

## FICTION.

### Commander Mendoza.

Only the bare announcement of a new story by Juan Valera is necessary for those who have read *Pepita Ximenes* or *Doña Luz*, for it is sure to be worth reading, even though, as in this case, it seems hardly equal to the one in delicacy, or to the other in the artistic charm of its chief character. It contains a fine picture of a proud, self-contained woman, suffering tortures of remorse for an early sin, and struggling desperately to atone for it by the sacrifice of her daughter's happiness. The contrast between her unrest and passionate will and the equally self-sacrificing, perhaps even equally repentant, but still clear-headed, sharer of her sin and its consequence is finely managed, as is also the real goodness of the old commander beneath his worldliness. Señor Valera can make such contrasts effective without too much explanation. The translation is by Mary J. Serrano.—D. Appleton & Co. 50c.

### The Real Thing.

There are no novels and short stories more depressing than those of Henry James, despite their excellent workmanship. He is a connoisseur and analyst of small emotions—a realistic describer of minor events on which life issues may depend. But he has never depicted the joy in living which has a sunny faith for its support; as in the present book, his characters are capable of nobility and often achieve it, yet they are never happy. His imagination vivisects but does not soar. His style is refined and parenthetical. He begins each story with hesitation, as if feeling his way, but ends with ease and simplicity. The reader can never forget his tales, though he may wish he had never known through them the hollowness of society, as shown by "The Chaperon" in the present volume; the disillusion of an artist's life and the disappointments of authors as portrayed in "The Real Thing," "Sir Dominick Ferrand," and "Nona Vincent." Such stories may keep ordinary people from trying to be artists or writers, but professionals may be indignant with Mr. James for telling their secrets. Yet what higher tribute can be paid to imaginative writers than such indignation over a supposed reality; Mr. James' creations always seem real.—Macmillan & Co. \$1.00.

### Prairie-Folks.

Very fresh, very homely, and very strong, with the harsh, unlovely breath of real life blowing through their every page, are these stories of life among the Western pioneers and settlers by Mr. Hamlin Garland. There is no dash or adventure about them, and no thrilling escapes, grisly bears, or noble redskins; the record is one of the cramping, stifling, squalid conditions of over-

worked men and their overworked wives who have undertaken the tough job of subduing nature to their will in the sweat of their brows. There is nothing picturesque, there is much that is painful in the picture, but it is too full of deep, human interests not to be interesting, too saturated with the realism of actual fact not to seem absolutely true. We commend the stories to our readers as something out of the common, and add, by way of further commendation, that the "dialect"—such as it is—is perfectly understandable by the unlearned—a circumstance which must count for righteousness in these days to any book which aims at setting forth local color.—F. J. Schulte & Co. 50c.

### A New Edition of Bulwer.

We have noticed in our News and Notes columns, some time since, the fine edition of Bulwer Lytton's novels and romances to be issued by Little, Brown & Co. The first two volumes of this convenient and beautiful edition include *The Caxtons*. They bear out in all respects the promises of the publishers—who are not, indeed, in the habit of making promises which they do not fulfill. The volumes are of middling size, and so convenient to the hand. The type is new and especially made for this edition; the paper is of the best quality and the binding is tastefully decorated, with gilt tops. Each volume of the forty of this charming edition will have an etching after Mr. Edmund H. Garrett, the first two in these volumes being very creditable to this well-known artist.—Little, Brown & Co. \$1.50 each.

Mr. William Westall, the author of *The Princes of Peele*, has not hit upon anything very original by way of a plot. County life in England, with its inevitable dinners, "meets," and fox hunting, has been sufficiently described before now, and so have the evil results of speculation and speculation in business. For the rest, the tale is sufficiently entertaining to be readable. The "princes" are not scions of a royal stock, but solicitors; the characters jump fences, "come croppers," and make love in the saddle after the usual manner, and after the same manner divert trust funds from their legitimate purposes. In the end all is straightened out after a fashion, virtue is vindicated, the right people marry, and the black sheep of the narrative are punished—moderately, to our thinking, but still punished; thus we are left with a fair measure of satisfaction.—Lovell, Gestefeld & Co. \$1.25.

Stories which hinge upon the keeping under stringent conditions of an unwise and objectionable vow are as common as they are exasperating. To this old complication has Mrs. J. H. Needell harked back in *Julian Karslake's Secret*. The usual results follow, with this variety and innovation that Julian Karslake's wife keeps her faith in him through every trial even when confronted with written testimony; even when he closes his classic lips, sets his pale, stern face, and refuses to explain away the blackest aspersions; even when his best friends fall away and believe the worst. Her invincible confidence and the picturesque *entourage* in which he finds and with difficulty wins her redeem the story from the dullness of its plot—a plot we have all met and unraveled so often that we cannot help knowing from the outset how it is to end; just so it does end.—Bradley & Woodruff. \$1.25.

The motto on the title-page of *A Leafless Spring*, "Qu'as-tu fait, qu'as-tu fait de la jeunesse?" hints better than the title the sadness and sin in this book. Ossip Schubin has shown her skill as a novelist in pleasanter fashion than in this tale smirched with innuendoes and sensational enough for the followers and would-be imitators of M. Zola. The description of middle class English philanthropy, "as a huge circus in which every woman rides her own hobby," is very clever; so is the account of studio life in Paris. The loathing for her husband which grows upon the Italian girl and upon the hero of the book for his English wife is admirably depicted by brief touches. The story ends with murder and suicide, and why Mary J. Safford should have cared to translate it — she has done her work well — remains a mystery. — J. B. Lippincott Co. \$1.25.

The collection of "odd tales picked up in the volunteer service," entitled *From Headquarters* and dedicated to the First Infantry, M.V.M., improves on closer acquaintance. There is unnecessary detail in the telling, and the point seems sometimes so "long o' coming" that the non-smoking, non-beer-drinking reader wonders if it hasn't been lost in the clouds of smoke; but, after all, such rambling reminiscences have an interest to him who is not in a hurry and likes to become personally acquainted with "Sam" and "Larry," "Bones" and the captain. As a rule the stories are worth telling, and the ring of reality in them adds decidedly to the interest. They are written by James Albert Frye, who tells us in the preface that they are "truthful tales" and that some of them have been in print before. — Estes & Lauriat. \$1.25.

Philippe Saint Hilaire understands the power that may lie in the simple, straightforward narration of common events and in the sympathetic unfolding of feelings or phases of life that change and shade into each other gradually. With the exception of a few incidents at the beginning, *Jean de Kerdren* is a story which illustrates the author's faith in this principle. It is the story of a happy wedded love, unclouded from its beginning by any shadow save that of the inevitable separation which death enforces sooner or later. In this case it comes pitifully soon, but even then the story is not all sad. Perhaps no kind of translation is more uncertain than that where the interest of the story depends, not on its plot chiefly, but on the manner of its telling; but Miss Waugh has succeeded well. The book is attractively published in London by T. F. Unwin as one of a new "Independent Novels" series. — G. P. Putnam's Sons. \$1.50.

Miss Minnie Gilmore's fourth novel, *A Son of Esau*, begins with an excellent and animated description of a Western country town; but when we have said this we have said about all that we can say in praise of the novel. It is disagreeable, sentimental, and untrue to nature, and its stage is overcrowded with crudely drawn characters. — Lovell, Coryell & Co. 50c.

The heroine of *A Little Minx* — a beguiling tale by Ada Cambridge — is one of those women who charm all men and consequently have an abundance of feminine enemies. She cares faithfully for husbands numbers one and two, and becomes passionately attached to the intended number three; but unfortunately for him or the reader she is drowned. The story is a

fresh proof that men care most for women who are "human" and "sweet." Would there were more such women! As a picture of Australian life, of the small dignities and duties of an arch-deacon's wife, and the buzzing talk of small-minded women, the story is excellent. — D. Appleton & Co. 50c.

A book which considers smuggling unjustifiable and stock gambling legitimate is, to say the least, somewhat confusing in its moral code. Mr. Walter C. Rhoades seems to find a unity for the opposing elements in *The Story of John Trevennick* in the entertainment it offers to boys who like any kind of detective business. But we doubt if any of them would care to read the tale more than once. Micky, the honest Irish boy artist, is the best character in the book, which seems to have been artificially compounded of equal parts of honor and trickery, love and friendship, failure and success, rather than to have had a spontaneous growth in the author's mind. — Macmillan & Co. \$1.00.

*Catherine*, by Frances Peard, is a good, old-fashioned, pious little story about a pretty and vain young girl who threw away the affections of a poor, brave young soldier to engage herself to the son of a rich man. Her first lover had loved her for herself, but her second lover loved only her pretty face. An accident marred her beauty, and her new lover showed her plainly that his love for her went with that. Then came many hard lessons and bitter mortifications on account of her altered appearance. But finally, with her vanity changed into humility, Catherine becomes a sweeter woman and accepts with gratitude her old lover. The story is very sensible and suggests the romances of fifty years ago. — Harper & Brothers. \$1.00.

There is nothing "goody-goody" about Mary E. Mann's story, *In Summer Shade*. It is a description of a queer, scrambling, large family, which suggests Rhoda Broughton's earlier stories; it is racy and clever, full of lively scenes and bright conversation, with some fresh character drawing and several humorous situations. The conventional High Church rector, who was covered with badges of different Christian societies until he looked like a "savage hung with beads," stands out with his elder brother in delightful prominence against the background of Gaythorpe Hall. The rector's conventionality struggling with his love for his weak little wife is described with great skill, and the whole novel shows more than usual ability in the light story vein. — Harper & Brothers. 50c.

In the Unknown Library, which keeps up its literary value quite remarkably, four recent issues are *The Last King of Yewle*, by P. L. McDermott; *Her Heart Was True*, by An Idle Exile; *At the Threshold*, by Laura Dearborn (Miss Nina Pictou of New York); and *The Palimpsest*, by Gilbert Augustine Thierry. — Cassell Publishing Co. Each, 50c.

*My Flirtations*, by Margaret Wynman, is appropriately bound in changeable spotted silk, which gives it every advantage of original and fascinating appearance while it is fresh, but frays out at a careless touch and will not wear well at all. The flirtations themselves are so mild in their nature and so conventional in their history that they contain the spice of neither novelty nor danger. The subjects — possibly one should here say "objects" — are chiefly distin-

guished by ineffably weary eyes, only one young man having eyes that were "deep-set and hungry." The flirt herself was of the kind who never forgets her real interests in her amusements, and she finally relapses comfortably into marriage with an indulgent stockbroker, born for his fate. — J. B. Lippincott Co. \$1.25.

That striking story, *The Autobiography of Mark Rutherford*, issued some years ago, "edited by his friend, Reuben Shapcott," appears in a new issue now that the authorship of the volume and its successors has been acknowledged. — Cassell Publishing Co. \$1.00.

*Old Mortality* is the new volume in the Dryburgh Edition of Scott's novels, illustrated with considerable spirit by Frank Dadd, R.I. — Macmillan & Co. \$1.25.

Harper & Brothers have issued in their Franklin Square Library Mr. Howells' minor story, *An Imperative Duty*. — 50c.

## MINOR NOTICES.

### The Interpretation of Nature.

Prof. N. S. Shaler's little volume reproduces substantially a course of lectures delivered at Andover Theological Seminary in 1891. It is distinguished by a quietness of style and a moderation of thought which are not common in the treatment of philosophical and theological subjects by scientists. Professor Shaler frankly confesses at the outset the larger appreciation of religion and even of theology into which he has grown of later years. In treating the vexed questions between supernaturalists and naturalists, in tracing the natural history of sympathy, and in discussing the immortality of the soul from the point of view of natural science he perceives plainly the existence of a scientific idol of clearness, and the tendency of the valuable hypothesis of selection to be encumbered with epicycles after the manner of the Ptolemaic astronomy. He believes that in the next century scientific men will come to conceive the unknown "as peopled with powers whose existence is justly and necessarily inferred from the knowledge which has been obtained from their manifestations." Throughout his deeply thoughtful and thoroughly engaging volume Professor Shaler occupies an undogmatic, judicial attitude which will have little attraction in it for dogmatists on either side, but which will more and more commend itself to the fair-minded. There is not much that is original or much that is put forward with unusual skill in exposition in this volume, but it is a contribution of value to the literature of peace and good will between science and religion. — Houghton, Mifflin & Co. \$1.25.

### The Lost Atlantis.

This fine octavo, by the late Sir Daniel Wilson, the eminent ethnologist, embraces eight essays, which are distinguished by their thoroughness, their fairness, and their readableness. He thought it possible that in the ruins of Central America there may yet be made discoveries tending to show that Phœnician and Tyrian sailors were once wafted across the Atlantic against their will. Thus, had they returned to the Old World, there would have been something of a basis for the famous legend of Atlantis, "but until such evidence is forthcoming the legendary Atlantis must remain a myth." "The

Vinland of the Northmen" is another subject treated with equal scientific and literary knowledge. "Trade and Commerce in the Stone Age," "Pre-Aryan American Man," and "The Æsthetic Faculty in Aboriginal Races" are three subjects discussed in the most interesting manner; they lie in the field in which Sir Daniel Wilson made his great reputation. In "the Huron-Iroquois" he finds "a typical race" of the North American Indian, and studies them in detail. Two other papers on "Hybridity and Heredity" and "Relative Racial Brain-Weight and Size" conclude a volume that belongs among the best popular discussions of science by the masters of it. — Macmillan & Co. \$4.00.

### Experimental Evolution.

M. Henry de Varigny in this new volume in the "Nature" series gives first a clear statement of the evolution theory in general; then a fuller discussion of the whole subject of variations as they show themselves in nature and under the influence of man's hand in the vegetable and animal worlds; and lastly goes on to consider the problems in evolution which might be settled by more thorough and long-continued series of experiments. He advocates in his closing lecture the establishment of an institution especially devoted to this line of investigation, located on a large farm, provided with green-houses and laboratories, and under the management of a board of scientific men who should select the experiments to be performed, watch over their execution during numerous years, and provide for their continuance until a provisional settlement, at least, of some problems had been reached. A postscript to his lecture states that Dr. Romanes has actually sent out an appeal for such an institute in connection with the University of Oxford. M. de Varigny thus leads up to a very practical matter, the adjustment of which may well be called one of the best fields for the liberality of men of wealth to display itself in. — Macmillan & Co. \$1.50.

### Three Books on Astronomy.

The finely illustrated volume entitled *Pioneers of Science*, by Prof. Oliver Lodge of Liverpool, is one of the most successful attempts known to us to treat the development of astronomy in connection with the lives of great astronomers. Part I, which includes lectures on Copernicus, Tycho Brahé, Kepler, Galileo, Descartes, and Newton, is the more biographical of the two. Part II, "A Couple of Centuries' Progress," has less of the personal element; but both parts together make up a volume of the first order of interest and value in popular science. — Macmillan & Co. \$2.50.

*The Visible Universe*, by J. Ellard Gore, F.R.A.S., is an exposition and discussion of standard theories of the origin and construction of the heavens. It is a volume intended for those who have already considerable knowledge of astronomy, and only a specialist in a detailed review could well pronounce upon the worth of Mr. Gore's expositions and judgments. The reviewer who is not a specialist may, however, note the clearness of Mr. Gore's style and the excellence of the plates and figures. — Macmillan & Co. \$3.75.

The eminent astronomer, Sir Robert S. Ball, has rendered a service to students in his *Atlas of Astronomy*, which contains seventy-two finely executed plates and charts of the heavens. Some

sixty pages of introduction are devoted to explanation of these plates and charts, and the volume, a small quarto, is extremely convenient for the hand. — D. Appleton & Co.

### The Story of Malta.

Mr. Maturin M. Ballou is indefatigable as a traveler and chronicler. He explores thoroughly and writes easily. He dilates upon just those points about which the average mind is likely to be ignorant. The name Malta is applied to a group of three islands — Gozo, Comino, and Malta. Many Bible students may not know that a festival commemorative of Saint Paul's shipwreck is yearly held at Malta, and that in its cathedral is the reputed right hand of St. John the Baptist, encased in a glove of wrought gold covered with diamonds. Bonaparte stole the large gem and left the hand saying, "You may keep the carrion." Queen Adelaide, widow of William IV, first brought the place into popular favor as a health resort. Mr. Ballou gives much local information about the occupations of the islanders, their system of irrigation (established in 1610), their crops, and their flowers — one of which, the moonflower, "never sees the sun, folding its leaves at the first gleam of dawn." The checkered history of the origin, growth, and decadence of the order of the Knights of St. John is given at length and with much care. — Houghton, Mifflin & Co. \$1.50.

### Art for Art's Sake.

These seven university lectures on the technical beauties of painting, delivered before the students of Rutgers College by Prof. John G. Van Dyke, furnish agreeable and profitable reading, and will serve well as a handbook of principles and rules from which one may learn to appreciate technical excellences and judge a painting from something beside the story it is supposed to tell. Only incidentally does the author speak of the theory or history or philosophy of art; he does what in these days is more necessary. He first makes the scope of an art idea clear to the student, and then proceeds to the consideration of color, tone, drawing, perspective, and other topics in their relation to the expression of this idea. He wishes to help his readers in the effort to get at the meaning of the artist, and teach them how to examine art products "by the light of the producer's intention." The old dispute as to whether color or line is the more important — the dispute in which the classic academician would take one extreme position and the impressionist the other — he treats with brevity and clearness. "Color gives the glow and brilliancy of nature; line, its grace and dignity." There are twenty-four illustrations of famous paintings by nearly as many masters, to which the reader is referred from time to time. The book offers a delightful study to one not at home in the matters whereof it deals; yet perhaps no one will enjoy it more than the artist who ventures occasionally to differ from the writer. — Charles Scribner's Sons. \$1.50.