

British poetry. He has admirable qualifications for the task. He is a poet himself and has a poet's breadth of sympathy, keenness of insight, and cultured taste, that enable him to discuss with superior intelligence and ability the characteristics of the vast and varied field of Victorian poetry. The first edition of this book at once challenged attention on both sides of the sea and won the commendation of the critical journals of Europe and America. The author has enlarged the scope of his book and added a supplementary chapter bringing his review down to the fiftieth year of the Victorian period. He treats first the general poetical character of that period and traces a law of progress and advance in poetry as an art. He devotes a chapter to the too little known poet, Walter Savage Landor. He then passes under review the genial Hood, the almost "faultily faultless" Matthew Arnold, the intensely human "Barry Cornwall." Two noble chapters are devoted to Elizabeth Barrett and Robert Browning, who may be fitly characterized as "Shakespeare's sister" and Shakespeare's other self. Certainly no more dramatic soul has lived since Shakespeare's day than the author of "A Blot on the 'Scutcheon'" and "*Dramatis Personæ*." One of the most discriminative chapters is that on the Poet Laureate and the comparison of his idyllic poetry with that of the sweet Dorian singer, Theocritus. Then follows a just and generous characterization of Woodsworth and the "Meditative School," and of a whole choir of lesser singers, writers of *vers de société*, translators, hymnists and humorists. Among the most interesting chapters are those reviewing some latter-day poets: Buchanan, the Rossettis, Morris—"the idle singer of an empty day"—and that fervid and versatile genius, Algernon Charles Swinburne.

This book has become a standard on the subject. Its sterling merit is indicated by the fact that this is its thirteenth edition. It is not so epigrammatic or brilliant as Taine's literary criticism, but it is, we judge, more justly discriminative. Except-

ing Lowell's exquisite essays, we know of no nobler American critical work. The publishers have made a charming library volume with its neat binding, gilt top, full *marginalia*, and copious index.

Dame Heraldry. By F. S. W. 8vo. Boston: D. Lothrop & Co. Toronto: Wm. Briggs. Price \$2.50.

There is a wealth of curious lore connected with the study of heraldry that the average reader knows little about. An acquaintance with this science—for science it is—unlocks a world of legend and romance. There is, of course, a good deal of technical jargon about the heraldic phraseology. But when a few definitions are clearly understood, the whole system has a significance and historic interest of a fascinating kind. The writer of this interesting volume, which is quite a cyclopædia on the subject, begins with the feudal and crusading legends from which many crests and coats of arms took their origin. She then describes, with numerous examples, the "augmentations" or additions which were made to many simpler crests. Then we have an account of the queer College-of-Arms, with its Earl Marshal, and its Garter, Lyon and Ulster King-at-Arms; its Blue Mantle, Rouge Croix, Portcullis and Rouge Dragon and other fantastic titles. The classes of arms, orders of knighthood, the meaning of coats-of-arms, standards, flags, ensigns, and the origin of titles are described. Then the mysteries of supporters, mottoes, colours, metals, furs, are explained; and the decorations taker: from the most extraordinary heraldic creatures—wyverns, griffins, hippogriffs, bird, beast and fish of every kind, possible and impossible.

Nowhere have these heraldic distinctions been carried to so great an extent than among the Scottish clans. Even certain plants become the badges of certain houses, and the very stripes and colours of their tartans; and their arms and mottoes become a haughty challenge or defiance that seems to ring like a battle cry. The book is illustrated