

signed to help not only students but practitioners generally and those exchanging their practice for special work. Special subjects are treated in greater detail than can be carried out on other subjects as a whole, such as the latest data regarding every day important work like diphtheria, serum therapy, related diseases of eye and nose, hay fever, improved instruments and apparatus, inhalents, etc. These are given special prominence, and constitute the practical character of the work which may be noted. It is a book to be recommended in every way.

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## PUBLISHERS DEPARTMENT.

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### LITERARY NOTES.

Readers of the August number of *The Critic* may notice the absence of Mr. Dickson's paper on "Thackeray's Contributions to 'Punch.'" It has been held over to make room for "A Repentance," a drama in one act by John Oliver Hobbes (Mrs. Craigie), which is given complete in this number. Besides this, there is an article on Charlotte Bronte and her two friends, Miss Taylor and Miss Nussey, by Marion Harland, who has recently visited the scenes in which the drama of Charlotte Bronte's life was acted, and who has had special advantages for writing the story. The article is illustrated with a portrait of Miss Nussey by Miss Taylor, and a portrait of Branwell Bronte by the same hand. There is, also, a family group drawn by Branwell Bronte, which does not show evidences of the artistic talent he and his family seemed to think that he possessed. Another picture shows the house in which Charlotte Bronte was born. There is, also, in this number an appreciation of the late Augustin Daly by Mr. A. I. duPont Coleman, who admired Mr. Daly the man as much as Mr. Daly the manager. This article is illustrated with a new portrait of Mr. Daly and a view of the interior of his private office at Daly's Theatre, showing the beautiful Empire furniture which he bequeathed to Miss Ada Rehan in his will. A notable contribution to this number of *The Critic* is a poem called "The Song of the Nebraska Cattle-Country." The frontispiece of *The Critic* is a reproduction of Falguière's Balzac. In "The Lounger" there are portraits of Carlyle, Winston Churchill, Mrs. Ella Higginson, Seumas MacManus and Mrs. Kate Chopin. The Polish Rider, by Rembrandt, supposed to be the only equestrian portrait he ever painted, is given in this number.

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In celebration of its 20th anniversary, *The Art Amateur* gets out an exceedingly handsome number. The cover in brown and gold is very attractive. The number begins with a retrospect of the magazine for the past twenty years, carrying us back to the time when the art movement was just beginning. The paper, it will be remembered, was founded by Montague Marks, of whom is given an interesting account, and also of his successor, John W. Van Oost, who is a descendant of the famous Flemish painter of the same name, some of whose works are shown in the magazine. The American painter, Henry Mosler, is made the subject of a bright article, illustrated by a number of his best pictures. The color plate, "The Artist's Daughter," also by him, bears out his reputation, for it is an excellent piece of work, strong and masterly in handling. Among the other contributors are Montague Marks, who writes on "The Royal Academy Exhibition"; W. A. Rogers, on "The Artist and the Camera"; Ernest Knauff on "Elementary Drawing" and "Drawing for Reproduction"; Rhoda Holmes Nicholls on "Figure Painting" and "Animal Painting"; David Malcolm on "Open Fireplaces"; E. C. Dierhold on "Carpets and Rugs"; Cecilia Bennett, E. C. Darby, and Fanny Rowell Priestman on China Painting.

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