

"To a hunter the moment of triumph is when he first lays his hand upon his game. What exquisite and indescribable pleasure it is to handle the cruel teeth and knife-like claws which were so dangerous but one brief moment before; to pull open the heavy eyelids; to examine the glazing eye which so lately glared fiercely and fearlessly upon every foe; to stroke the powerful limbs and glossy sides while they are still warm, and to handle the feet which made the huge tracks that you have been following in doubt and danger. How shall I express the pride I felt at that moment! Such a feeling can come but once in a hunter's life, and when it does come it makes up for oceans of ill-luck."—*Wm. T. Homaday, in Two Years in the Jungle.*

ENGLAND.

"WHILE men pay reverence to mighty things,
They must revere thee, thou blue-cinctured isle
Of England,—not to-day, but the long while
In the front of nations. Mother of great kings,
Soldiers, and poets. Round thee the sea flings
His steel-bright arm, and shields thee from the guile
And hurt of France. Secure, with august smile,
Thou sittest, and the East its tribute brings.
Some say thy old-time power is on the wane,
Thy moon of grandeur filled, contracts at length—
They see it darkening down from less to less.
Let but a hostile hand make threat again,
And they shall see thee in thy ancient strength,
Each iron sinew quivering, lioness!"

—*Thomas Bailey Aldrich.*

FEIGNING DEATH.

THOMPSON gives, in his "Passions of Animals," the case of a captive monkey which was tied to a long upright pole of bamboo in the jungles of Tillicherry. The ring at the end of its chain fitting loosely to the slippery pole, the animal was able to ascend and descend the latter at pleasure. He was in the habit of sitting on the top of the pole, and the crows, taking advantage of his elevated position, used to steal his food, which was placed every morning and evening at the foot of the pole. "To this he had vainly expressed his dislike by chattering, and other indications of his displeasure equally ineffectual; but they continued their periodical depredations. Finding that he was perfectly unheeded, he adopted a plan of retribution as effectual as it was ingenious. One morning when his tormentors had been particularly troublesome, he appeared as if seriously indisposed; he closed his eyes, dropped his head and exhibited various other symptoms of severe suffering. No sooner were his ordinary rations placed at the foot of the bamboo than the crows, watching their opportunity, descended in great numbers, and according to their usual custom, began to demolish his provisions. The monkey began now to descend the pole by slow degrees as if the effort were painful to him, and as if so overcome by indisposition that his remaining strength was scarcely equal to such an exertion. When he reached the ground he rolled about for some time, seeming in great agony, until he found himself close to the vessel employed to contain his food which the crows had by this time well-nigh devoured. There was still, however, some remaining, which a solitary bird, emboldened by the apparent indisposition of the monkey, advanced to seize. The wily creature was at this time lying in a state of apparent insensibility at the foot of the pole and close by the pan. The moment the crow stretched out his head, and ere it could secure a mouthful of the interdicted food, the watchful avenger seized the depredator by the neck with the rapidity of thought and secured it from doing further mischief. He now began to chatter and grin with every expression of gratified triumph, while the crows flew round, cawing, as if deprecating the chastisement about to be inflicted on their captive companion. The monkey continued for a while to chatter and grin in triumph, he then deliberately placed the crow between his knees and began to pluck it with the most humorous gravity. When he had completely stripped it, except of the large feathers on the pinions and tail, he flung it into the air as high as his strength would permit, and after flapping its wings for a few seconds, it fell to the ground with a stunning shock. The other crows, which had been fortunate enough to escape a similar castigation, now surrounded it and immediately pecked it to death. The animal then ascended its pole, and the next time his food was brought not a single crow approached it."—*Mental Evolution in Animals, by G. J. Romanes.*

ONE of the most attractive volumes shortly to be published is "Old 'Miscellany' Days." This consists of stories by various authors, reprinted from *Bentley's Miscellany*. There are thirty-three illustrations on steel by George Cruikshank, and as these were only worked once, fifty years ago, and are very carefully printed in the present instance, the impressions come out wonderfully sharp and brilliant. There must be over thirty stories of every variety included in this most interesting collection. It shows that the authors of that day were quite equal to our own in the "amusing" quality of story-telling. The "amusing" quality is undoubtedly a gift, and I am inclined to think it is not so prevalent in England as it was formerly. English writers may be more learned, more accurate, may write in a purer style than they did, but they have not—with a few honourable exceptions—that marvellous go, that immense flow of spirits—in short, the amusing quality, they had years ago.—*Book Buyer.*

OUR LIBRARY TABLE.

THE ART OF THE OLD ENGLISH POTTERS. By L. M. Solon. Illustrated by the author. New York: D. Appleton and Company.

This is an account of the work of the early English potters, who made the ground ready for the splendid achievements of the great potters of the latter part of the eighteenth century.

"The discoverers of the early hour," the author says in his preface, "are doomed to be absorbed into the commanding individuality of the man who, at the appointed time, arises to condense all their ideas. Setting into shape all that was still rudimentary and unconnected, he appropriates to a definite use all the various processes which, up to his time, had been little more than so many experiments, and settles the practical rules with which his name will be forever associated. This is how it happens that the fame of the pioneers of the art is eclipsed; their work remains anonymous, and no one cares any more for the forgotten ones, whose combined exertions had such an important share in bringing their craft nearer to perfection."

It is especially with the efforts and trials of these forgotten ones that the author makes us acquainted. For that reason he closes his account at the coming of Josiah Wedgwood, conceiving that Wedgwood's admirable works are so intimately linked to the modest productions of his predecessors that to write about them is, in a manner, to make an introduction to the study of his achievements, and indirectly to pay homage to his genius. The following are the successive stages in the development of modern pottery as treated in the present book:—

- EARLY POTTERY—the ware produced in England before the seventeenth century.
- THE STONE-WARE—which, in the South of England, was one of the first attempts at improvement made by the potters, in order to supply the goods hitherto imported from Germany. This object being at last successfully achieved by Dwight [1671].
- SLIP-DECORATED WARE—or pieces made of rough marl from the coal measures, ornamented with diluted clay, poured in cursive tracery on the surface, and glazed with "galena."
- THE Delf-WARE—made in imitation of the Dutch importations.
- THE SIGILLATED OR STAMPED WARE—a process probably derived from the German stoneware.
- THE SALT-GLAZE—white and delicately made stoneware, the most English of all in its characteristics, decorated with sharp and quaint embossments or (but only at a later period) with enamels, and even with painting.
- THE TORTOISE-SHELL—rich and harmonious, with underglaze colours.
- THE CREAM-COLOUR—beginning with the discovery of the use of flint by Astbury: the first step toward the white earthenware, which, brought by Josiah Wedgwood to the highest degree of perfection, was to supersede all others.

The work is copiously illustrated, and is most interesting reading. It is likely enough that some of the kiln fires kindled under the Romans have never yet been extinguished; and to trace the long course of this branch of English industry, with the jovial aspect lent it by the circumstance of its being often concerned chiefly with the manufacture of beer mugs and drinking vessels, is a great pleasure.

AN ANALYSIS OF THE ALTRUISTIC ACT IN ILLUSTRATION OF A GENERAL OUTLINE OF ETHICS. By W. Douw Lighthall, M.A., B.C.L.

This little tract is the result of much study, and requires a great deal of hard thinking and close attention to grasp its purport. So closely is the subject thought out, and its expression highly condensed, that it is almost impossible to give an abstract that would occupy less space than the work itself. The conclusion, however, may be stated with advantage in the words of the author himself:

The result of our *view in section* of the Altruistic Act is to show that our physique is not governed by our pleasure or *absolute* free-will, but by something else practically incorporated into our organism of consciousness, which acts for our pleasure as its general rule, yet with variations such that where a higher aim appears it is possible for us to escape this general law by the stepping-stone of a form of the law itself; that there is an actually structural difference between selfish and unselfish deeds; and that the difference is an essential one to a race of conscious beings, because it operates with their very consciousness itself. In the highest acts certain limitations of their powers practically disappear from the sphere of their natures (as conscious beings). Hence, how groundless the allegation that good acts are reducible to selfish principles. On the contrary, we are enabled to approach indefinitely near to Kant's "super-sensible" plane. There are, thank Heaven! powers and arrangements through which we can not only *think* beyond ourselves, but *act* beyond ourselves.

We have received also the following publications:—

- ART INTERCHANGE. January 2nd. New York: 37-39 West 22nd Street.
- BROOKLYN MAGAZINE. January. Brooklyn: 106 Livingston Street.
- NINETEENTH CENTURY. December. Philadelphia: Leonard Scott Publishing Company.
- MACMILLAN'S MAGAZINE. January. London and New York: Macmillan and Co.
- WIDE AWAKE. January. Boston: D. Lothrop and Co.
- SANITARIAN. January. New York: 113 Fulton Street.
- THE NEW PARTI NATIONAL. A Satire. Montreal: W. Drysdale and Co.