

## Book Notices.

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*Our Old Home.* By NATHANIEL HAWTHORNE. Annotated with passages from the author's note-book, and illustrated with photogravures. Two volumes ; pp. 594. New edition. New York and Boston: Houghton & Mifflin. Toronto: William Briggs. Price \$4.00.

Hawthorne has been well called "the prose poet of Puritanism." His poetic feeling is seen in everything he touches. It finds, especially, ample scope in his account of his social and historical studies over the sea in that dear old land which so many of the best sons of New England affectionately style, in the words of our author, "our old home." Upon Canadian readers the book has a special claim. No one has brought in more marked degree the "seeing eye" and the sympathetic soul to the study of the Old Land than has Hawthorne; and none, we think, have better interpreted its thousand suggestions, tenderly sympathetic or broadly humorous, than Mr. Hawthorne. Of the humorous there is, indeed, more than we would expect in an author of so sombre a genius. The accounts of the Yankee abroad and of the English dowager are saturated with fun. For the latter *jeu d'esprit* it is said that he paid the penalty of ostracism in certain social circles.

Among the topics on which the genial prose poet discursively sketches and amuses are "Leamington," "About Warwick," "Recollections of a Gifted Woman—Delia Bacon," "Lichfield and its Memories," "Old St. Botolph's Town," which has so many vital connections with its New England namesake, "Around Oxford," "Up the Thames," "Haunts of Burns," "A London Suburb," "English Poverty and Civic Banquets." One of the most charming embellishments of the book is its series of fine photogravures. Most of these succeed in interpreting the deep shades and

high lights of the photograph, the softened gradations of middle distance and back-ground, in a real work of art. The very texture of the bark and of the leaves of the trees, or stone and wood, can be discerned. The softness of the mossy woods, of the ivied walls and green shaven sward, and the cloud effects, and the architectural details, as of St. Paul's, are wonderfully given, and would bear study under a glass. It reminds one of Hamlet's expression, "Seems, madam! Nay, it *is*!" A fine etched portrait of the author is added. The quaint binding and title page of the book, and its general old-style, make it a very attractive present for all the year round.

*Grammar of Painting and Engraving.* From the French of Charles Blanc's *Grammaires des Arts du Dessin*. By KATE NEWELL DOGGETT. With the original illustrations. 8vo, pp. xx.—330. Chicago, Ill.: G. C. Griggs & Co.

The taste for art is becoming more and more widely diffused. People buy pictures and visit art exhibitions more than ever, yet the facilities for understanding art are still comparatively limited. Hence people often buy and admire atrociously bad pictures. The present volume is well called an art grammar, as it points out the principles which underlie the arts of design. Its purpose is "to place in the hands of those who are groping for reasons for the love they feel for the beautiful a book that should teach them the principles that underlie all works of art; a book not voluminous enough to alarm, plain and lucid enough to instruct, and sufficiently elevated in style to entertain." Charles Blanc certainly *knows* of what he writes. He has a Frenchman's artistic feelings and intuitions, and a Frenchman's facility of expressing in lucid brilliance what he means. To know how to judge a picture, a statue, a noble