

contemporaries—a very striking company. To Catherine, more than to any one else, we fear, must be attributed the discredit of the Massacre of St. Bartholomew. Along with her comes the wonderful Diana of Poitiers, a kind of second Cleopatra, never losing her power of fascination; then poor Mary Stuart, who is represented here as Dauphiness of France, certainly the happier, perhaps the only happy period of her life. Besides these there are Jeanne d'Albert, Elizabeth of France, once affianced to Don Carlos, afterwards marrying his father, Philip II, and Marguerite de Valois, the sister of that Elizabeth and the wife of Henry of Navarre. There is not a dull page in this book.

THE DRAMA. By Henry Irving. \$1.25. New York: Tait, Sons and Co.

The publishers of this dainty little volume of 200 pages have in it made all who are in any way interested in the drama their debtors. It comprises four addresses on his favorite subject, by one of the greatest living exemplars of the actor's art. The addresses were all delivered to cultivated audiences, and, as might be expected, in them we find Mr. Irving at his best, and that is good indeed. The first and last dealing with "The stage as it is" and "The art of acting" were delivered with an interval of ten years between them respectively, at the sessional openings of the Philosophical Institution of Edinburgh in the years '81 and '91. The second on "The Art of Acting" was addressed to the students of Harvard University in the year '85, and the third on "Four Great Actors" was delivered at the University of Oxford in '86. Those who have read one or all of these addresses will be glad to have them in their present charming, collected form. The longest, and to the general reader, perhaps the most attractive, will be the Oxford Lecture, in which Mr. Irving deals with the famous English actors, Burbage, Bel-lerton, Garrick and Kean, and deals with them as only such a consummate artist as he is can. We commend this volume most heartily. The characteristic frontispiece, by Whistler, is striking and effective.

EL NUEVO MUNDO: a Poem by Louis James Block. Chicago: C. H. Ken & Co 1893.

This poem, as its title declares, celebrates the discovery of the Western Hemisphere; and it really is poetry and thought as well, although both are perhaps a little inflated; so that it has not to be merely endured, like so much of what passes for poetry. Introduced by a quotation from Schiller, apostrophizing the great sailor, it is dedicated "to the women of America," in lines of energetic hope, ending:

"O golden land of ours! Arise and strive to be,
Time's purposes attained, Freedom and Victory."

It is divided into four parts: The Old World, The Man, The Deed, The New World—divisions that speak for themselves. One stanza which begins Part I and closes Part IV, with the alteration of a single phrase—the past in the latter being substituted for the future in the former—will sufficiently indicate the spirit of the whole poem—

God's thought rose clear before him and he said:
Lo! I will fashion for mine eyes to see
The mighty miracle of Liberty;
Unto my will shall many wills be led,
With mine own life shall lesser lives be fed,
With mine own being filled and wondrous fire,
The increasing light by which all hearts are led
Unto the summit of supreme desire:
From glowering suns and stars,
From elemental wars,

From interflux of powers and savage ire
That bid the engirding wight pause and admire,
From anguish and despair, the wordless brood
That haunt the expanse of forests primal—rude,
I will bring forth that mine unenvying soul may know
The lofty love wherewith but Freedom's self can glow."

ART FOR ART'S SAKE. By John C. Van Dyke, L.H.D. \$1.50. New York: Charles Scribner's Sons. Toronto: Wm. Briggs. 1893.

Most persons would like to increase their knowledge of art, and many who know but little, would like to know more of it: while to such as are well-informed, there is always interest and advantage to be derived from the clear, and well-considered views of one who has made of art a special study, and who adds to his enthusiasm for it, breadth of view, and sobriety of statement. In this admirably printed and appropriately illustrated volume of 249 pages, the author has gathered together seven lectures, delivered as he says, before the students of Princeton, Columbia and Rutgers Colleges. The lectures deal with such subjects as Colour, Tone, and Light-and-Shade, Linear and Aerial Perspective, Values, Drawing and Composition, and Textures, Surfaces and Brush Work. There are 24 full page representations of pictures by famous artists. Mr. Van Dyke is no novice; these lectures prove him to not only possess a love of art, but to have also been a painstaking and thorough student of it both in theory and practice. He has acquired such a knowledge of his subject in its varied phases, and acquaintance with its great exponents and their characteristic methods, as enables him to speak with confidence and authority. Hear him on the moot point of colour and line: "Colour may, indeed, be considered the symbol of life. For so associated is in our minds with animation, virility, growth, power, that its absence means to us the presence of death. But while colour gives the show of life, it is perhaps little more absolute or independent than life itself. True, form may exist in a way independent of colour, as in charcoal work, etching and engraving, and so the blue of the sky, the gray of the atmosphere, the drift of smoke and cloud, the greens of the ocean, the sheen of a silk or a rug may be expressed with little or no line; but in the main, one is dependent upon the other, and both are necessary features of painting." In this excellent volume the author has well kept the promise of his preface: "I shall speak of painting as practiced by the painters of to-day and yesterday: and as nearly as possible, I shall attempt to treat the subject from the point of view of the artist. . . I shall call your attention. . . to certain well known pictures, pointing out their good and bad qualities, and making my remarks apply as much as possible to modern art, of which we have, perhaps, too poor an opinion."

PERIODICALS.

Book Reviews for July, besides the usual useful notes and book notices, has College references and papers on W. G. Ward and Marianne North.

The latest numbers of "Electrical Engineering" present matters of timely interest—especially so to students of this advancing and most useful branch of science.

Blackwood's for July, has a most attractive table of contents, and though the advice may smack of the literary gourmand, we cannot do better than suggest that our readers will fail to find an uninteresting article between its covers, and to advise all who have it, to read

from "The Religion of Letters, 1750-1850" to "Marriage Bells," by M. O. W. O., and all who have it not, speedily to remedy their "sin of omission" in that regard.

"Canadian Finance and the Home Rule Bill" is the title of the article with which H. H. L. Bellot begins the July Westminster, in which the writer says of Canada: "In spite of the serious disadvantages, this mixed population has succeeded in rearing a fabric which constitutionally and financially is a complete success." Thanks, Mr. Bellot, many thanks! The remaining papers deal with "Scientific Aspects of the Temperance Question," "The Criminal," "South African Labour," "Alaska," and other subjects.

Professor Ryle, in noticing Montflore's Lectures on the origin and growth of religion, as illustrated by the religious of the ancient Hebrews, in the Critique Review for July, takes issue with the author in attack on St. Paul. Professor Macalister says of Professor Max Muller's lectures on "Theosophy or Psychological Religion": "that it is not likely to commend itself to the thoughtful student of the Gospels." An interesting article in this number is that by Dr. Rodolph Buddensieg, on "Wyclif Literature." Many other scholarly and critical papers appear in this number.

Jerome K. Jerome opens the Idler for July with a thrilling Norwegian ghost story: "The Woman of the Saeter." Marie Adelaide Belloc has a paper on the French novelist, "Alphonse Daudet at Home." Then follows Robert Buchanan's poetic satire on "The Disdain Throne," with a characteristic prose note at the end of it. I. Zangwill sustains the interest of the First Book Series, by his readable contribution. Sophie Wauson has a stirring paper in her "Memories of a Female Nihilist." The other contributions diversify the interesting contents of this number of the popular and entertaining Idler.

The July number of the "Art Amateur," is almost entirely taken up with matters concerning the World's Fair, all well illustrated. The frontispiece is Detailed "The Passing Regiment," in the loan exhibition there. Articles on "French Sculpture," "German Paintings," and "The Work in the Fine Arts," and more "Loan Collection," are all rendered more intelligible, by reference to the illustrations. Beyond this, "My Note Book gives the news of the art world, "The Salon of the Champs de Mars," an account of French work, and "Two New York Exhibitions" of work on this side of the water. The usual space is given to lessons in various branches of decorative work, oil painting, etc.

In the North American Review for July the R. v. C. A. Briggs, D. D., in discussing "The Future of Presbyterianism in the United States" looks for the day when there will be a high and grand union including the Roman and Greek communions. A home-loving, earnest paper is that by the Countess of Aberdeen on "Ireland at the World's Fair." Short, but sensible, is Mr. Edward Atkinson's article, "How Distrust Stops Trade": "The proposal to coin silver dollars without limit and to force people to take them by an act of legal tender, is an intolerable fraud," says this clear-headed, honest financial authority—and he is right. Col. R. G. Ingersoll argues against the exclusion of the Hon. J. Geary for it. This number contains a hitherto unpublished speech by Abraham Lincoln.

The International Journal of Ethics for July has some able philosophical papers. Professor Royce's suggestions on some psychological aspects of moral training are open to question. But we agree with him, when he says, "Do not wait early to let the child feel what he cannot hope to understand, that is a problem, and still, for all that, is sacred." In discussing "The Place of Industry in the Social Organism," Dr. William Smart applies ethics to economics.