

prescribe this exercise very largely, but not always with genuine success, if we are to judge from the reports. The paraphrase, however, has its good points, and in the hands of a careful teacher may lead to good results; it should neither be neglected nor overrated, but used sparingly as a useful means to point out changes of language and of order that are inseparable from the new form. In the analysis of the emotional qualities of style, such writers as Keats, Shelley, Gray, and Milton are mainly drawn upon for poetic examples, nine pages being devoted to a close study of the "Ode to a Skylark," justly considered one of the most beautiful poems in the language. There may be perhaps a hint of the cold-blooded man of science and metaphysics in the manner of dissecting this delicate morsel, clad in a robe of the most gorgeous imagery, likened to a "cloud of fire," melting in a purple even, invisible like the star in daytime, but heard by the listening ear of the poet. But if, as critic, he uses the knife, as all critics have to do, he at least uses it carefully and gently, and with due appreciation of the many sweet and eloquent lines in the poem. How is it therefore that the analysis stops in the middle of the poem, and that out of the twenty-one stanzas that compose it, the most relevant, the most touching, and the most poetically harmonious are left unnoticed? It is true that they contain fewer images than the preceding stanzas, and therefore are not such fit subjects for the critic's treatment, but it would have been better to have at least indicated their existence, and not have dismissed the poem without making any reference to them. What Shelley wanted to say on that occasion he said at the close of his poem, after he had exhausted his gorgeous images and had made an end of "talking wild and without set purpose," according to our author. The remainder of the treatise on the emotional qualities deals with the ideas of pain, of pathos, of sublimity, and of human interest or character, and the work finally closes with an exhaustive essay on the "Definition of Poetry." Mr. Matthew Arnold's definition—which will be remembered as "a criticism of life,"—Alfred Austin's attempt to locate and christen the muse by calling it "the idealising of the matter-of-fact," not to speak of those definitions by Aristotle, Shairp, and Wordsworth, familiar to us all, are here brought forward and set by side. We are inclined to advise our readers, those who are anxious to procure as good a definition and history of poetry as possible, to turn to that article in the *Encyclopædia Britannica*, entitled "Poetry," from the pen of Mr. Theodore Watts, whom Mr. Swinburne has recently called the "first critic of our time—perhaps the largest-minded and surest-sighted of any age," and who has pointed out in his truly admirable essay the interesting distinction which in ancient Greece divided claimants to the laurel into "singers" and "makers." In taking leave of these two valuable books, we may safely welcome in them that method of the author by which the teaching art is subjected to scientific handling, and ordinary experiences viewed in the light of psychological law.

OUR LIBRARY TABLE.

AMERICAN COMMONWEALTHS. Connecticut. A study of a Commonwealth-Democracy. By Alexander Johnston, Professor in Princeton College. Boston and New York: Houghton, Mifflin, and Company. Toronto: Williamson and Company.

This volume of 400 pages deals with the political and constitutional history and growth of the State of Connecticut, regarded as the typical American commonwealth, or most thorough development of democratic institutions contained in the Republic. The reader is led by entertaining stages from the first settlements in 1629 and 1631 through the Pequot War, the disturbances of the Indians, the foundations of the New Haven and Connecticut colonies, to the union of these two settlements in 1662, when Charles signed for the new State a charter on April 23, giving it a government which lasted for a century and a half, until the adoption of the new constitution in 1818. An appendix contains a copy of the original constitution of 1639, and a list of the Governors of Connecticut. A handsome map also accompanies the work, which is bound to become one of great use and value, as illustrating American principles and American laws, and bearing witness to the thoroughness of American talent for reconstruction and organisation. Mr. Horace P. Scudder is the editor of the Commonwealth Series, and the present volume is inscribed to Timothy Dwight, president of Yale University.

Twok. By Watson Griffin. Hamilton: Griffin and Kidner.

It is a little difficult to determine whether Mr. Watson Griffin intends us to find in *Twok* a novel, a Sunday-school book, or a vehicle for certain moral, educational, and economic theories in which its author has confidence. It is certainly something of all three. "Twok" is a Buffalo waif of Canadian parentage. The story consists mainly of an account of her fortunes in returning to the land of her birth, and of the fortunes of a good many other people with whom she comes in contact. It has a local interest in its references to Hamilton, Toronto, and Montreal; and none who read it through will fail to be convinced that Mr. Griffin has written it with a high and earnest purpose. His work shows a good deal of sympathy and discernment in dealing with child-nature, and much patience in working out the details of a somewhat intricate plot. The story lacks unity and directness of aim, which detracts from its artistic value as a whole; and one is disposed to believe it might have been shortened to advantage. As a rather complex presentation of some simple phases of Canadian life, however, it will doubtless find many interested readers among book-buyers generally, while the admirable moral lessons it inculcates entitle it to special recommendation for youthful reading.

ELEMENTARY CLASSICS. EASY SELECTIONS FROM OVID, in Elegiac Verse. Arranged and Edited with Notes, Vocabularies and Exercises in Latin Verse Composition. By Herbert Wilkinson, M.A., formerly Postmaster of Merton College, Oxford. London and New York: Macmillan and Co. Toronto: Williamson and Co.

This charming little light-blue primer, intended for small boys and girls who are reading Latin poetry for the first time, would seem to be all it is intended to be, containing, out of about one hundred pages, fifty that are devoted to minute explanations of the text. So many text-books of a similar nature are multiplied in these days that it becomes difficult to pronounce upon them. One is about as good as another, and their use manifestly removes one great source of evil in teaching, the inequalities and inaccuracies of interpretation on the part of teachers who are not all fitted either by education or natural gifts to introduce their young pupils to the study of the higher classics. The passages in the present little work are arranged in order of difficulty, and the conventional spelling of Latin words, as identical with that in the grammars in general use, has been, for obvious reasons, retained throughout. The pupil is supposed to be conversant with all elementary rules of prosody, and with the scansion of hexameter and pentameter lines.

MILTON'S PARADISE LOST. Books I. and II. Edited, with Introduction and Notes, by M. Macmillan, B.A., Oxon. London and New York: Macmillan and Co. Toronto: Williamson and Co.

The author of this critical hand-book to one of the most important English classics is Professor of Logic and Moral Philosophy, Elphinstone College, Bombay. The notes are profuse and learned, while an excellent introduction is chiefly remarkable for the review it presents of the charges brought against Milton at different times, and by different critics, of plagiarism. Voltaire, it will be remembered, wrote in 1727 to the effect that the idea of *Paradise Lost* was taken from a comedy entitled *Adamo*, written by a Florentine player. Dr. Johnson denies this, although there can be little doubt of very many similarities existing in the two works. Mr. Edmund Gosse finds the original of the poem in Holland, a fine poem, *Lucifer*, having been published in 1654 by Vondel, a prominent Dutch poet, and containing not only contiguous ideas, but lines almost startling in their similarity. The *Niobe* of Stafford, published in 1611, is another claimant for the honour of first principles and ideas; so is the *Locustæ*, a Latin poem, by Phineas Fletcher, published in 1627. A translation by Sylvester, of a poem on creation, by a French poet, Du Bartas, is also cited as having possibly suggested much of the subject-matter of his great epic to Milton, who would, we feel sure, be greatly surprised and perhaps a little disgusted could he know the intense eagerness with which critics have sought to prove that *Paradise Lost* was not *Paradise Lost*, and that Milton was not—well, Milton. It is usually believed that Cædmon, the first Anglo-Saxon poet of eminence, whose poem on the Creation was printed at Amsterdam in 1655, was very nearly allied to Milton in power and in manner, and although Milton nowhere admits as much, we may gather from his familiarity with Anglo-Saxon literature (he wrote a History of England down to the Norman Conquest) that he was conversant with Cædmon's poem, and probably much impressed by it. We must conclude in all these cases of so-called plagiarism, that it is occasionally with literary men as it is with others, scientists, explorers, astronomers and inventors—the glory is not always to the actual first man in the field, but often to the man who comes second or even third, and appropriates, perhaps unconsciously, what has been suggested to him by a more original mind and nature than his own. The first man has had the glory of conception; to the lucky second or third comes that of execution, and it is usually the latter of whom the world hears most.

We have received also the following publications:

QUERIES. September. Buffalo: C. W. Moulton and Company.
THE PANSY. September. Boston: D. Lothrop and Company.
FRANK LESLIE'S SUNDAY MAGAZINE. October. New York: 53-57 Park Place.
CHURCH REVIEW. September. New York: J. G. Geddes and Company.
COSMOPOLITAN. September. New York: Schlicht and Field Company.
MACMILLAN'S MAGAZINE. September. New York: Macmillan and Company.
LIPPINCOTT'S MAGAZINE. October. Philadelphia: J. B. Lippincott Company.

SAUNTERINGS.

We must not close our notes of this year's art exhibitions in London and Paris without some reference to sculpture, which, being less attractive than painting to the general public, is a branch of art which is often only too much neglected, considering it is the foundation of that classical Greek genius of which colour was only the Italian development, and should always be studied as a necessary factor in art education. The sculpture exhibited at the Grosvenor Gallery this year can scarcely be said to sustain the promise of last year. (Of the show at Burlington House no good criticism has yet been received.) Mr. Harry Bates' small bronze bust of Rhodope, a powerful engraving of which appears in the *Magazine of Art*, has indeed a distinction of style that is always rare, and shows delicacy and research in the modelling. Mr. Nelson MacLean's statue of "Comedy," though a less successful treatment of the theme than the sculptor's "Tragedy," is yet the most dignified and impressive example at the Grosvenor. Mr. Onslow Ford is well represented by his bust of the Right Honourable A. J. Balfour, M.P., a piece of portraiture of excellent force and character. He is a young sculptor of whom great things may be expected, and has already shown signs of original genius, his statue of