

the moon riding high among the clouds are exquisitely rendered. A tender and pensive evening effect illustrates the line, "O there above the little grave we kissed again with tears." There is also a vigorous naval battle piece, and a fine effect of moonlight on the snow, illustrating the song, "Ring out wild bells to the wild sky." The figure pieces are not, to our mind, quite so successful, although we must except from this criticism the stirring cavalry charge illustrating the line, "Boldly they rode and well," and the figures of Enoch Arden and Harold. The sweet arch faces of airy fairy Lillian and Lady Clara Vere de Vere are also admirably rendered.

Wonderful Christmases of Old. Text by HEZEKIAH BUTTERWORTH. Drawings by FERNAND-H. LUNGREN. Oblong 4to. Boston: D. Lothrop & Co. Toronto: William Briggs. Price \$2.

It was a pleasing fancy of Mr. Butterworth to trace through the ages the ever-brighter shining of the Star of Bethlehem, and to record certain typical historical events which have occurred on Christmas Day, or which have strikingly affected the progress of Christianity. Among these are a scene in the Catacombs, the vision of Constantine of the Cross emblazoned on the midday sky, St. Patrick at Tara, the baptism of Clovis and crowning of Charlemagne and of William the Conqueror on Christmas Day, and other historic scenes. The chief charm of the book, however, is its exquisite illustration. The frontispiece, "Christmas Carols," is a poem in itself. In several of the engravings the strongly contrasted lights and shadows have a strikingly Rembrandt-like effect, as especially in the scene in the Catacombs and the night effect of Christmas at Santa Fe. In others the very texture of woven fabric and armour is shown, as in the crowning of Charlemagne. The Silent Christmas, and Christmas in the *Mayflower* illustrate the attitude of the Puritans toward the ancient festival. We

wonder what Bradford or Miles Standish would say to this elegant Christmas souvenir, issued from the very heart of that godly Pilgrim settlement, Boston town.

The Flemish School of Painting. By Professor A. G. WAUTERS. Translated by Mrs. HENRY ROSSEL. New York: Cassell & Co. (Limited.) Toronto: William Briggs. Pp. 423, 108 engravings. Price \$2.00.

We had occasion, in a recent number of this MAGAZINE, to commend highly the volume of Cassell's Fine Art Library, treating of the English school of painting. This companion volume is of even greater historic interest. For Flemish art covers a period of centuries, and the names of the VanEycks, Memling, Metsys, Rubens, VanDyck, Jordaens, Teniers and the Breughels would shed lustre on any school of any land. Of course the greatest figure in Flemish art is the immortal Rubens. His exuberant life and energy and mastery of colour, form and action are seen in over 2,000 separate paintings, cherished as among the masterpieces of the great galleries of Europe. The most striking merit of this volume is its copious illustration. The 108 engravings range from the grave, earnest, naïve religious pictures, in which the apostles and prophets are dressed in contemporary burgher costume—in one now before us, Abraham is dressed in mediæval armour—down to the latest achievements of Belgian art.

Letters by the late Frances Ridley Havergal. Edited by her Sister, M. V. G. H. Pp. 348. Toronto: S. R. Briggs. Price \$1.75.

Those who have read Miss Havergal's charming Swiss Letters, will be glad to welcome another volume from her pen. These letters give a remarkable insight into her inner life, for in them she transcribes her very heart. Few collections of familiar letters have such a fine literary flavour, or so abound in religious inspiration. The evidences of her fine