NEW PUBLICATIONS.

SOME ILLUSTRATED BOOKS.

THE MAN WITHOUT A COUNTRY. By Edward Everett Hale. Illustrated by F. T. Merrill. Pp. 106. Boston: Roberts Brothers, 1889.

NUREMBERG. By Henry W. Longfellow. Illustrated. Philadelphia: Gebbie & Co., 1888.

LEAVES FROM THE LIFE OF A GOOD-FOR-NOTHING. By J. F. Von Eichendorff. Translated by Mrs. A. L. Wister. Illustrated by P. G. Johann and Edmund Kanoldt. Pp. 115. Philadelphia: J. B. Lippincott Co., 1889.

BITS OF DISTANT LAND AND SEA. Edited by Susie Barstow Skelding. Pp. 111. New-York: Frederick A. Stokes & Bro., 1888.

Although a quarter of a century has passed since the first publication of Dr. Hale's admirable lesson in patriotism, there are many readers who will still assert and believe that the "man without a country" was a real personage. This story was written, as the author has told us, as a contribution toward the formation of a just and true National sentiment, or sentiment of love to the Nation. It was written in the summer of 1863, at the time when Vallandigham had been sent across the border; and throughout the vast political and social changes which have followed this story has kept its hold upon the reading public, and it has therefore proved a constant influence in strengthening love of country. Indeed, Dr. Hale tells us that, as the present edition is passing through the press, he is informed that the Spanish translation of the story proved of use in quickening national feeling in the trials of Peru. The problems presented by vast immigration, by various forms of foreign influence, and by the development of a spirit of indifference to the National weal or of destructive criticism—all might be cited as reasons for commending the lesson of this tale to readers, old as well as young, if such commendation were necessary in the case of a story well on its way toward the rank of a classic. The familiar explanation of the tale may bear repetition. It is wholly a fiction founded on the facts that Aaron Burr sailed down the Mississippi in 1805, again in 1806, and was tried for treason in 1807. In General Wilkinson's so-called memoirs Dr. Hale found references to a Nolan, to whom he gave a more mythical cousin, apparently not knowing at the time of the Texan hero whose story was afterward told by Dr. Hale in "Philip Nolan's Friends." Of the many curious identifications of the hero of the present story, Dr. Hale gives some amusing accounts in the appendix from which we have quoted.

This story lends itself readily to illustration, and Mr. Merrill has made good use of the picturesque or dramatic groupings of figures in the text. His drawings are purely illustrative in their purpose, and they show adequate consideration of costumes and details and workmanlike execution. Mr. Merrill's work here, as elsewhere, is serviceable and good, although his drawings are not likely to be cited as examples of the subtle or especially vigorous expression of a strong artistic personality. There is a most generous profusion of illustrations, full page and in the text, and the imprint of the University Press means, as usual, excellent typographical work. Altogether the story is presented in admirable form, better, we believe, than ever before, and the publishers deserve credit for an edition which will not want for appreciation.

The "Souvenir of Nuremberg," as the large quarto volume before us is called, has been arranged by Miss Mary F. and Miss Annie Comegys, who have provided the illuminated lettering. The subject is well chosen. "In these days of demolition . . . . there is still remaining an almost unchanged picture of the German towns of the Middle Ages. Over a wide moat, through feudal walls, guarded still by a hundred towers, we enter the gates of Nuremberg. The steep, narrow streets, the houses with high pitched red-tiled roofs, broken by long rows of little windows, through which one fancies the tiny house-gnomes may be peeping, the rich Gothic and Renaissance decorations lavished on lofty gables and oriel windows, street fountains and church portals, bring to mind the admiring words of that traveller Pope, Encas Sylvius, that a simple burgher of Nuremberg was better lodged than the King of Scotland. Here, enriched with carvings of electors and heroes, stands the Beautiful Fountain, still as of old, the centre of the business life of the town. Passing beneath the Virgin train that keep watch over the Bride's Door, we pause to study the great bronze sarcophagus and canopy which made Peter Vischer no unworthy rival of Gheberti and Donatello. Like twin castles, on either side the Pegnitz, stand the lofty churches of St. Sebald and St. Lawrence. From Sebald's side we cross the quaint old bridge to the heights St. Lawrence guards, and from his exquisite shrine the strong, earnest face of Adam Krafft looks up to us as if we had surprised him in the midst of his work, while Veit Stoss bids us look above where hangs his curious carving of the Annunciation." Such are some of the subjects represented in this volume, and it is needless to emphasize the personal, as well as the purely aesthetic and antiquarian interest of a city where Durer lived and his "dear prince" Maximilian dwelt for a time; where the master-singers made their home in the sixteenth century, and Melancthon was the founder of the gymnasium. In our own time Nuremberg has been a centre of art, that is, of art applied to industry, and Nuremberg iron-work and carvings have become sufficiently familiar to show us that the Nuremberg of to-day is much more than a vast manufactory of the toys which have delighted so many American children. Among the subjects of the twenty-eight "photogravures" accompanying the poet's expression of the spirit of the quaint old town, are St. Sebald's Rectory and the shrine, which is reproduced in the St. Louis Art Museum, and we believe in the State's Museum, by complete casts; the Pegnitz, Nuremberg Castle, Krafft's pyx in St. Lorenz, and the portal, the market-place, Durer Platz and the castle, the old bridge and statues and portraits of Sachs and Durer. There are also reproductions of Durer's "Praying Hands" and "Melancholia," but the natural comparison with the chalcographic reproductions by the Amand-Durand process is not to the advantage of the so-called "photogravure" process employed here. Although the term "photogravure" is freely employed, the internal evidence is against the supposition that these illustrations were printed from hand-touched copper plates. They have the value of ordinary photographs; but little more can be justly claimed than that they will serve a popular purpose. Text and illustrations are upon heavy plate paper with generous margins.

Eichendorff's tale of a "Good-for-Nothing" is a story of a sentimental journey with a variety of interruptions and extremely mild adventures, and finally the conventional happy ending. The numerous illustrations offer some pretty faces and various well-studied expressions of character and action, but their interest is lessened by the poor quality of the photographic reproductions.

"Bits of Distant Land and Sea" is a collection of chromo-lithographic reproductions of water-color paintings by Miss Susie Barstow Skelding and Mr. Harry Fenn. These reproductions are the accompaniments of poems selected from Heine, Moore, Mrs. Hemans, Rossetti, Clough, Wordsworth, Coleridge, Shelley and a few of the verse writers of the day. The subjects chosen for pictorial presentation include views of Venice, the Church of the Nativity at Bethlehem, the Mount of Olives, Sea of Galilee, Bay of Naples and a scene on the Holland coast. We should hesitate to accept the reproductions as examples of the best American work in color printing, for it would seem that it might have been possible to modify the garishness of the colors and a sharp isolation of local tints, which sometimes impart an effect of patchiness. But the results will be found generally adequate, and this pretty little volume will doubtless be appreciated.

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