

**THE VICAR OF WAKEFIELD.** By Oliver Goldsmith. Edited, with a Preface, by Ernest Rhys. London: Walter Scott, 24 Warwick Lane; New York and Toronto: W. J. Gage & Co.

Was ever a sweeter story told than that of the innocent, kindly, noble English vicar, and the trials and troubles, the joys and sorrows of himself and his family? This first of English novels stands first, not only in order of time, but of merit, and we question whether in many respects it will ever be equalled or surpassed in the realms of fiction. The kings and potentates of literature, not of the English race alone, have done homage at its shrine, and its pure, ennobling influence, and the tender touch of its profound humanity, will melt and move the human heart, and chasten and refine the human mind, so long as there is a heart to beat or a mind to think.

Welcome! Thrice welcome, Immortal Vicar! in thy new and attractive dress!

We commend the pleasing preface by Mr. Rhys, and congratulate the publishers and the public on the new appearance of one of the most illustrious favourites of fiction.

**THE RECLUSE.** By William Wordsworth. London and New York: MacMillan & Co. 1888.

The prefatory note to this chaste little volume announces that "it consists of the first book of the first part of 'The Recluse,' which was left in manuscript by Wordsworth, and is now published for the first time *in extenso*." Those who are familiar with the "Excursion" will remember that the concluding part of this portion of "The Recluse" ends its preface. "The Recluse" its author characterized as "a philosophical poem, containing views of man, nature and society, and having for its principal subject the sensations and opinions of a poet living in retirement." The lovers of this great master of the Lake school will find him here at his best. We give a short extract:

The station whence he looked was soft and green,  
Not giddy, yet aerial, with a depth  
Of vale below, a height of hills above.  
For rest of body perfect was the spot,  
All that luxurious nature could desire;  
But stirring to the spirit: who could gaze  
And not feel motions there? He thought of clouds  
That sail on winds: of breezes that delight  
To play on water, or in endless chase  
Pursue each other through and through,  
In billow after billow, evermore  
Disporting—nor unmindful was the boy  
Of sunbeams, shadows, butterflies and birds;  
Of fluttering sylphs and softly gliding fays,  
Genii, and winged angels that are lords  
Without restraint of all which they behold.  
The illusion strengthening as he gazed, he felt  
That such unfettered liberty was his,  
Such power and joy; but only for this end,  
To flit from field to rock, from rock to field,  
From shore to island, and from isle to shore,  
From open ground to covert, from a bed  
Of meadow flowers into a tuft of woods;  
From high to low, from low to high, yet still  
Within the bound of this huge concave; here  
Must be his home, this valley be his world.

**AMERICAN SONNETS.** Selected and edited, with an introduction by William Sharp. London: Walter Scott; New York and Toronto: W. J. Gage and Co.

That eminent English poetic critic, Mr. J. Addington Symonds, says of certain poets and the sonnet: "When they have mastered its conditions they can pour into that deftly fashioned vase a liquid thought or feeling which shall afford refreshment to many generations." We may gratefully acknowledge that the learned editor has amply proved his fitness for the task by his charming and appreciative introductory note, and his admirable selection from the representative sonnets of this continent. Heavysege, Roberts and Lampman win added lustre and renown for Canada in this bright and brilliant company. The quatrain receives due notice in this anthology. The notes are terse and clear, and the volume (one of the Canterbury series) is a credit to the publishers.

**AN ELEMENTARY HISTORY OF ART: ARCHITECTURE AND SCULPTURE.** By N. D'Anvers. Third edition, with introduction by Prof. Roger Smith. London: Sampson Low, Marston and Company. 1889.

Mr. D'Anvers' illustrated handbook of art is so well-known, and has been received with so much favour by students in art schools and studios in the Old World, that this new edition ought to be welcome on this side of the Atlantic. Though designated an "Elementary History," it will be found for popular use, in the departments of architecture and sculpture, sufficiently full to enable the general reader to make himself acquainted with the essentials of art history and with the more notable examples, ancient and modern, in the two fascinating subjects with which the book deals. Of its value to art students we need hardly speak, as it is the recognized text-book in England for the examination of candidates on art subjects, and perhaps the most sought after of elementary prize books in the science and arts departments of the Government schools. To the lover of art, and particularly to those who are interested in the public and domestic architecture of the present day, and who would understand something of the technicalities of the subject, the work will prove an instructive and attractive guide. Its range is considerable, comprehending not only ancient art, from the Egyptian to the Roman and the Gothic, but all the phases of architectural art in Britain, from the Early English to the revived Gothic and Classic types of the present day.

In sculpture the book presents the same wide range, being particularly full in its discussion of Greek and Roman art and that of the Renaissance. The illustrations are at once a help and an attraction; they include the chief works of universal admiration and the most characteristic of each period represented. As a key to the two great departments of the world's art achievement, the book well merits the favour with which it is regarded.

**THE HISTORY OF PROFESSOR PAUL.** By Stuart Livingston. Hamilton: Hunter and Grant; Toronto: The Toronto News Company.

Readers of THE WEEK will be familiar with the title at least of this Canadian story, which recently appeared in instalments in our pages. Those who have read it in serial form will, we think, agree with us that it well deserves the honour of separate publication. Its author is understood to be a resident of Hamilton, and, if this is correct, the "ambitious city" may felicitate itself on possessing a writer not only capable of giving to Canadian literature a well-conceived and well-written book of fiction, but of interesting the reader in the story and of holding the interest steadily to the close. The tale, moreover, has the merit of brevity, a circumstance which must commend it to the novel-reader of the day, who is but too conscious of what he is made to suffer at the hands of prolix novelists and writers of padded-out fiction. Nor are the author's simplicity of style and artlessness of manner the least of his claims upon the reader. The story is told in the form of a direct recital of events occurring in the experience of an old artist and alchemist who, nearing the close of his life, interests a young brother professional in his personal history, and who interviews him nightly for the purpose of receiving his sad story and of rendering him assistance in a singular experiment he hints to him he is about to make. Having appeared in our columns, it will be unnecessary to do more than to give the briefest outline of the story, for the benefit of those who may not have read it in serial form. The artist, Paul Arrall, in his youth falls in love with a maiden who, like himself, is an inmate of his aunt's household in a country town near London. His love is returned, but being laudably ambitious he goes off to Paris to achieve fame in his profession before marrying the object of his affections. There he works hard, and just as he has succeeded in painting a picture which wins him a patron and repays him for his unceasing toil, he learns that the young lady to whom he had been engaged had been forced by her father to marry a wealthy suitor for her hand and she is now lost to him.

This intelligence unsettles his reason, and for seven years he is an inmate of a lunatic asylum. At the end of this period Prof. Paul's reason returns, though he is physically a wreck. He goes back to his aunt's village, to learn that his affianced, who always loved him, and was now a widow, had become a nun. He goes to the Continent in search of her, and at length meets her at the bedside of a dying priest, whom she is tending; and though recognition and reconciliation come about, the nun herself dies with confessions of love on her lips. The blow falls heavily on the now lone and sorrowing artist, though he finds some consolation in a picture of his beloved he had painted in his youth. Such longing as was his, however, could not be contented with a mere pictured face. With great daring the sorrow-stricken artist turns to alchemy, and in that occult science seeks to restore to his arms the living form of his departed love. How the story now goes, and what success awaits the lover in the necromancy to which he resorts, it would not be fair either to the author or to the reader to relate. This portion of the tale is skilfully and pathetically told, while curiosity is heightened by the novelty and weirdness of the resuscitating experiments. Though the ending is gruesome, there are some delightfully idyllic passages in the early parts of the book, particularly in the narrative of the artist's wooing of the heroine. "Every woman born into the world," says the hero, "has it in her power to be either the sunlight or the shadow in some man's life." How much of one or the other was Winnie to Paul Arrall, the reader will discover who makes their acquaintance in the pages of this novelette.

**EOS: AN EPIC OF THE DAWN, and other Poems.** By Nicholas Food Davin, M. P., Regina, N.-W.T.: The Leader Publishing Company, 1889.

Mr. Davin, in addition to his journalistic work and his parliamentary duties at Ottawa, as member for West Assiniboia, happily finds leisure to woo the Muses. Set down a cultivated Irishman, with the temperamental fervour and varied endowments of his race, on the great plains of our North West Territories, with all the inspiration which he may drink in from the vast green sea about him, and the wonder would be that he did not break out into song. But Mr. Davin did not wait till he drank in the exhilarating ozone of the Far West before he lapsed into verse, nor were the warm Chinook winds which woo the flower-scented prairies into bloom an essential to his Muse. Long ere he deserted the maidens of the East for the compulsory asceticism of the West, he was known not only to possess an original and individual gift of poetry, but to exercise with more or less abandon that fatal gift, to the perturbation of many feminine hearts in the charmed circle which he delighted with his presence and good company. We are not sure that we have gained all that we ought to have gained by the author's residence in the North-West. "A Prairie Dawn," the last dozen pages of the new edition of

"Eos," and perhaps the fine poem, "The Canadian Year," would seem to be all that we owe to the influences of the Great West, if we accept the amusing lines on "Regina," with their scathing rebuke of Winnipeg journalism. The chief interest in the volume will be found to centre in "Eos," the long and ambitious poem which gives its title to the book. In the chariot of this goddess of the dawn the poet makes the circuit of half the globe, from the far east to the far west, describing as he passes over in his aerial flight the countries'neath his gaze, with the thoughts and reflections to which they give rise. The poem has many fine and quotable passages, which are as happy in their composition as they are in the idea that suggested them. The verses, entitled "The Critics," which precede "Eos," good-humouredly deal with criticism passed on the first edition of that poem. In dash and facility they are quite Byronic, with just a *soupeon* of Byron's caustic wit to give them spice. Of the minor poems in the volume, "Christmas day at Ottawa," "Parted," "Good Night," and "Numbers," are the best. We must also commend the "Dedication," and the remarks in the preface on intellectual life in Canada. Mr. Davin is courageous to say that "He thinks the cultivation of taste and imagination as important as the raising of grain." We trust that he may get many in the North-West to agree with him, and by their countenance and support to encourage him to continue to pay court to the Muses.

#### LITERARY AND PERSONAL GOSSIP.

MR. B. P. SHILLABER (Mrs. Partington), is writing his reminiscences of the last half-century.

THE editorial management of the *North American Review* is at present in the hands of Mr. William H. Rideing.

ROBERT BUCHANAN has arranged Scott's "Marmion" for the stage, without sacrificing the metrical form of the original.

ESTES & LAURIAT, Boston, are to be the American publishers of the annual photogravure record of the Paris Salon, whose text will this year be Englished.

LADY COLIN CAMPBELL is said to have written a novel dealing with political and journalistic life in London, which she expects soon to see through the press.

THE Worthington Company have ready a large-paper edition (limited to 500 copies) of David M. Main's "Treasury of English Sonnets."

AN outcome of Professor J. P. Mahaffy's tour of Greece will be a book on the monasteries of that country.

MARGARET DELAND's new novel will be entitled "Sidney Page." Though not dealing directly with theology, it will have a religious motive.

ROBERT CARTER & BROTHERS will publish, by arrangement with the author and English publisher, the autobiography of John G. Paton, missionary to the New Hebrides.

A. C. ARMSTRONG & SON are preparing "The Complete Works of William Wordsworth." They are to be known as the "New Handy Volume Red Line Edition," and will be issued in eight volumes.

"FOLLIES, FOIBLES, and FANCIES OF FISH, FLESH and FOWL," a small quarto collection of amusing pictures of animal life, about to be brought out by Frederick Warne & Co., is the work of the son of Birket Foster.

LADY RANDOLPH CHURCHILL contributes to the June number of *The New Review* notes of travel called "A Month in Russia," and another American, Mr. Hugh James, supplies an article entitled, "After the Play."

"EIGHT HUNDRED Miles in an Ambulance" is the title of a little volume of papers republished from *Lippincott's Magazine*, and describing the adventures of Mrs. Laura Winthrop Johnson in a journey across the Western plains.

MACMILLAN & Co. will publish shortly an appendix to Grove's "Dictionary of Music and Musicians," which completes the fourth and concluding volume of the work. A full index to the work is in preparation, which will be published later in a separate volume.

SWAN, SONNENSCHNEIN & Co. have published the collection of early letters of Jane Welsh Carlyle, edited by Mr. D. G. Ritchie. In addition to those of Mrs. Carlyle, the volume includes eleven unpublished letters of Carlyle, dealing chiefly with his studies in connection with the projected history of German literature and his "Cromwell."

THE political prisoners at the mines of Kara, having considerable liberty and being allowed to live in their own cabins, are known as the "free command." In Mr. Kennan's Siberian paper in the forthcoming July *Century* he relates the story of a remarkable evening spent at a gathering of "politicals" in the cabin of Miss Armfeldt, one of their number.

MESSRS. HARPER & BROTHERS will publish about June 14th another illustrated volume in their Young People Series, "Uncle Peter's Trust; or, Following the Drums," by a new writer, George B. Perry. The scene opens on the wild coasts of Cornwall, near the Land's End, and later is shifted to India during the period of the great Mutiny.

IN the first number of *The New Review* which Longmans, Green & Co. will issue at once, Senator Naqeb, a partisan of General Boulanger, states the General's case