

This is spun out to five acts. The cast is strong and the scenery is very pretty, but the play is hardly suited for the Français.

### Library Table.

#### CHRONOLOGICAL OUTLINES OF AMERICAN LITERATURE. By Selden L.

Whitecomb, A.M., with an introduction by Brander Matthews. New York and London: MacMillan & Co. Toronto: Williamson & Co. 1894. \$1.25.

What Mr. Frederick Ryland has so well done for English Literature, Mr. Whitecomb has accomplished for that of the United States. Mr. Whitecomb has divided his book into two parts—the first contains the "General Outline" and the second "Authors and their Works." The plan of the "General Outline" divides each double page into six parallel columns. In these are respectively recorded:—"Year," "Works Published," "Biographical Dates," "British Literature," "Foreign Literature," "History." Such notes as suggested themselves to the compiler have been placed at the foot of the respective pages. The second part gives an alphabetical list of authors and their works, with date of birth and death respectively, as well as date of publication of each work mentioned. The compilation seems quite satisfactory and complete. The task has been one of great labour and wearisome discrimination. That such a task has been undertaken and completed, every student of the literature of the United States should be indeed grateful. Not only is it valuable as a chronological catalogue of the works of United States writers but the comparative information recorded is most serviceable and adds greatly to the importance of the volume for purpose of reference. It is interesting to note that the first pregnant date given is "1608," the name mentioned being "John Smith," and the work: "A True Relation of such Occurrences and Accidents of Note as hath happened in Virginia." This "Relation" was published in London where we are assured, by a note, "that all American works prior to 1640 were published, unless otherwise specified." In the same year, under "British Literature," it is noted that Sackville died, Milton was born, Beaumont's (? and Fletcher) *Philaster* (acted), Shakespeare's *King Lear*, *Coriolanus*, and Timons of Athens were probably written by this time. In the Historical column it is noted that Quebec was founded. The first publication of the press of the United States here mentioned is the "Freeman's Oath" by William Pierce in 1639, and the first English book printed in the country was "The Bay Psalm Book," being the whole book of Psalms, faithfully translated into English metre by Richard Mather, John Eliot and others. 1640. For the same year is recorded, under Biographical dates, the birth of Samuel Willard; under British Literature, the deaths of Burton, Ford and Massinger and the birth of Wycheley; under Foreign Literature, mention is made of the death of Rubens, and Corneille's *Polyeucte*, while history refers us to the establishment of the long parliament and its continuance to 1660.

We have no hesitation in saying this book is invaluable and should have a place in the library of everyone to whom literature is not only a name but a reality.

#### COSTUME OF COLONIAL TIMES. By

Alice Morse Earl. New York: Charles Scribner's Sons. Toronto: William Briggs. 1894. \$1.25.

Mrs. Earl's careful and diligent research into the habits, customs of our colonial forefathers has resulted in giving her views and opinions on such subjects the weight of authority. The favorable impression expressed in our review of her former work on "The Customs and Fashions of New England" seemed to be generally expressed in the notices which appeared of that volume. Mrs. Earl has followed a similar vein with like success and we are now favored with the above named companion volume. We can well understand the pleasure with which our authoress has prosecuted her search into the records of the past among the hundreds of old letters, wills, inventories of estates, court records and newspapers. As

she says in her "Foreword"—"The advertisements contained in old newspapers have had for me a special charm, the same indescribable and inexplicable fascination that held Hawthorne an eager reader and made him spend hours pouring over the dusty files." 42 of the 264 pages of the book are occupied by a "History of Colonial Dress"—which contains much quaint, curious and interesting information. We find that "A little girl four years of age in kid mitts, a stiffened coat, with packthread stays, a tucker, ruffles, bib, apron, necklace, and a fan, was indeed a typical example of the fashionable follies of the day," and we are told that "Washington throughout his life never let affairs of state or war crowd out his love for fitting and rich attire; and in every order to England, the instructions to secure the latest modes, the reigning fashion, were strenuously dwelt upon. Other Revolutionary heroes were equally vain, and vied with judges, doctors, and merchants, in rich and carefully studied attire." The remainder of the volume is taken up with an alphabetical and descriptive glossary from "Alamode. A plain soft glossy silk much like lustring or our modern surah silk, but more loosely woven" to "Wig." We are told that "Wigs were termed by one author 'artificial deformed Maypowsles fit to furnish her that in a stage play should represent some Hagge of Hell'; by another 'Horrid Bushes of Vanity.'" It is indeed curious to read the long list of names of the different varieties of wigs of those early days. "Wigs," says our authoress, "were of varied shapes. They swelled at the sides, and turned under in great rolls, and rose in many puffs, and hung in braids or curls or clubbed tails, and then shrank to a small close tie-wig that vanished at Revolutionary times in powdered natural hair and a queue of ribbon, a bag, or an eel-skin." We are again informed that "All classes wore wigs. Many a runaway slave is described as wearing off a 'white horsehair wig' or 'flaxen natural wig' or a 'full goat-skin wig.' A soldier deserter in 1707 wore off a 'yellowish periwig,' and as a specially absurd instance of servile imitation, I read in the *Massachusetts Gazette*, of July 11, 1774, of a negro 'who wore off a curl of hair tied on a string around his head to imitate a scratch wig.' Just picture that woolly pate with its dangling curl!"

This book cannot fail to be of signal service to artists, actors, writers of fiction and all who seek for any present purpose to revive the quaint and vanished costume of colonial times.

#### A HISTORY OF ROME TO THE BATTLE

ACTIUM. By Evelyn Shirley Shuckburg, M.A. New York and London: Macmillan & Co. Toronto: Williamson and Co. 1894. \$2.00.

There has been no paucity of Roman Histories in English Literature. Whether we regard the rise and growth of the renowned city from a martial standpoint, and the far reaching bounds of its empire; or consider the beginning and ultimate spread of its polity and the gradual development of its laws and institutions. Numerous historians from time to time have contributed to our knowledge of this most interesting subject. Mr. Shuckburg well says in the preface to the above volume: "Human nature is the same now as it was two thousand years ago; but human knowledge is not the same." The old historical method of writing mainly the praises of ambitious kings and victorious generals has wisely been displaced by a consideration of the records of the people, the development of institutions, the progress of literature, art, science and the spread of civilization, enlightenment and industry. As no history of so warlike a people as the Romans could, however, ignore their dominant trait this volume does not disregard it but in it a just discrimination is exercised. The best traditions of the modern method are here exemplified and within his allotted limits Mr. Shuckburg has given us a volume of which he has just reason to be proud. His former excellent translation of Polybius no doubt influenced him, and may have led him to fare further afield on his own account. Though it would be quite evident to the historical student that the author had read widely and well, both ancient and modern authorities, despite his acknowledgments in the preface, it is also as much in evidence that he has

carefully considered debatable points and arrived at his own conclusions. There is to be found in this work clearness of statement, charm, yet simplicity of style, and due proportion of the various subjects which demand historical treatment. It would be difficult indeed to find a Roman history that, within the same limits, would afford to the student or general reader 800 pages of fine print so well and satisfactorily filled. The contents, maps, plans, notes, index and mechanical features leave nothing to be desired, but much to be thankful for. Mr. Shuckburgh has fairly won his spurs in the field of historical literature.

#### THE MAKING OF THE OHIO VALLEY

STATE, 1660-1837. By Samuel Adams Drake. New York: Charles Scribner's Sons. Toronto: William Briggs. 1894. \$1.50.

In this bright and readable volume, Mr. Drake applies the historical method, with which the readers of his previous books are familiar, to the States of the Ohio Valley. Dividing his subjects into three epochs: The Conquest of the West; The advance into the West; and Progress—he seeks informally yet graphically to excite interest and fix attention on its salient features. By anecdote, quotation and abundant illustration his short pithy chapters, with their taking titles and useful footnotes, lead the reader lightly on from period to period till the tale is told. The effect produced is rather that of a book of anecdote and adventure than of sober and serious history. But there is a large store of fact conveyed in his pleasant pages and though fancy may at times have play, the volume will be found in its way an interesting contribution to United States history.

#### "P'TIT MATINIC" AND OTHER MONO-

TONES. By George Wharton Edwards. New York: The Century Company. 1894. \$1.25.

What we some time ago said of Mr. Edward's "Thumb Nail Sketches" will equally apply to this beautiful specimen of the engraver and printer's art. Our artist author has been visiting the coast of the "Bluenose" peninsula and what a woman would call this "sweet little book" is the result. There are nine literary and many more artistic sketches comprised in its 140 dainty little pages. We should say that two of the stories "Old Crimes' Masterpiece" and "A Disturber of the Faith" have not a Nova Scotian bearing. "P'tit Matinic" further evidences Mr. Edward's lightness and deftness of touch, whether with pen or pencil; his keenness of observation and faithfulness of portraiture; and the pathetic as well as humorous interest with which he invests his characters. This tiny 3½x5 inch volume is one of the prettiest specimens of the bookmakers art which it has been our good fortune to see and handle.

### \* \* \* Periodicals.

Dr. Conan Doyle's "Stark Munro Letters" reach the 4th chapter in the current number of *The Idler*. Gilbert Parker, Anthony Hope, W. L. Alden and other bright writers join in making this a capital number of the jovial *Idler*.

A pleasing portrait of the poetess, Louise Imogen Guiney, accompanies the *Chap Book* for November 15th. Bliss Carman contributes a graceful appreciation of Miss Guiney's verse. Hamlin Garland begins a serial story entitled "The Land of the Straddlebug." Nathan Haskell Dole has a serio-comic poem called "Larks and Nightingales."

Kenna Oishi, A.M., Ph.D. gives us his view as to the causes which led to the war in the East in the November *Arena*. The Rev. W. H. Savage discusses the religion of Emerson. Miss Catherine H. Spence, the indefatigable advocate of effective voting, has a strong plea in support of her favourite topic. Many other papers on a variety of subjects will be found in this number of *The Arena*.

"Reasonable Railway Rates" is the title of a paper in the November number of the *Annals of the American Academy of Political and*