head of Hygeiolatry, and poor Schopenhauer might be glad to be unknown, could he escape the scoring he receives in "Pessimism and One of its Professors." The chapter on "Sacrificial Medicine" drags needlessly into view offensive subjects, which the world was well rid of long ago. There is great force in the observations on the fitness of woman for the ministry of religion and on what may be called the feminine elements of theology. The *Octave of Essays* is a full scale in the major key and struck by a strong hand.

....The popularity of Etienne Gaboriau in his native French may be explained, though it is not in the highest degree creditable to his countrymen. What fate he will have in the English translation of *The Slaves of Paris* (Estes & Lauriat) we cannot predict. The vivacity which is so great an attraction in the original and made it one of the author's best stories has not been translated, and its disappearance leaves it struck to the heart with the dullness of ineffectual sensationalism. In France the book has a reason for itself in the existence there of oppressive money-lending establishments, like that whose enslavements, outrages, and high-handed exactions and cruelties are so vividly described in this tale. An American knows nothing about them and reads all this detail with incredulous wonder. For him it only loads the story with gratuitous horror. It should have been left to do what good it was in it to do in French.

....The Messrs. Roberts Brothers publish in this country an English *Story of the Great Prairie*, by Lieut. Col. Butler, who has written one or two others on similar subjects. The one before us bears the title of *Red Cloud, the Solitary Sioux*, and turns on the escape of that chief across the Northwestern border, into British America, and his supposed career there. It is crammed with the adventures of savage life, and, though "The Solitary Sioux" is a gentle and trustworthy creature of the Cooper sort, his path is crossed by genuine Red Skins, treacherous and ferocious enough to make the book read like any other Indian story. The geography is not distinctly laid down, but the scene is, in the main, on the other side of the border. The author gives a little introductory chapter on his Irish home and the way he came to America, which is as interesting as anything that follows.

....The *Magazine of American History, with Notes and Queries*, is out for October (A. S. Barnes & Co.) in a very attractive number, with an excellent engraving of William Penn, after

a painting by Kneller, to illustrate a paper drawn out by the celebration of the Bi-Centenary of the Founding of Pennsylvania, with which should be read, also, the paper on "William Penn's Likeness," which discusses the portraits and gives the authority on which they rest. This number contains also some original documents relating to the Hartford Convention of 1780 and other good work. The magazine is one which deserves well of all who are interested in American history.

....We see nothing to blame in *Sheaves, a Collection of Poems*, by Harriet Converse (G. P. Putnam's Sons), and yet we do not find in them indications of poetic power. The lines run smoothly and the sentiment is pure, tender, devout, and expressed with delicacy. It is as good as anything Frances Havergal ever wrote and follows the same line of religious sentiment in its poetic musings and moralizings.

....The Messrs. Houghton, Mifflin & Co. publish a new edition of *Nabel Vaughn*, by the author of the "Lamp-lighter," and which was originally brought out, we believe, in 1857.