

cal dealers in funds, as well as to the speculative theorists who regard the money question as a vast problem merely.

Mr. Poor has just sent out a small companion volume to his greater work, entitled '*A Hand-book for the Times*.\*' It treats in a concise way of the irreconcilable distinction between currencies of banks and banks and other questions arising out of commercial affairs, and monetary transactions. It is really a short book about funds generally, a text-book which every counting room should have, and with which every bank should be supplied. The Silver Question, Legal Tender currencies, Specie Payments, the American Greenbacks, and the coinages of Europe and America are severally discussed in this little book. It may well be commended for its usefulness.

Mr. H. W. Richardson has also some thoughts on the money question, and in a brochure, entitled *Paper Money*,† he presents a number of interesting facts, bearing upon the current financial discussion. He takes up the Resumption Act, the Greenback theory, the Continental Question, the National credit, cheap money, Interconvertible Bonds, the American system of Finance—a most valuable and useful chapter—John Law's Legal-tender Notes, &c., &c. Though specially designed to meet the present needs of the United States capitalists and people, the little volume will be found quite beneficial to the Canadian reader. It is full of information of a very desirable character.

What shall we say of *A Masque of*

\* *Resumption of the Silver Question*; embracing a sketch of the coinage, &c., of the legal tender currencies of the United States and other nations. *A Hand-book for the Times*, by HENRY V. POOR. New York: H. V. & H. W. Poor. Toronto: Hart & Rawlinson.

† *Paper Money*, by H. W. RICHARDSON. New York: D. Appleton & Co. Toronto, Hart & Rawlinson.

*Poets*?\* In several respects it is a disappointing book. There are poems in it quite unworthy of type and the handsome setting which they receive. There are others again which are good in places—good enough to make us wish they had been better. And then there are some real gems—poems which will live and bear frequent quotation. With the wide field open to him, we must wonder how the editor failed at all to furnish a really splendid book in every way. There was surely no lack of material, and the freshness of the idea and general plan of the work as foreshadowed some months since, led every one to expect something very rare and unique in poetry. We must take what we can get, however, and may safely recommend the book as the first of its class, and as the repository of some really excellent bits of verse. The publishers invite us to guess the authorship of the poems furnished, and this would be a very difficult thing to do. When poets write anonymously, they generally take every means in their power to conceal their identity, to throw the reader off his guard and perpetrate other minor offences against the well-being of the society of letters at large. We have read the book and we are afraid to hazard a guess. We do not wish our readers to witness our humiliation, should we offer a wrong opinion. It would not require a very prophetic eye or mind, however, to discover the share Mr. Fawcett, and Mr. Aldrich, and Mr. Trowbridge, and Celia Thaxter and some others have had in this work of writing with a masque over their faces. 'Starlight,' and a 'Mood of Cleopatra,' are clearly by Edgar Fawcett, and our readers will recognize the manner of the poet at a glance, in this quotation from the latter piece:

'Then would she clap her small swart hands,  
And soon the obeisant slaves would bring  
Rare cups and goblets oddly wrought  
With sculptured shapes in circling bands,  
Or many a strange hieratic thing  
Whereof these latter times and lands

\* *A Masque of Poets*, including Guy Vernon, a novelette in verse. 'No Name Series.' Boston, Roberts Bros.; Toronto, Hart and Rawlinson.