

Mr. Dobson's "Proverbs in Porcelain"

THESE POEMS are reprinted from Austin Dobson's "Old-World Idyls," with the addition of a dramatic vignette, "Au Revoir," and are vitalized, as the author remarks, by the pictures furnished by Mr. Bernard Partridge. The artist is quite at home among the wigs and hoop-skirts, the Bijous and Babettes of the ballades. His style of pen-work is perhaps a trifle too severe for these light matters, and the best designs are those in which serious feeling is portrayed, as in his sketch of M. Vieuxbois in his high Voltaire chair, and of Ninette and her friend who feels "so sad," in the frontispiece. But we are far from finding fault with serious artistic

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in book-illustration. We see too much of the other sort. And, after all, the "Proverbs" would be nothing without *their* serious element, which is to their bright and showy surface as the firm "paste" is to the lustrous glaze and gay colors of the porcelain. The book is dedicated "To my friend Charles B. Foote of New York," and is bound in the fashionable colors for book-covers this season—green and gold. (Dodd, Mead & Co.)

"Her Majesty's Tower"

"WHITE WITH AGE and wrinkled by remorse—the home of our stoutest kings, the grave of our noblest knights, the scene of our gayest revels, the field of our darkest crimes—its gray keep, green tree, black gate and frowning battlement standing out, apart from all objects far and near, menacing, picturesque, enchaining; working on the senses like a spell, and calling us away from our daily mood into a world of romance—with its eight hundred years of historic life, its nineteen hundred years of traditional fame"—what else can answer to this description but "Her Majesty's Tower," unique among palaces and prisons? William Hepworth Dixon's work, in two volumes, first published twenty-five years ago, tells the story of this old pile in a most effective way, and with dramatic vividness. The theme has never received, nor is it likely to receive, more exhaustive treatment. The seventh London edition, 1884, was reprinted here in 1886, and received notice in *The Critic* for that year. The present is from the same plates, but with most of the illustrations omitted, and is uniform with other volumes of "Crowell's Standard Library." (T. Y. Crowell & Co.)

Scott's "Ivanhoe"

AN ILLUSTRATED HOLIDAY edition of "Ivanhoe" is edited by Mr. Andrew Lang, who tells us that Scott wrote the novel at the rate of three thousand words a day, and that the principle which guided his choice of subjects was to get out of the beaten track and cater to the public demand for novelty. In a letter to Lady Louisa Stuart, the romancer proclaims himself willing that others should keep to the road "which I have rutted pretty well." The story was to have been a fresh mystification; but Constable remonstrated and the attempt was abandoned. All this and much more Mr. Lang takes from Lockhart, showing slight regard to any possible desire of the public for novelty in prefaces. He gives pages of "contemporary criticism" from reviews, and adds a discussion of the small licenses that Scott appears to have taken with historical facts. The illustrations to the two volumes include the etchings by Lalauze, and a number of photogravures of scenery and architecture. The latter, exceptionally well printed on Japanese-paper, include views of Micklegate Bar at York, King John's panelled tomb in Worcester Cathedral, Fountains Abbey reflected in the river, Richmond Castle, bridge and town, the Chapel of Edward the Confessor in Westminster Abbey, and Robin Hood's Bay and Whitby. The volumes are in a parti-colored binding, white and green and stamped with gold, preserved by slip covers of green cloth, and are done up in a cloth-covered box. (Estes & Lauriat.)

New Books and New Editions

"MEH LADY" is one of the little classics that have fallen from the mellow pen of Thomas Nelson Page. Its story of the war long since became famous and its dialect, though difficult, is dear to the American people. Would Burns or Mistral or Fritz Reuter be half so dear if they wrote in plain English or Parisian French or in what the historian Freeman delighted to call "High Dutch"? We trow not. The garrulous old darkey in "Meh Lady" runs like the town pump with wisdom and war recollections, and "Mistis" and "Marse Phil" are the alpha and omega of his fond heart. Out of him flows a wealth of pathos and humor—homely in form, it may be, but eloquent for all that. Just so the pickaninnies, big and little, talk in their unguarded moments—witty, simple-hearted, tender and funny, with a rare aptitude for dramatic situation and a vocabulary rich in startling combinations. Reinhart's full-page illustrations would, if enlarged, make a capital series of *genre*-pictures illustrative of the war—large enough, that is, to hang on the wall. In their smaller form they even now hang round the Southern reader's heart. (Charles Scribner's Sons.)

THREE BOOKS of the approved holiday type, all from the same publishers, are "I Have Called You Friends," "The Ancient Mariner" and "Periwinkle." The first of these is a collection of texts on friendship, printed in Gothic type and decorated with floral and other borders, by Miss Irene E. Jerome.—COLERIDGE'S "Rime of the Ancient Mariner," with Sir Noel Paton's outline illustrations, and an "Introductory Note" by Francis H. Underwood, LL.D., makes an oblong gift-book of standard interest and value.—"PERIWINKLE," a poem by Julia C. R. Dorr, with numerous landscape and floral designs in black and white, by Zulma De Lacy Steele, is similar in form to the last-mentioned book. If it should

reach all of Mrs. Dorr's admirers, a "limited edition" would soon be exhausted. (Lee & Shepard.)—CUTHBERT BEDE'S college stories, including that highly amusing production, "The Adventures of Mr. Verdant Green, an Oxford Freshman," in two volumes, and "Little Mr. Bouncer" and "Tales of College Life," in one, reappear with the author's remarkable illustrations, and a portrait in the latter volume—also, presumably, from a drawing by the author—in which Mr. Bede looks as if his tailor had clothed him in a peapod. The illustrations are, indeed, the funniest of the contents of the three volumes, which is saying much for them. The green covers are ornamented with a handsome and appropriate design in gold. (Little, Brown & Co.)

MR. HOWELL'SS clever farce, "Evening Dress," is a thing cut out for the Black and White series. The lightness of the dialogue matches the daintiness of the make-up. Mr. Howells shows nowhere to better advantage than in these deliciously human farces. All of us know familiarly the group of characters—the Campbells, the Robertses and the rest, and those that we don't know familiarly, we see in the mirror, or our wives do. And the art that can send broadcast over the land a booklet marked "personal" to almost every reader, even though it be but a volume of comedy, is an art that has drawn its principles from something deeper than mere observation. Which is another way of refuting the charge of photography so frequently preferred against this author. (Harper & Bros.)—MRS. AMELIA E. BARR'S romance of old New York, "The Bow of Orange Ribbon," appears in a new and illustrated edition. The pretty story was worth putting into holiday form, but the result leaves a good deal to be desired. Mr. Hampe's numerous illustrations are in the spirit of the text, but they are unequal—a fault hardly atoned for by the heavy paper and wide margins. These give it too pretentious a look. (Dodd, Mead & Co.)

FEW WRITERS on religious themes are as successful in their presentation as the Rev. J. R. Miller, who has a special gift in that direction. His books—often commended in these columns—are always bright, breezy, hopeful, uplifting, with an attractiveness in their style and make-up that wins and holds the attention from the very first page. "Glances Through Life's Windows" is a volume of selections from Dr. Miller's writings, compiled by E. J. Fryer. It is not so scrappy as most works of the kind, but uses chiefly the illustrative incidents, comparisons, analogies and the like, in which the author's books abound. These are suggestive and entertaining, and the collection has manifold values which will speedily appear to all who make its acquaintance. (T. Y. Crowell & Co.)—A THIN quarto, with wide margins and tasteful white and green binding, contains extracts from Prof. David Swing's writings, on "Art, Music and Nature." Here is many a touch which those familiar with the utterances of one of Chicago's most thoughtful divines will recognize as characteristic. "Nature never drives us if she can avoid it; she prefers to allure us. She makes all things charming. She paints the fields and the woods that we may go to them led by affection." "Each art is a golden stairway by which man climbs up to see his world." "When the eye is closed, the mind is full of scenes the most beautiful, and when the silence is perfect; then is the heart full of sounds the richest." Mary E. Pratt is the compiler. (Searle & Gorton.)

BRYANT'S "POEMS OF NATURE," with well intentioned illustrations, in half-tone, by Paul de Longpré, makes a pretty holiday book. The illustrator is at his best in his drawings of flowers; and, as he understands the limitations of the process adopted for reproducing his work, his pictures of fringed-gentians, goldenrod, apple-blossoms and the like are recognizable and effective. Not so much can be said for his birds and landscapes. (D. Appleton & Co.)—SAINTINE'S "PICCIOLA" appears once again, in a pretty binding and illustrated with full-page designs in half-tone and a large number of vignettes, of which the best are those in facsimile of pen-and-ink work, by J. F. Gueldry. (D. Appleton & Co.)—A LITTLE series of World Classics, daintily bound in white cloth and silver, and illustrated with pretty vignettes in half-tone, after designs by French artists, includes "Paul and Virginia," "The Sorrows of Werther" and Poe's "Gold-Bug." (Boston: Joseph Knight Co.)—BOSWELL'S "Life of Johnson," in two sturdy cloth-bound volumes of about six hundred pages each, is the latest issue in Crowell's Standard Library. (T. Y. Crowell & Co.)—WILLIAM BLACK'S "Princess of Thule" is, we should say, a book that takes illustrations kindly. A new edition comes to us, recommended by a fancy portrait of the fair Sheila in colors and numerous spirited pen-and-ink vignettes in the text, *plus* a half-tone reproduction of some relief map of the Minch and the parts thereto adjacent. The paper is thin but opaque, the print readable and the cover an inspiration in parti-colored canvas and dark-green cloth. (Boston: Joseph Knight Co.)

MR. CHARLES MORRIS has collected more than a hundred of those "Historical Tales" the perusal of which is the starting-point of the study of history for nearly every young person, and has published them in four attractive and fully illustrated volumes, separate volumes being devoted to American, English, French and German stories. The selections comprise the old, old tales that, like the story of Romulus and Remus and Jonah and the whale, form part of the wonder-world of childhood, the magical structure that later contact with the hard truths of reality ruthlessly shatters. Others are established facts of history, embellished with the "charms of rhetoric and occasionally with the inventions of fancy." We find the "Adventures of Major Putnam," "Paul Revere's Ride" and the "Monitor and Merrimac" in the American volume; stories of King Alfred, Wallace and the "Field of the Cloth of Gold" from English history, while France and Germany are represented by Peter the Hermit, Joan of Arc, Arnold Winkelried and William Tell. (J. B. Lippincott Co.)—"A QUAIN OLD SOUL is Aunt Patience now," says Mary D. Brine, in the first line of her poetical account of "The Story of Aunt Patience." Mr. F. C. Gordon, on the contrary, shows us first, of all his illustrations, that which represents Aunt Patience "when her form was slender and graceful." He supplies numerous other pictures in half-tone to this tale of a country courtship, which is prettily bound in an illuminated cover, with gilt edges. (E. P. Dutton & Co.)

"A CALENDAR OF PETS," with facsimiles of water-color designs by Miss Maud Humphrey, begins the year with a donkey and a little girl in red feeding it, and goes on with other little girls and goldfish, macaws, chickens, pet lambs, guinea-pigs, pug-dogs and other pets to make up the obligatory dozen. "The Playmates Calendar," with designs by Miss Elizabeth S. Tucker, has boys as well as girls, and a somewhat different set of pets not quite so well drawn; and "The Little Friends Calendar," designed by the last-named artist, has still a different lot of babies and other animals. All of these, to say nothing of a "Chinese-Lantern Calendar," with Chinese designs shaped like a paper lantern, are published by Frederick A. Stokes Co.; together with William Ostrander's "Directoire Calendar," in the shape of a small table-screen, bearing the necessary type on the one side, and the artistic part—groups of figures in costumes of the Directory—on the other.