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AS TO DRAMATIZATIONS.

In its etymological sense, dramatization is the process of making a drama out of any grist that comes to mill,— be it an original idea or a second-hand fiction, an actual incident, a poem, a name, or a theory. But recently the popular conception has reduced it from a generic to a specific term, and it is accepted to mean almost exclusively the process by which the story of a novel is recast into the form of a drama. In this sense it has displayed the fertility of alfalfa. Truthfully might the mer-

cenary dramatic epigrammatist exclaim, "Let me make the dramatizations for the stage, and I care not who makes its dramas."

The whole movement has been episodic and abnormal; it has been overdone, and has invited the inevitable reaction. Nevertheless, the dramatization will go on in the normal and rational manner which has always characterised the theatre. There was nothing essentially original behind the recent ascendancy of the dramatization idea. It was an accident of group movements.

Dramas which have been based on original fundamental ideas with purely imaginary groups of characters have rarely been in the majority. Literature has always been the storehouse of dramatic material, the reserve force of the dramatist. Nearly all of Shakespeare's plays are dramatizations, in part of novels and tales, and in part of history. The playwrights succeeding him nearly always drew on concrete historical material for the inspiration and form of their work. If dramatizations of novels were fewer in the eighteenth century than subsequently, it is in a measure because works of fiction were rarer; the printing-press had not developed its enormous potentiality. Novels and dramatizations have continually expressed their plenitude in their proportions.

From the earliest decade of the nineteenth century the dramatic hack laid violent hands on the library. Scott was a ready victim. Nearly every one of his novels transmigrated to the stage, each multiplying itself into from two to six or more versions. Thackeray's characters were less readily appropriated; but Becky Sharp, the Warrington boys, Henry and Beatrice, were early paraded before the footlights,— seldom successfully, because the subtleties and literalism of Thackeray offered no purchase for the attack of the opportunist. Dickens has, from the appearance of "Oliver Twist," been almost as familiar in the playhouse as in the library. The appearance of each of his works, and of Scott's, precipitated a scramble for dramatization beside which the phenomenon of the past eight years has not been comparable. Many of the stories appeared on the stage in dramatic form within two days after the books were published. In one in-

stance, Dickens found his story dramatized and acted before it had run its serial course in a periodical. The dramatist had invented an ending regardless of the novelist's intention. The theatres of New York played five different versions of "David Copperfield" the year of its appearance. Not so large a proportion of Bulwer Lytton's works as of Scott's and Dickens's have reached the stage; but such as have found their way thither have established an almost equal popularity and permanency. Dramatizations were made of a number of Cooper's tales, of two of Harriet Beecher Stowe's, one of Hawthorne's, two of Washington Irving's, and of several of Wilkie Collins's and Charles Reade's, all long before the present renaissance.

How are we to account for the inundation of dramatized novels which has recently swept the stage? There are several reasons which may have and no doubt did contribute to the fact, but none so much as that to be found in the literary movement of the period. With the recent flood of romance came the wake of dramatizations. At no other time have story writers appeared, saving Scott and Dickens, who displayed material so inviting and congenial to the playwright. They are writing stories of intrigue, of incident, and of action. Commercialism has played its part. When the publishers herald the declaration that five hundred thousand copies of a certain book have been sold, it requires no originalist to foresee a ready-made trade-mark, a fertilized interest for a dramatization of that story. This much of the sin is on the soul of the perpetrator of that soul-less schedule of "best selling books."

Though many sins have been committed in the name of this worthy process, it is a little-appreciated fact that many of the most popular and enduring of modern plays — not the best, mark you — are dramatizations. When it is recalled that the perennial "East Lynne," "Rip Van Winkle," "Uncle Tom's Cabin," "Camille," and "Monte Cristo," to name only five, are in each instance the reconstruction of a novel, the group suggests that only dramatizations have perpetuity.

Dramatizations have revealed terrible and wonderful possibilities. The amateur unskilled in the technique of playmaking often displays a naïve surprise at the achievements thereof. Before Mr. Booth Tarkington demonstrated the practicability of the experiment, many people expressed wonderment that Mr. Richard Mansfield was to secure a long play from the

brief "Monsieur Beaucaire." The experienced and successful workman uses only the theme of a story, and thereon he embroiders. "Rip Van Winkle" is the dramatization of a short story; so is "The Cricket on the Hearth." Most of the tangent Shakespearian inspiration was the mere pulse of the resultant plays. As a record of curiosity, it may be recalled that "The Heart of Maryland" was a dramatization of "Curfew Shall Not Ring To-night"; and "Shenandoah" bore the same relation to "Sheridan's Ride." Sherlock Holmes is the dramatization of a character, not of any one of Dr. Doyle's stories. PAUL WILSTACH.

The New Books.

SIR WALTER BESANT'S AUTOBIOGRAPHY.*

Walter Besant was so accomplished a storyteller that he could not fail to relate the story of his own life in an attractive way, and his Autobiography, which has just been published under the editorial care of Dr. S. Squire Sprigge, is a volume of much value and a notable addition to a branch of literature in which our own language is richer than any other. It would be interesting to inquire just why it is that biography (including autobiography) occupies so large a place, relatively, in English literature. Other nations have biographies of their greater men, as a matter of course; but other nations do not, as a rule, make so many of their lesser men the subjects of substantial volumes. We seem in this respect to have learned a lesson that has escaped Frenchmen and Germans, — the lesson that a man's life is the most interesting thing in the world, and that the interest of the life is by no means strictly proportional to the importance of his achievement. If he has done enough to make his name reasonably familiar to a wide circle of readers, and a competent artist in biography is at hand, no other justification is needed for recounting his career. Even our fiction assumes more frequently, we should fancy, than the fiction of other peoples, the form of biography; and every reader can recall many a novel which is really nothing more than the story of a single life as imagined by the writer. Without attempting to discuss this question in any detail, it may perhaps be set down safely enough, as a

*THE AUTOBIOGRAPHY OF SIR WALTER BESANT. With portrait. New York: Dodd, Mead & Co.

general formula, that the English is the most individual of modern races, and that consequently the individual English reader takes a peculiar satisfaction in learning how other individuals, real or imagined, have dealt with the problems that beset every human existence.

The life of a professional man of letters is apt to be barren of external incident or dramatic setting, leaving the man who undertakes to write it little recourse save to the inner experience of the subject as revealed in books, journals, correspondence, and familiar intercourse. It is, on the whole, best that such a life should take the form of autobiography, for who but the man who has himself lived it could adequately portray the succession of moods and intellectual states which has made up its substance. So we are glad that "Sir Walter the Second" has told us his own life-story, instead of leaving the task to some pious friend, although another hand might have made a good deal out of it, in view of the varied activities that engrossed Sir Walter's busy and useful years. His Mauritius experiences, his work for the Palestine Exploration Fund, his militant efforts in behalf of the profession of authorship, his extensive labors in the field of London history, and his long career of beneficent philanthropic endeavor, would provide enough material for an interesting book, even if there were no novels to write about. Indeed, Sir Walter was so much more than a novelist, so much more than a mere man of letters, that the story of his books would deal with only a single aspect of a remarkably rich and many-sided career. It is true that his books were what chiefly made him widely famous, creating the demand which made a biography possible, but the writing of novels, although doubtless a delight to him, was regarded as a kind of journeyman work, to be conscientiously performed to the best of his abilities, but not to be compared in real importance to the work of bestowing added dignity upon the literary profession, or of founding a People's Palace, or of projecting an Atlantic Union that should bind more closely than ever before the branches of the English-speaking people. These were the real objects of Sir Walter's life, and to them novel-writing was ancillary or incidental.

The Autobiography was left by Sir Walter in an uncompleted state, or at least an unrevised one, and his editor, explaining the author's methods of work, indicates certain respects in which he thinks the book might have been

modified, had Sir Walter himself seen it through the press. We are not quite sure that we agree with the editor in his assumption that the writer would have been less outspoken upon certain subjects had he lived to revise his first draft. He would not wantonly have given offense to any soul alive, but his early experience in religious matters was such that he thought plain speaking needful, and he did not conceal his abhorrence of the religious view that substitutes ceremonial for worship, or of the view that there is something sinful in the enjoyment of life and letting every human faculty have full play. Sir Walter was ever a hater of shams, and he had no lack of courage when it was a question of exposing hypocrisy and pleading for a rational form of religious observance. It is only a hopelessly bigoted soul that could take offence at such a passage as the following, which voices the honest indignation of a generous spirit at the perversion of the spirit of Christianity:

"When I consider the extent of the Calvinistic teaching; its dreadful narrowness; the truly heartless and pitiless way in which those solemn faces above the wobbling Geneva bands spoke of the small number of the Elect and the certainty of endless torment for the multitude — the whole illustrating the ineffable Love of God — I am amazed that people were as cheerful as they were. I suppose that people were accustomed to this kind of talk; there was no question of rebellion; nobody dared to doubt or disbelieve; only, you see, the doctrine if realised would have made life intolerable; the human affections only the source and spring of agony; religion a selfish, individual, doubtful hope; the closing years of old age a horrible anticipation of what was to follow. Therefore the thing was put away in silence; it was brought out in two sermons every week; it was regarded as a theological exercise in which the congregation could admire the intellectual subtleties by which every gracious word of Christ was, by some distortion of half a verse from Paul, turned into the exact opposite of what it meant."

In spite of his manifest unfitness for the ecclesiastical life, Besant was on the point of taking orders at the close of his university period. He loathed the idea, but it seemed the only course open to him. Returning from a vacation walking tour in the Tyrol, where Calverley had been one of his companions, he was met by the direct question as to when he wished to be ordained.

"By this time I had passed the voluntary theological examination at Cambridge, and had nothing more to do except to pass the Bishop's examination. I put myself in communication with the Bishop's secretary, and with great depression of spirits prepared myself for perjury, because by this time I understood that the white tie would choke me. Then I heard that there were rumors among the governors. Somebody said that he feared — he was told — it was rumored — that I was not sound on the Atonement. And day by day the truth

was borne in upon me that I was not called and chosen for the office of deacon in the Church of England. Christmas came. I was to be ordained in the Spring; the Bishop had my name; my credentials had been sent to him. And then—oh! happiness! a door of release was thrown open. My friend Ebdeo, then a junior in the Colonial Office, came to see me. In his hand, so to speak, he held two colonial professorships. It seemed not improbable that I might have either of them if I chose. Then I should not have to take orders; then I should see something more of the world; then I should travel across the ocean. If I chose? Of course I chose. I jumped at the chance. I sent in my name. I was appointed. My choice was for the Mauritius, because the other place was in South Africa, and I don't like snakes. So when I returned to Leamington it was to give in my resignation in three months, with the joy of feeling that I need not trouble the Bishop of Worcester—to whom I forgot to send an excuse—and that no one thenceforward would so much as ask whether I was sound on the Atonement."

Thus did Besant reach the critical point in his career, and thus was the course of his future determined. He did not know—few of us do know at such times—how momentous was the decision thus taken. It was only in after years, looking back to his early manhood, that he could realize all that it meant.

"Though I could not suspect the fact, I was about to equip myself—with travel, with the society of all kinds of men, with the acquisition of things practical—for the real solid work of my life, which has been the observation of men and women, and the telling of stories about them."

The Mauritius appointment was as professor of mathematics; the engagement lasted for six years, when Besant returned to England, at the age of thirty-one. He had been making special studies in French literature, and his next piece of work was to put together the essays that made up his book on "Early French Poetry." The publication of this book gave him literary standing, and his pen was engaged by various editors from this time on. The year of its publication also brought him a piece of good luck in his appointment to the post of paid secretary to the Palestine Exploration Fund. For eighteen years he occupied this post, which gave him a modest but sure income, and left him much time for literary work. During this time he was connected officially with two matters that made much stir in the learned world. One was the discovery of the Moabite Stone, the other was the Deuteronomy forgery of Shapira. His friendship with E. H. Palmer naturally belongs to this part of his life, a friendship which resulted, after Palmer's dramatic taking-off, in one of the most charming biographies in our language.

Besant's first attempt at novel-writing dates

from the Mauritius years, and this is the author's humorous account of the venture:

"I also wrote a novel. It was a long novel, intended for the then orthodox three volumes. I wrote it with great enjoyment, and I persuaded myself that it was good. Finally I sent it to England and had it submitted to a publisher. His verdict was in plain language—'Won't do, but has promise.' When I got home I received back the MS., and I agreed with the verdict; it was a happy thing for me that the MS. was not published. The papers lay in my chamber for a long time afterwards in a corner covered with dust. They got upon my nerves. I used to see a goblin sitting on the pile; an amorphous goblin, with tearful eyes, big head, shapeless body, long arms and short legs. He would wag his head mournfully. 'Don't make another like me,' he said. 'Not like me. I could n't bear to meet another like me.' At last I plucked up courage and burned the whole pile. Then my goblin vanished and I saw him no more. I expected him some time after, if only to thank me for not making another like him. But he came not, and I have often wondered whither that goblin went for rest and consolation."

Early in Besant's career as a novelist he formed his famous partnership with James Rice, which lasted for ten years, and resulted in as many novels of dual authorship. Of these novels, "The Chaplain of the Fleet" is the one that he liked best. Of the novels which Besant wrote independently, after the death of his collaborator, he singles out "Dorothy Foster" as the best, "The Fourth Generation" as the most serious, and "Children of Gibeon" as the most truthful. Altogether, he produced eighteen novels in the years between 1882 and 1900. They made him many friends and many enemies. Looking back upon the whole series, he gives us this manly and moving statement of his attitude toward life and the world of men:

"I think, my work has never yet been gloomy. Thank Heaven! I have had less during my life, so far, to make me gloomy in the sixties than falls to the lot of many men in the thirties. Let me, in what remains of life, preserve cheerfulness, if only the cheerfulness of common gratitude. No one ought to acknowledge more profoundly than myself the happiness that has been bestowed upon me; the domestic peace; the freedom from pecuniary troubles; literary success in a measure unhopèd-for; a name known all over the English-speaking world; and circles of friends. And with them a whole army of enemies—exactly such enemies as one, at the outset, would desire above all things to make; the spiritualistic fraud with his lying pretensions and his revelations revealing nothing from the other world; the sickly sentimentalist blubbing over the righteous punishment of the sturdy rogue; and the shrieking sisterhood. They are all my enemies, and if, at the beginning of life, I had been asked what enemies I would make—could I have made a better choice?"

In this *nunc dimittis* strain the whole nature

of the man is revealed — its cheerful temper, its robust optimism, its honest hatred of pretense, and its broad humanity. Those who enjoyed the honor of Sir Walter's friendship know that these words are the true index of his strong and lovable character, and seem to hear the living voice once more speaking to them from these pages. And now that "he hath attained this also, to be at rest," the memory of his sincere and helpful life comes back to us as an inspiration, and makes us delight in the heritage of forthright manliness that he has left us for an example.

WILLIAM MORTON PAYNE.

THE LATEST AND LAST OF MR. SPENCER'S WRITINGS.*

Feelings of the most opposite nature remain after the reading of Mr. Herbert Spencer's volume of "Facts and Comments": thankfulness that he has been spared so long, sorrow that he is to write no more. The little preface sets forth the reasons for the book. "During the years spent in writing various systematic works," he says, "there have from time to time arisen ideas not fitted for incorporation in them." These ideas form the bulk of the book, though there is an occasional addendum to the "Synthetic Philosophy" also included. "Possibly to a second edition I shall make some small additions," he concludes, "but, be this as it may, the volume herewith issued I can say with certainty will be my last." And a fitting end it makes to a great work greatly conceived and greatly done.

There are thirty-nine brief essays in "Facts and Comments," — much briefer, on an average, than the papers included in the earlier volumes like "Illustrations of Universal Progress" and "Essays, Moral, Political, and Æsthetic." The widest range is given, making the work in general effect a sort of exalted scrap-book. The volume of "Various Fragments" is also suggested by the treatment accorded the topics here. The commercial world, imperialism *vs.* righteousness, music and literature, art in general, education, linguistics, psychology, meteorology, gymnastics and hygiene, the science of history, religion in the broad and undogmatic sense, personal reminiscence, and much more of a similar nature, will indicate the philosopher's scope.

To say that everything included falls within Huxley's admirable definition of science as "organized common-sense" is to be expected. Many of the statements come home with the force of truisms, yet not one is to be passed lightly by. Who can deny, for example, the crying need for such thought as this?

"I detest that conception of social progress which presents as its aim, increase of population, growth of wealth, spread of commerce. In the politico-economic ideal of human existence there is contemplated quantity only and not quality. Instead of an immense amount of life of low type I would far sooner see half the amount of life of high type. A prosperity which is exhibited in Board-of-Trade tables, year by year increasing their totals, is to a large extent not a prosperity, but an adversity. Increase in the swarms of people whose existence is subordinated to material development is rather to be lamented than to be rejoiced over."

This same thought is expanded in another direction in the article on "State Education." As an evolutionist, Mr. Spencer regards the imposition of the book learning of the common schools, — "education artificially pressed forward," in his apt phrase, — upon the lower classes of Great Britain, as revolutionary and causative of great and untoward disturbances in the social state. From the ability to read being fostered when the ability to think is still undeveloped, he argues the growth of imperialism, the rise and masterfulness of "yellow journalism," and a number of other evil things. So far as he deals with the sort of education given commonly in state-supported schools, he seems to be at one here with Dr. John Dewey and Miss Jane Addams, who, however, express themselves as holding that the evils complained of grow out of mistakes in the school curricula rather than in education itself. Mr. Walter H. Page, in a lately published volume, seeks to identify training and education; and it is here that the fault probably lies and the remedy is to be found. Too much book learning and too little training are doubtless at the bottom of the trouble, and the disposition of the British as well as the American people to wander away from paths of common-sense in politics may better be laid to lack of training — *i. e.*, to improper education — rather than to education as such.

There are two interesting chapters on "Style," extensions of the well-known essay of Mr. Spencer's youth. The first of the two is given up to criticism of the phrasing of certain extracts from the stylists, Matthew Arnold and Francis Palgrave among them, in disproof of "the current belief that a good style implies

*FACTS AND COMMENTS. By Herbert Spencer. New York: D. Appleton & Co.

linguistic culture — implies classical education and study of the best models," and counter-proof that "the great mass of those who have had the discipline of a university do not write well." The second of these chapters is a sort of criticism of the author's own essay of an earlier day, in which he openly confesses that he has not followed his own precepts, and finds his writings obnoxious to his own strictures. He says in this connection :

"From moment to moment such words and forms of expression as habit had made natural to me were used without thought of their conformity or nonconformity to the principles I had espoused. Occasionally, indeed, when revising a manuscript or a proof, one of these principles has been recalled and has dictated the substitution of a word, or the search for a brief phrase to replace a long one. But the effect has been extremely small. The general traits of my style have remained unchanged, notwithstanding my wish to change some of them. There is substantial truth in the French saying. Varying it somewhat, we may say: Style is organic. Doubtless organization may be modified, but the function, like the structure, retains its fundamental characters."

Another interesting question, and one of more importance to contemporaneous literature than is at first apparent, is discussed thus :

"Up to 1860 my books and review articles were written. Since then they have all been dictated. There is a prevailing belief that dictation is apt to cause diffuseness, and I think the belief is well founded. It was once remarked to me by two good judges—the Leweses—that the style of *Social Statics* is better than the style of my later works, and, assuming this opinion to be true, the contrast may, I think, be ascribed to the deteriorating effect of dictation. A recent experience strengthens me in this conclusion. When finally revising *First Principles*, which was dictated, the cutting out of superfluous words, clauses, sentences, and sometimes paragraphs, had the effect of abridging the work by fifty pages — about one-tenth."

One of the most interesting papers in the book is that on "Feeling *versus* Intellect." Beginning with an anecdote of Professor Huxley concerning the unexpectedly large brain of the porpoise, Mr. Spencer goes on to show that this brain capacity, "seemingly out of all relation to the creature's needs," is due to the unusual amount of feeling which it manifests, and then goes on to discuss a popular and egregious error.

"There has grown up universally an identification of mind with intelligence. Partly because the guidance of our actions by thought is so conspicuous, and partly because speech, which occupies so large a space in our lives, is a vehicle that makes thought predominant to ourselves and others, we are led to suppose that the thought element of mind is its chief element; an element often excluding from recognition every other. Consequently, when it is said that the brain is the organ of the mind, it is assumed that the brain is chiefly if not wholly the organ of the intellect.

"The error is an enormous one. The chief component of mind is feeling. To see this it is necessary to get rid of the wrong connotations which the word mind has acquired, and to use instead its equivalent — consciousness. Mind properly interpreted is coextensive with consciousness; all parts of consciousness are parts of mind. Sensations and emotions are parts of consciousness, and so far from being its minor components they are its major components."

Here, perhaps, is to be found the reason for the decay of pure poetry — which is primarily feeling — in popular estimation, and the substitution for it of didactic verse among many persons whose intellect has been developed at the expense of their emotions. But this is as nothing compared to the further effects of doctrine, as eloquently set forth by Mr. Spencer in the following paragraph :

"An over-valuation of teaching is necessarily a concomitant of this erroneous interpretation of mind. Everywhere the cry is — Educate, educate, educate! Everywhere the belief is that by such culture as schools furnish, children, and therefore adults, can be moulded into the desired shapes. It is assumed that when men are taught what is right, they will do what is right — that a proposition intellectually accepted will be morally operative. And yet this conviction, contradicted by every-day experience, is at variance with an every-day axiom — the axiom that each faculty is strengthened by exercise of it — intellectual power by intellectual action, and moral power by moral action. The current notion is that these causes and effects can be transposed — that assent to an injunction will be followed by exercise of the correlative feeling. . . . It seems, however, that this unlimited faith in teaching is not to be changed by facts. Though in presence of multitudinous schools, high and low, we have the rowdies and Hooligans, the savage disturbers of meetings, the adulterators of food, the givers of bribes and receivers of corrupt commissions, the fraudulent solicitors, the bubble companies, yet the current belief continues unweakened; and recently in America an outcry respecting the yearly increase of crime was joined with an avowed determination not to draw any inferences adverse to their educational system. But the refusal to recognize the futility of mere instruction as a means to moralization is most strikingly shown by ignoring the conspicuous fact that after two thousand years of Christian exhortations, uttered by a hundred thousand priests throughout Europe, pagan ideas and sentiments remain rampant, from emperors down to tramps. Principles admitted in theory are scorned in practice. Forgiveness is voted dishonorable. An insult must be wiped out by blood: the obligation being so peremptory that an officer is expelled from the army for even daring to question it. And in international affairs the sacred duty of revenge, supreme with the savage, is supreme also with the so-called civilized."

If space availed, it would be worth while showing the amplification of this last idea in the treatment of such cries as that attributed to Stephen Decatur, Jr., "My country, right or wrong!" It would certainly be profitable to show the connection noted in the title of the

paper on "Imperialism and Slavery." In other fields, the general disregard of the part played by the individual in the development of world-resources by socialists and collectivists generally deserves consideration. And so does the general conclusion arrived at in respect of art, that its function as an amusement is sufficient justification for its existence.

Generally speaking, the book shows the same openness and receptivity to new impressions that have been so marked a part of Mr. Spencer's mental equipment throughout his career as a philosopher, and with this a development of feeling for right and a refusal to be governed by opportunity rather than principle as welcome as they are rare.

WALLACE RICE.

A SHORT HISTORY OF GERMANY.*

In 1894, when Mr. Ernest F. Henderson wrote the preface to his "History of Germany in the Middle Ages," he appended a note to the effect that he intended that volume "to be the precursor of two others covering the whole of German history." That intention is now realized, and the two handsome volumes of Mr. Henderson's "Short History of Germany" are before us.

In his preface, the author questions whether the usual choice "of the history of France as a guiding thread through the intricacies of general European history" is justifiable. In the mediæval period, he argues, the Empire and the Papacy were the great factors; while the larger interests in modern times were the Reformation and the Thirty Years' War, the men whose work has proved permanent were Frederick the Great and William I. It is therefore a fair inference that he offers his treatment of German history as furnishing this labyrinthine clue, which every student certainly needs; and from this point of view a few words are in order.

First, as to the general plan. Apparently, since the earlier work extended to the end of the great inter-regnum, the new history gives only a rapid survey of that period, devoting to it only a hundred and twenty pages, while the remainder of the first volume — some three hundred and seventy pages — brings the narrative down to the Peace of Westphalia. The second volume continues it to the close of the

Franco-Prussian War. Such a division, especially the extremely brief treatment of mediæval Germany, is not to be commended. It may have seemed unnecessary to Mr. Henderson to devote much space to ground covered more fully in his earlier volume; but as that work is not mentioned as introductory to this, he seems to have committed, in a different way, the error he urges against German writers of presupposing "more knowledge than is usually to be found in American readers." Due regard for symmetry might well have dictated a fuller treatment of the formation of German institutions; otherwise the title should have shown that the book dealt chiefly with modern times. So, too, a better sense of proportion would have forbidden so brief a mention of the attempts made under Maximilian to reform the constitution at the end of the fifteenth century, while the Landsknechts are described at some length. So important a fact as the introduction of the Roman law is simply touched upon; its far-reaching and permanent consequences are not emphasized as they deserve.

The first impression made by the book is, however, its readableness. Mr. Henderson's style is generally clear, although now and then ambiguous sentences or annoying mannerisms, especially in the use of pronouns, are to be noted. Thus, the sentence (Vol. II., p. 106), "It proved . . . a phantom that Frederick William was chasing; the last of the Pfalz-Neuburgers outlived himself, and his son," etc. The author intends to say that the King did not live to see the extinction of the male line in the house in question; though that is hardly made clear by his syntax. But such quibbles aside, it may be said that the interest of the book is extraordinarily well sustained. In the portrayal of single dramatic incidents, of remarkable scenes, the author is not only at his best, but shows real power. An excellent illustration of this is the account of the corpses displayed to Frederick William in his castle-yard after the barricade fights at Berlin in 1848.

But this very effort at striking description becomes at times a source of weakness, leading as it does to a collocation of facts, perfectly correct in themselves but easily suggesting an inaccurate or incorrect inference. Thus, the remains of the lake-dwellers and those at Hallstatt are spoken of as if they were the earliest sources of knowledge regarding the Germans. The probability is that in the latter case the remains are Celtic; while, as far as the former

*A SHORT HISTORY OF GERMANY. By Ernest F. Henderson. In two volumes. New York: The Macmillan Co.

are concerned, lake-dwellings have been found in so many parts of Europe, as well as in aboriginal America, that no valid conclusions regarding distinctively German civilization can be drawn. But a more important case in point is found in the pages on Luther's disputation at Leipzig. Mr. Henderson relates how the great Reformer once came upon a book by Huss, and, slamming it to, thrust it away as a thing of evil; he follows this at once by the statement that Luther was now "forced to acknowledge . . . that many of these teachings were right christian and evangelical." Now both statements are true, but the natural inference that the two acts followed close upon each other is not correct. Luther had come gradually to see that he must admit that Huss was in many points right; he made, however, no sudden change of base. Instances of a similar nature might easily be multiplied; but the one is enough to suggest what seems perhaps the greatest defect in the work — the lack of careful analysis of causes and of characters. Individuals stand out in bold outline, but in a man like Luther the development of his opinions is a matter of the greatest importance. What we have is the distinctness of a "snapshot" rather than the life-like reality of a portrait which suggests the struggles that matured the man.

In another respect the book is distinctly disappointing, — in the little space devoted to the *Culturgeschichte* of the German people. The chapter on the Age of Chivalry, for example, contains an array of facts regarding the life of various classes; but the expression of that life in the great epics of the day is quite inadequately treated. Excepting a page or two in *Parzival*, the literature of the period is hardly mentioned. The *Nibelungenlied* is not named, nor are the great court epics and the *Minnesingers* discussed. More satisfactory are the pages on the intellectual conditions at the beginning of the Reformation, particularly the paragraphs on the "Letters of Obscure Men"; but the literary significance of Luther's translation of the Bible is only incidentally touched upon, and its national importance, in preserving a common idiom for north and south Germany, is entirely passed over. So, too, even the names of Lessing, Goethe, and Schiller do not occur in the index to the second volume. It would seem, indeed, that the title of the work ought to contain a qualifying adjective and read, "A Short Political History of Germany."

It was doubtless not intended by the author,

but to some, at least, of the newspaper paragraphers, the title of the book has suggested a comparison with Green's "Short History of the English People." Such a comparison is unfortunate, for it only tends to emphasize "what might have been." The student who gets his introduction to English history from Green may need to supplement his knowledge with a summary of political events, but he gets a grasp of the fundamental causes, a clear picture of the growth of a mighty nation, a broad background for understanding its national life as expressed in English literature of the past and present. All this is lacking in Mr. Henderson's book. He gives the political outline, the facts as they are stated and accepted by the most scholarly modern authorities. What he does not give us is the growth of individuals, the development of society with all its shifting and changing elements which give to each age its peculiar character. But of historians like Green there have been few; nor does the training of German universities contribute largely to their making. Mr. Henderson has, however, given us an excellent, readable, and trustworthy account of the course of political events in Germany, — the best in the English language, and one that deserves and will have a place in every library and on the shelves of every student who is interested in the story of the Fatherland.

LEWIS A. RHOADES.

THE BASIS OF SOCIAL RELATIONS.*

It is pleasing to note the increasing interest in anthropological study in America, where the subject is rapidly taking its place in the universities as an independent scientific branch. The persistent and valuable work of the Bureau of Ethnology furnishes a foundation for this, and gives inspiration to instructors and investigators. America is the true home of the science of Ethnology, an important branch of anthropological study. It is naturally to be expected, therefore, that our universities and colleges should include this subject in their curricula, not only as an independent culture study but also as a necessary support to more widely extended studies in Sociology.

The well-known contributions to Anthropology made by the late Dr. Daniel G. Brinton have received another addition in this

* THE BASIS OF SOCIAL RELATIONS. A Study in Ethno Psychology. By Daniel G. Brinton. Edited by Livingston Farrand. New York: G. P. Putnam's Sons.

recent posthumous work on "The Basis of Social Relations." Dr. Brinton's services to the science of Anthropology need no commendation. The present work, however, does not show him at his best. The book contains many interesting chapters more or less disconnected, as if it were the first draft of the book, or at least as if the work had not yet received the finishing touches from the author's pen. While it contains much useful information, and is suggestive of many unique and striking characteristics of the nature of groups of individuals, it is somewhat wanting in unity and scientific poise.

Part I. treats of the cultural history of the ethnic mind, in which the author proceeds to urge the unity of the human mind and then to show that there is an ethnic mind to which the individual mind bears a specific relation. He demonstrates quite conclusively the universality of mental characteristics, and in the very interesting discussion following he seeks to show that there is a true ethnic mind, a transcendent *ego* beyond the individual and over which the individual has no control. In order to do this he has enlarged the conception of "ethnic," making it represent any group of people closely related by social environment, — which, from the standpoint of an anthropologist, is an unfair assumption. Race, from a scientific standpoint, certainly refers to permanent stock, and indeed is something more than consanguineal relations. Hence it is much more limited than common social relations. In other words, the author has substituted *socius* for *ethnos*, and has passed from the field of Anthropology into the field of pure Sociology. While he assumes that there is a distinct ethnic mind, he has not demonstrated that there is anything more than conscious thinking, feeling, and willing together of the so-called ethnic group. What he presents is interesting, but it is better presented by the sociologists through a study of the social mind; for, indeed, our author is forced to leave the ethnic basis for the social basis.

The chapter on the physiological variation in the ethnic mind is especially thoughtful and interesting, presenting as it does ideals or types, and the general conformity of the ethnic group to customs, habits, and thoughts. Also in the second part, which treats of the natural history of the ethnic mind, the chapters on social and geographical environment show the results of close observation. In the former the author holds with some force "that ethnic psychology,

the group-mind, is a product of social relations, a result of aggregation, and cannot be fully explained by the process of the individual mind. The resemblances between them are analogies, not homologies. They act and react on one another with a force of independent psychic entities." He endeavors to show the influence of the ethnic mind on the individual, "to bring it in *rapport* with itself, to make it conform to the mass, to expunge, in fact, all that is individual within it." But the argument is not conclusive, for the individual mind still maintains its independent activity, the source of the psychic forces of society.

While the book is valuable in its suggestiveness in many directions, its main thesis, which assumes the independence of the ethnic mind, is not conclusively proved; and if it is true that ethnic psychology has a place among the exact sciences, as the author claims, he has not demonstrated that fact by the book.

FRANK W. BLACKMAR.

THE HISTORY AND MYSTERY OF LACE.*

One of the most sumptuous books of the year is a new edition of Mrs. Bury Palliser's "History of Lace," enlarged and partly re-written by M. Jourdain and Alice Dryden. By bringing the history up to date and correcting whatever errors modern research has discovered, the present editors have retained the encyclopædic character of the information; while by added illustrations, many of them full-page plates, they have lent the volume something of the value of a cabinet of old lace. Indeed, the lover of lace will derive from these marvellously delicate photographs a joy scarcely inferior to that called forth by real Brussels and Mechlin.

The vast mass of fact in the book is made available by a chapter-division according to countries, and a fairly orderly history in each chapter of the particular kind or kinds of lace which the country has produced from early times to the present day. The division according to reigns of the parts which deal with France and England, cuts across this main plan rather confusingly, but perhaps could not have been avoided. The most interesting chapters are those at the beginning, which trace the de-

* HISTORY OF LACE. By Mrs. Bury Palliser. Entirely revised, re-written, and enlarged, under the editorship of M. Jourdain and Alice Dryden. Illustrated. New York: Imported by Charles Scribner's Sons.

velopment of lace — as far as that development can be traced — from embroidery and cut-work; and those on Italy, Flanders, Alençon, and Argentan. The work is largely antiquarian, and the fulness of reference to wardrobe rolls, inventories, bills, orders, and letters, not to mention plays and poems, shows the spirit of research in its most strenuous mood. To the ordinary novice in lace, the technical part of the work is the least satisfactory; but if one comes to the end without being able always to tell bobbin-lace from point-lace, he should doubtless blame his own obtuseness, and not attribute lack of clearness to the authors. To the initiate, Mrs. Palliser's minute technical knowledge will be as inspiring as it has been in previous editions of her book.

For most readers, the greatest virtue of the book will be found in its incidents rather than its main purpose. The most un-lacified critic will wonder after reading it, why he never before looked at the world from the lace point of view. Certainly toward individuals this point of view is most gracious. For example, Catherine de Medicis appears to unusual advantage teaching fine needlework to her daughters and to Mary of Scotland. Admiral Nelson takes on an unaccustomed charm of domesticity when we see him buying a lace shawl for his wife. And Browning's name has an added endearment when we know that he founded a school of lace-making for the peasant girls of Asolo. Some day a novelist will discover the possibilities of a lace background, and give us the romance of Barbara Uttman's introduction of lace-making into Germany, or of Gustaf Erikson's narrow escape from being betrayed by his lace collar.

Underneath these suggestions of romance are those of more serious import. An important chapter in the history of art might be written on the development of lace patterns from the geometric designs of Greek lace through the architectural period of Italian and French lace, and the incidental reign of the "frying-pan and turkey-tail patterns" in English Honiton, to the prevalence of designs from nature. Many chapters of political history are involved in the story of this most delicate of handicrafts, — the laying and removing of protective tariffs, the failing power of kings in lace night-caps to keep their subjects from wearing lace collars, and even the Revolution which followed the time when the daughter of Louis XV. spent £25,000 for the lace-trimmed linen of her trousseau. The church has had a large share in the story, having fostered and

in many cases inaugurated the craft, treasured its products when they were out of fashion, and also, alas! having often set the fashion of extravagant display. Even the Puritans have set their characteristic stamp on the industry, for it was a fair Puritan of whom Jasper Mayne wrote, in the days of King James, —

"She works religious petticoats; for flowers
She'll make church histories."

The deepest industrial problems underlie the decay of lace-making, which took place in all countries at times varying from the middle of the eighteenth to the middle of the nineteenth century. The revival in many places has also been due to industrial causes. We read that "Irish point owes its genesis to the failure of the potato crop in 1846," — an association of cause and effect which the ordinary philosopher would not have suspected. In many such times of distress, some philanthropist has searched out one or two old women who made lace in their youth, and persuaded them to teach younger fingers the half-forgotten stitches. There again is a field for romance. At present the problem in lace-making, as in all other handicrafts, is how to prevent the cheaper machine product from displacing the fabric of skill and delight.

Mrs. Palliser's book, which is primarily technical, touches these questions only incidentally. But that it does touch them, and always with the accurate prick of fact, gives it wider significance than it could otherwise have, and renders it pleasureable as well as illuminating to the general reader.

MAY ESTELLE COOK.

BRIEFS ON NEW BOOKS.

*Irish lore
and legend.*

Ireland has kitchen-middens, shell-mounds, and refuse-heaps, that have yielded invaluable prizes to the archæologist. They are the monuments of tribes that occupied the island at an almost inconceivably remote period of time, — men of the Paleolithic or Older Stone Age, cannibals, ignorant of the art of pottery, and possibly ignorant of the use of fire. Yet they had some idea of a continued existence after death, which constitutes the norm of a religious faith. From this norm, more or less complex systems of religion were developed among the various races occupying the land in succession, — Formorians or Fomorians, Firbolgs, Danaans, Milesians and others, — none of them wholly exterminating the precedent races or obliterating the features of their religion. It was in the fifth century of our present era that Christianity was introduced

into the island by one of the three saints, traditions of whom have been worked by the monastic hagiologists into a strange *olla podrida*, or Irish stew, that serves as the biography of Patrick, the Patron Saint of Ireland. In his "Pagan Ireland, an Archæological Sketch: a Handbook of Irish Pre-Christian Antiquities," Colonel W. G. Wood-Martin, M.R.I.A., gave us several years ago a graphic description of this religion. It was a religion full of superstitions. How could it have been otherwise? Colonel Wood-Martin now gives us a fuller knowledge of the same subject, in two sumptuous volumes on the "Traces of the Elder Faiths of Ireland" (Longmans), which he also calls "A Folklore Sketch" and a "Handbook of Irish Pre-Christian Traditions." In the former work he ransacked the kitchen-middens. In the more recent companion volumes he investigates the lore and legends and the superstitious practices of the Irish, with a view to a more perfect knowledge of their religion. His contention is that though Christianity is generally supposed to have annihilated heathenism in Ireland, "in reality it merely smoothed over and swallowed its victim, and the contour of its prey, as in the case of the boa-constrictor, can be distinctly traced under the glistening colours of its beautiful skin. Paganism still exists, it is merely inside instead of outside." And in support of this contention we have two octavo volumes aggregating more than 700 pages of text, comprising a most entertaining collection of superstitious practices, legends, traditions, and folk-lore. We have no fault whatever to find with the theory Colonel Wood-Martin seeks to maintain. But it is somewhat anachronistic in him to suppose that he is maintaining it in the face of what he is pleased to call "the theologians." The average theologian of the present day is no stickler for Archbishop Ussher's Chronology. He readily admits, and without fear of ecclesiastical censure, that the worship of the heathen was rendered to some object which symbolized a debased and unworthy conception of Deity, and that the same worship might laudably be rendered to the true God; and that many usages of heathen times have been adopted by the Church and endowed with Christian meaning. The modern "theologian" distinctly calls attention to the fact that the earliest Christian art was largely an adaptation of such heathen symbols as might be converted readily to the teaching of Christian truths. As with matters of public festivals and in the use of art, so with countless minor usages which had become a part of man's mental habit toward those mysterious questions as to man's existence which lay at the base of primitive religion. No country on the face of the earth is richer in legendary lore than Ireland. Some of it is, so far as it is known, peculiar to the Irish people. Some of it is possessed in common with all Indo-European races. It has been preserved, in one form or another, by oral tradition among the unlettered, since long before the Christian era. And now that the science of folk-lore has advanced beyond its merely

antiquarian stage, and since its correlation to philology, archæology, ethnology, and history are fully recognized, we may congratulate ourselves that all these traces of the Elder Faiths have been preserved in order that they may be studied and may tell us much more of the past than we should otherwise know. Christian teachers, no less than others, will acknowledge their indebtedness to the patient toil of Colonel Wood-Martin in collecting the vast material for his volumes, and presenting it with illustrations numbering more than 180, with a bibliography citing more than 900 titles, and with a helpful index to each volume.

*A history
of modern
English music.*

"English Music in the XIXth Century" (Dutton), by Mr. J. A. Fuller Maitland, is the first of a series of volumes intended to give an account, as exhaustive as possible, of the progress of music and musical knowledge during the last century in such countries as England, France, Germany and Austria, Italy, the Slavonic lands, Scandinavia, and the United States. In the introduction of the initial volume, the editor voices the optimistic view that in England musical knowledge has increased so fast, and become so comparatively widespread, that the country bids fair to reoccupy that position which she has not held since the day of Purcell,— "for music is slowly but surely becoming again an integral part of the life of the people." With the single exception of the inordinate love of foreign as compared with English music, the general artistic atmosphere of the country was by no means a low one, and the reason that no great works were produced during the first half of the century must be sought elsewhere than in any public indifference to the art; however, it does not take a lengthy explanation to show the reader of the present day how complete in the earlier part of the century was the severance of the operatic stage from anything that could make for the interests of English art in any form. In a chapter on church composers, Mr. Maitland points out that until quite late in the last century the music of the English Church was a thing by itself; the anthem was a form distinctly and characteristically English. "If the musical influence of the English Church is less than it was, the cause is to be found in the wider artistic views of the average musician, and it is probably an inevitable result of the Renaissance that the noble traditions of the past should seem to suffer." Yet, after all, is it not true that there would be a nearer approach to a reconciliation between conflicting interests if there was a closer sympathy between the standard of music within the church and that of educated society outside? Church music thrives best when it retains a conscious touch with the large musical movements of the world. Taking a prospective view, the author believes that the main evils of the country's musical life are threefold: first, the diffusion of public interests; second, the bane of professionalism; and third, the fungus of commercialism. And, as a

parting admonition, he expresses the belief that music in England is the only one of the arts that has a vivid life at the present moment; and it is for the English to set the example of appreciating native attainment, if that attainment is ever to enjoy, what English music has never yet obtained, the wide recognition of the rest of the world. On the whole, Mr. Maitland has skilfully drawn from a somewhat abundant material only that which can lend color and form to the characterization of his subject. The book is not a mere conglomeration of odds and ends, having no definite purpose in view, but a finely composed mosaic, each part being carefully fitted to its neighbor, and its separate value and identity made to subserve the general effect, tracing the history and progress of English music during the nineteenth century.

*Studies in
Experimental
Sociology.*

Sociologists have pointed out from time to time the necessity of collecting a large number of data, and of demonstrating from observation the principles involved. Too much of our sociology is merely the philosophy of society expounded in the class-room; good, wholesome culture-study it is, but not calculated to give definite character to the science. This must come from a careful scientific investigation of society as it is, rather than from a philosophy about society in the ideal. The recent work by Miss Frances Kellor on "Experimental Sociology" (Macmillan) is one of the boldest attempts of modern times to study abnormal society from an "experimental" standpoint, or, what would seem a more appropriate expression, from the standpoint of scientific investigation. This kind of investigation is in this domain the most difficult in the whole range of science. The chemist has control of the elements with which he works; the botanist can analyze the plant with little difficulty, destroying it if necessary; the zoölogist may make the forms of animal life entirely subservient to science; but the sociologist must be dependent upon the whims of human beings or the caprices of society for his knowledge. He may watch and observe what individuals do in their social capacity, but he has no power to dissect society or force it through experiments, as the anatomist does the cat, the biologist the bacteria, the zoölogist the frog, or the botanist the plant. Especially difficult is the study of the broken parcels or remnants of humanity, such as the delinquents or criminals, which Miss Kellor has had the courage to attempt. Lombroso, Corre, and others in Europe, have done much to throw light upon the subject of criminals, but no one in America has before attempted to systematically study female offenders. Miss Kellor has gone about from prison to prison, opening laboratories for the study of delinquents. While the results are not final, — for, indeed, the work is considered by the author as only a beginning, — it points the way to a system of thorough investigation. While there are many discouraging features in final conclusions, it must be remembered

that Lombroso, with his years of study, has finally been forced to renounce his favorite assumption that there is a universal criminal type distinguished from the non-criminal. Nevertheless, Lombroso's work is of incalculable value to humanity, and especially to the science of criminology. Probably, in a different way, Miss Kellor's work will prove of estimable value to the study of social pathology. The book throws much light upon the penal system of the South, the causes of crime, and the increase of criminality among women. It points out the defects in penal and correctional systems, and suggests methods of preventing crime. It is a valuable contribution to sociological literature.

*Practical talks by
an astronomer.*

Professor Jacoby's volume of "Practical Talks by an Astronomer" (Scribner) consists of a series of eighteen chatty essays on various astronomical topics of popular interest, appearing originally in periodicals. The subjects handled are such as "The Pole-star," "Galileo," "Photography in Astronomy," "The Heliometer," "The Moon Hoax," "The Sun's Destination," etc. Technicalities are eschewed, and matters difficult of explanation are handled in so deft a fashion that the reader is unconscious of mental strain. The information conveyed is up to date, and generally accurate. Occasionally there is a slight error which will scarcely escape the notice of a critical reader. For example, the first sentence on page 89 is erroneous through neglect of the effect of refraction. Again, on page 148 we read concerning unimpeded sea-waves that "they consist simply of particles of water moving straight up and down." On page 189, in line 6 from below, for "impossible" one should read "possible." Remembering the uncertainty of our knowledge as to the exact location of the sun's goal, one is rather astonished to read on pages 222-3 the following statement: "A tiny circle might be drawn on the sky, to which an astronomer might point his hand and say, 'Yonder little circle contains the goal toward which the sun and planets are hastening to-day.'" Despite these and a few other inaccuracies of the sort, Professor Jacoby's essays may be characterized as in the main trustworthy; they are also fresh and readable.

*Records of
an ideal
friendship.*

Enthusiasm over a concordance, a tender and devoted friendship owing its origin to an index, a ten-years' affectionate correspondence between a gifted Englishwoman and an American admirer thirty years her senior, — this is the novel spectacle afforded us by the "Letters to an Enthusiast" (McClurg), written between 1850 and 1861 by Mary Cowden Clarke to Robert Balmanno of New York. A scrap of the manuscript of Mrs. Clarke's "Shakespeare Concordance" had come into Balmanno's hands through Douglas Jerrold's intervention, and the happy recipient acknowledged the favor by sending the lady a handsome present, — six gold pens and

two fine pen-holders. She, ignorant of the donor's name and sex, responded by addressing a letter of thanks "To The American Enthusiast, New York City," which, to the great credit of our postal service, safely reached its destination. Hence the present volume. Mrs. Clarke admits in one of her letters that she and Charles are poor hands at collecting, and utterly unenthusiastic on the subject of autographs. Therefore the one-sidedness of this published correspondence. Only one of Balmanno's letters was preserved, and we feel much like the listener to a telephone conversation, our ears catching only what is spoken into the transmitter. If the editor, Mrs. Anne Upton Nettleton, could have added more explanatory notes (she gives a few), our indebtedness to her would be completer. Her introduction and index are helpful. A remarkable feature of this friendship, — a friendship that grew ever warmer as the years passed, — is that the friends never met. Each was married, with home ties and duties, but each reserved a warm corner of the heart for the transatlantic friend. To Mrs. Clarke her correspondent was "Dear Enthusiast," and to Balmanno she was his "daughter-in-love." Many a charming glimpse of the happy home-life at Bayswater is given us. The two Shakespearians were indeed "a pair of married lovers." The literary enthusiasms of Mrs. Clarke lend her letters no small part of their charm. She delights in Bryant as a "true poet." She always kisses Douglas Jerrold's handwriting when she sees it. She has the greatest admiration for Leigh Hunt. She speaks often of "beloved and honoured Charles and Mary Lamb." If we have not now made our readers long for the book, we give them up in despair. It is admirable summer reading.

*Books for
the student
of design.*

Mr. Walter Crane's text-books on "The Bases of Design" and "Line and Form" have been reissued by the Macmillan Co. in a new and cheaper form, which is quite as serviceable if not as sumptuous as the first editions, published respectively in 1898 and 1900. In spite of obvious deficiencies, these books may be commended as among the best elementary aids to the study of design that are available. Intended primarily to trace the relationship between the various arts of design and their dependence upon the same underlying principles, the field covered in "The Bases of Design" is necessarily a wide one, and the attempt to treat it even generally within the limits of a single volume gives a discursive character to the work and results in a lack of proportion between the several branches of the subject; of this, however, the author is fully conscious. Notwithstanding this limitation, the work is one of much practical value, and has the advantage of having been written by an artist and not by one whose knowledge is only at second-hand; the principles inculcated are sound, and much useful technical information is introduced by way of illustration. "Line and Form," which, like its

companion volume, is made up from lectures delivered to the students of the Manchester Municipal School of Art, deals with the various elements of composition, and explains, perhaps as well as is possible in a book, the considerations which the designer should take chiefly into account. If it falls somewhat short of being a comprehensive treatise, the author tells us that his intention is to be suggestive and helpful without attempting to be exhaustive in dealing with a subject which, as he truly says, "it would be difficult enough to exhaust." It would therefore be invidious to complain that we must look elsewhere for insight into the higher qualities, such as harmonic proportions and line and space ideas, which nevertheless are fundamental to good art.

*Daughters of
the house
of Stuart.*

While avowedly indebted to Mr. Gardiner's great seventeenth-century history, and to the well-known works of Miss Strickland and Mrs. Everett-Green, "Five Stuart Princesses" (Dutton), written by five Oxford men, including the general editor, Mr. Robert S. Rait, is a compilation of more than ordinary merit. The available authorities seem to have been conscientiously consulted, and each biography presents both a character sketch of its subject and a view of the political and social conditions of the time. Elizabeth of Bohemia, daughter of James I.; Mary of Orange, daughter of Charles I. and mother of William III.; Henrietta of Orleans, a younger sister of the foregoing; and Sophia of Hanover, granddaughter of James I. and mother of George I., — these four comprise a somewhat nearly related group of royal dames of the seventeenth century. To them has been added a fifteenth-century princess, Margaret, daughter of James I. of Scotland, and dauphine of France. Her story is little known, and is well worth repeating. The book will be all the more welcome because of the interest in several of its characters aroused by recent historical studies from the pens of Mr. W. H. Wilkins, Mrs. Henry Ady, M. Jussérand, and others. Eight portraits and a view of Princess Margaret's tomb accompany the text.

*Sir John Lubbock
on English
scenery.*

When Lord Avebury (who has so recently been elevated to the peerage that we are wont to think of him still as Sir John Lubbock, the banker, statesman, scientific investigator, and member of more than a score of scientific societies) writes a book, we may expect something worth reading. For he succeeds where most writers upon scientific subjects fail, in making natural history interesting to the average reader by writing in a style suited alike to the scientific and the unscientific mind. His recent book on "The Scenery of England and the Causes to Which It Is Due" (Macmillan) does not disappoint us. It is a large book, containing more than 500 pages well illustrated and helpfully indexed. It is furthermore supplied with a glossary of terms

but so popular is the author's style that in most cases the glossary has but to refer to a page of his text, where the term will be found fully explained. The book is of the same general character as the author's "Scenery of Switzerland and the Causes to Which It Is Due," and Sir Archibald Geikie's "Scenery of Scotland Viewed in Connection with its Physical Geography." It is, in fact, a history of scenery; and to the lovers of scenery the delights of a beautiful landscape will be greatly enhanced by the knowledge which may be derived from this book of the natural causes that have been operating for ages for the production of mountain, river, lake, plain, forest, and coast-line. For the knowledge of physical geography and physical geology into which Lord Avebury initiates his readers may be applied to scenery all over the world. And this book, no less than others by the same author, stimulates the reader to observe closely what has been going on in the world about him. He may find that even law and custom have not been without their influence upon the scenery of the land in which he lives, and that local divisions and the sites of towns are closely related to the causes that have shaped the features of a landscape.

"Judith's
Garden."

It is doubtful if Judith and her American garden can win the hearts of the public as did Elizabeth with her German garden. Both England and America have furnished us with ample, with almost surfeiting accounts of the disasters and delights of garden-making at the hands of inexperienced and sentimental young wives; with full records of their pleasant and even flippant conversations on garden topics with their patient husbands; with a proper touch of comedy in their altercations and collaborations with gardeners of foreign birth, whether Irish or German. It amused us once or thrice; but we fear Judith must aet out her little part to a scantily filled house, notwithstanding the fact that the book is in many ways a good one, with many pages of interest for garden-lovers and garden-workers, and some clever word-painting. In outward form, the volume is most attractive. Each page is enclosed in a decorative border of appropriate green, and there are a number of charming illustrations in color. (Lothrop Co.)

BRIEFER MENTION.

The Mississippi Historical Society (Mr. Franklin L. Riley, secretary) sends us Volume V. of its Publications, consisting of an inventory of historical material relating to the State, whether held in public or private hands. Prepared by many hands, under the direction of the Mississippi Historical Commission, this document is of great value to students of Southern history, and represents a useful form of activity that every State in the Union should undertake while there is yet time.

Throughout the country, historical material of the utmost importance is being recklessly or ignorantly destroyed, and a systematic effort should be made everywhere to arrest this vandalism. It is highly encouraging to note the efforts made by Mississippi with this end in view, and there are not a few States, even in the North, that might profit by this Southern example.

The publishers of the "Athenæum Press Series," Messrs. Ginn & Co., have done wisely in commissioning a volume of "Selections from De Quincey" for that admirable collection of English masterpieces. De Quincey is past the stage in which his works are likely to be read (or even possessed) as a whole; yet there are things among them that no lover of good literature would willingly let die. Dr. Milton Haight Turk is the editor of the present volume, which is a substantial one, offering four hundred pages of text, besides fifty of introduction and another hundred of notes. We have here the "Confessions," selections from the "Suspiria," several autobiographical and reminiscent chapters, and two or three of the more popular miscellaneous papers.

The Department of Superintendence of the National Educational Association met in Chicago last February for a three days' session. The proceedings of the conference are now published in separate form, pending their later appearance in the annual volume of the Association. Among the papers read, we note as of special importance the following: "Obstacles to Educational Progress," by Professor Paul H. Hanus; "The Value of Examinations as Determining a Teacher's Fitness for Work," by Superintendent E. G. Cooley; "The Ideal Normal School," by Professor W. H. Payne; "The Danger of Using Biological Analogies in Reasoning on Educational Subjects," by Commissioner W. T. Harris; "Altruism as a Law of Education," by Principal Arnold Tompkins; and "The High School as the People's College," by President G. Stanley Hall.

The new Dodge lectureship at Yale on "The Responsibilities of Citizenship" is well begun by a general course on "American Citizenship," given by Justice Brewer of the Federal Supreme Court, and now published in a small volume by Messrs. Scribner's Sons. As the author says in his preface, it is made up of "a few plain, simple, commonplace truths in respect to those responsibilities," but these truths are so put as to appeal to college men and to earnest young men in general. The truths enforced are the obligations of citizenship, especially the maintenance of a good character, service, obedience, and the duty of striving to better the life of the nation. This last lecture is very inspiring, making a strong appeal to young men to cherish high ideals of national and social life, and to do their utmost to bring the realities into harmony with them.

A fragment (two chapters and the beginning of a third) of "The Moores," a projected novel by Charlotte Brontë, serves as the pretext for a new edition of the complete writings of this novelist. Mr. W. Robertson Nicoll is the editor, and Messrs. Dodd, Mead, & Co. are the American publishers. Other unpublished fragments are also promised, a very doubtful boon. Dr. Nicoll's introductions aim to connect Charlotte Brontë's life with her books, and the editor has made use of all the biographical material that is now ever likely to be available. "Jane Eyre," in a handsome volume of over five hundred pages, is the initial volume of this edition.

NOTES.

Kingsley's "Westward Ho!" in two volumes, appears in the "Temple Classics" series, imported by the Macmillan Co.

"Life and Health," by Dr. Albert F. Blaisdell, is a new "temperance" text-book of physiology for schools, published by Messrs. Ginn & Co.

"First Steps in the History of England," by Mr. Arthur May Mowry, is a simple and attractive text for children, just published by Messrs. Silver, Burdett & Co.

M. Jules Verne's "Vingt Mille Lieues sous les Mers," in an abridged edition prepared by Prof. C. Fontaine, is a recent school publication of Messrs. D. C. Heath & Co.

Mr. William R. Jenkins is the publisher of "El Molinerillo y Otros Cuentos," by Don Antonio de Trueba, edited for school use by Señor R. Diez de la Cortina.

"Numbers," edited by Mr. G. Buchanan Gray, and "The Earlier Pauline Epistles," edited by Mr. Vernon Bartlet, are the two latest volumes of the "Temple Bible," published by the J. B. Lippincott Co.

"The Velocity of Light," by Professor A. A. Michelson, and "On the Text of Chaucer's Parlement of Foules," by Miss Eleanor Prescott Hammond, are two quarto reprints, foreshadowing the extensive series of decennial publications of the University of Chicago.

The Wisconsin State Superintendent of Education has issued a useful graded and classified "List of Books for Township Libraries of the State of Wisconsin," prepared by Miss Anne H. McNeil. The titles are annotated, and the volume is provided with elaborate indexes.

An important publication of the Field Columbian Museum is a monograph, by Mr. H. R. Voth, upon the "Oraibi Powamu Ceremony," resulting from studies made by the Stanley McCormick expedition to the Hopi Indians. The work is plentifully illustrated with plates, both plain and colored.

"Reliques of Stratford-on-Avon" is the title of a pleasing little souvenir of Shakespeare's home, issued as the latest volume in Mr. Lane's "Flowers of Parnassus" series. The contents include a half-dozen excellent lithographs by Mr. Thomas R. Way, with a few pages of text compiled by Mr. A. E. Way.

Grillparzer's "Der Traum ein Leben," edited by Mr. Edward Stockton Meyer, is published by Messrs. D. C. Heath & Co., who also send us a manual of "German Composition" by Mr. E. C. Wesselhoeft, and "An English-German Conversation Book," by Messrs. Gustav Krüger and C. Alphonso Smith.

"The Newcomes," in three volumes, is added to the Dent edition of Thackeray, published in this country by the Macmillan Co. Mr. Walter Jerrold's bibliographical note contains matter of much interest regarding the inception and publication of the novel, and Mr. Brock's ten odd drawings in each volume are cleverly done.

A happy thought in school readers is illustrated by the book called "Trees in Prose and Poetry," published by Messrs. Ginn & Co. The compilation is made by Misses Gertrude L. Stone and M. Grace Fickett, and the selections are grouped according to the orders and species with which they are concerned, thus providing a felicitous combination of botany and literature.

"The Service," an essay by Thoreau hitherto unpublished, is issued in a finely-printed volume from the Merrymount Press by Mr. Charles E. Goodspeed, Boston. Originally submitted to "The Dial" in 1840, but declined by Margaret Fuller (then editing that periodical) for reasons not altogether obvious, the manuscript of "The Service" passed into Emerson's hands, and later came into the possession of Mr. F. B. Sanborn, the editor of the present publication. The essay is distinctly worthy the beautiful dress now given it, and collectors should hasten to secure copies of the limited edition in which it is issued.

TOPICS IN LEADING PERIODICALS.

July, 1902.

Abitibi Fur Brigade, The. Arthur Heming. *Scribner*.
 Air-Ships, Some Vegetable. A. J. Grout. *Harper*.
 America, Certain Aspects of. H. D. Sedgwick, Jr. *Atlantic*.
 Andalusia, Summer Life in. B. H. Ridgely. *Harper*.
 Anthracite-Carrying Railways. H. T. Newcomb. *Rev of Rev*.
 Anthracite Coal Mines and Mining. R. D. Rhone. *Rev of Rev*.
 Astronomers, What They Are Doing. S. Newcomb. *Harper*.
 Blue Jay Family, A. Frank M. Chapman. *Century*.
 Book-Dedications, Elizabethan. Edmund Gosse. *Harper*.
 Brieux, Eugène, Plays of. George P. Baker. *Atlantic*.
 British Outlook, The. W. T. Stead. *Review of Reviews*.
 Burma, In, with the Viceroy. Mrs. Everard Cotes. *Scribner*.
 Carlyle, Personal Recollection of. J. D. Hagne. *Century*.
 Carnegie's New Book. M. W. Hazeltine. *North American*.
 Coal Strike, The. Talcott Williams. *Review of Reviews*.
 D'Artagnan, The Real. Charles Sellier. *Harper*.
 Electrical Forms, Curious. Anabel Parker. *Century*.
 Emerson's Record of Walks with Ellery Channing. *Atlantic*.
 Falconry of To-day. Vance Thompson. *Harper*.
 Field, Eugene, the Humorist. Francis Wilson. *Century*.
 Fire, A Gulf of. J. C. Fernald. *Harper*.
 Forests, American Private. Overton W. Price. *Harper*.
 Fourth of July, On Keeping the. Bliss Perry. *Atlantic*.
 Francescas, The Three. Edith Wharton. *North American*.
 Garden, An Old French. Will H. Low. *Scribner*.
 Immigration's Menace to Health. T. V. Powderly. *No. Am*.
 Irrigation in the Southwest. R. S. Baker. *Century*.
 Isthmian Canal—Why Is It Not Built? *North American*.
 Kaiser, Personal Influence of. W. von Schierbrand. *No. Am*.
 Landon's Poetry. H. W. Boynton. *Atlantic*.
 Literature, Am., Beginnings of. G. E. Woodberry. *Harper*.
 Marsh, The. Dallas Lore Sharp. *Atlantic*.
 Martinique Pompeii, The. James R. Church. *Scribner*.
 Mosquito Campaign. L. O. Howard and H. C. Weeks. *Century*.
 Negro, The: Another View. Andrew Sledd. *Atlantic*.
 Nicaragua Canal, Prince Louis Napoleon and the. *Century*.
 Ocean Depths, Bridging the. P. W. Hart. *Lippincott*.
 Past, Manners of the. S. G. Tallentyre. *Harper*.
 Pater, Walter. Edward Dowden. *Atlantic*.
 Philippines, Race Prejudice in the. J. A. Le Roy. *Atlantic*.
 Porto Rico, Two Years' Legislation in. *Atlantic*.
 Prussia, Public Debt of. Adolph Wagner. *North American*.
 Reading Books through their Backs. G. S. Lee. *Atlantic*.
 Rhodes, Cecil. H. Cust. *North American*.
 Sailing. W. J. Henderson. *Atlantic*.
 Salisbury, Marquis of. Julian Ralph. *Century*.
 Steamship Merger, Effect of. C. H. Cramp. *North American*.
 Storage Battery and Motor Car. T. A. Edison. *No. American*.
 Strikes and Public Welfare. John Handiboe. *No. American*.
 Turkish Parliament, Prorogued. Karl Blind. *No. Amer*.
 Volcano Systems in Western Hemisphere. R. T. Hill. *Century*.
 Waldeck-Rousseau and Successor. O. Guerlac. *Rev of Rev*.
 West Point and Its Centenary. S. E. Tillman. *Rev of Rev*.
 Wheat Belts, Labor Problem of. W. R. Draper. *Rev of Revs*.
 Wilson, President Woodrow. Robert Bridges. *Rev of Revs*.
 Women, Economic Dependence of. Vernon Lee. *No. Amer*.
 Words, Ways of, in English Speech. G. L. Kittredge. *Harper*.

LIST OF NEW BOOKS.

[The following list, containing 75 titles, includes books received by THE DIAL since its last issue.]

BIOGRAPHY.

- Marie Antoinette. By Clara Tschudi; authorised translation from the Norwegian by E. M. Cope. Second edition; with portrait in color, large 8vo, uncut, pp. 303. E. P. Dutton & Co. \$2.50 net.
- George Eliot. By Leslie Stephen. 12mo, gilt top, uncut, pp. 206. "English Men of Letters." Macmillan Co. 75 cts. net.
- Father Marquette. By Reuben Gold Thwaites. Illus., 12mo, pp. 244. "Appletons' Life Histories." D. Appleton & Co. \$1. net.

HISTORY.

- The Story of the Mormons, from the Date of their Origin to the Year 1901. By William Alexander Linn. Illus., large 8vo, gilt top, uncut, pp. 637. Macmillan Co. \$4. net.
- The Story of Chartres. By Cecil Headlam; illus. by Herbert Railton. 16mo, gilt top, uncut, pp. 361. "Medieval Towns." Macmillan Co. \$2.

NEW EDITIONS OF STANDARD LITERATURE.

- The Newcomes. By W. M. Thackeray; edited by Walter Jerrold; illus. by Charles E. Brock. In 3 vols., 16mo, gilt tops, uncut. Macmillan Co. \$3.
- Jane Eyre. To which is added, The Moorea: An Unpublished Fragment. By Charlotte Brontë; with Introduction by W. Robertson Nicoll. 8vo, gilt top, uncut, pp. 544. Dodd, Mead & Co. \$1.60 net.
- Westward Ho! By Charles Kingsley. In 2 vols., with photogravure frontispieces, 24mo, gilt tops, uncut. "Temple Classics." Macmillan Co. \$1.

POETRY AND VERSE.

- Ode on the Day of the Coronation of King Edward VII. By William Watson. 8vo, pp. 36. John Lane. \$1. net.
- Ode on the Coronation of King Edward. By Bliss Carman. Large 8vo, uncut, pp. 34. L. C. Page & Co. \$1.
- The Brothers: A Fairy Masque. By C. F. Keary. 12mo, pp. 147. Longmans, Green, & Co. \$1.50.
- Wharf and Fleet: Ballads of the Fishermen of Gloucester. By Clarence Manning Felt. Illus., 12mo, gilt top, pp. 117. Little, Brown, & Co. \$1.50 net.
- A House of Days: Sonnets and Songs. By Christian Binkley. 12mo, uncut, pp. 178. San Francisco: A. M. Robertson. \$1.25 net.

FICTION.

- The Virginian: A Horseman of the Plains. By Owen Wister. Illus., 12mo, pp. 504. Macmillan Co. \$1.50.
- LaFite of Louisiana. By Mary Devereux. Illus., 12mo, pp. 427. Little, Brown, & Co. \$1.50.
- Those Delightful Americans. By Mrs. Everard Cotes (Sara Jeanette Duncan). 12mo, pp. 353. D. Appleton & Co. \$1.50.
- Oldfield: A Kentucky Tale of the Last Century. By Nancy Huaton Banks. 12mo, gilt top, uncut, pp. 431. Macmillan Co. \$1.50.
- Tales of Destiny. By Elizabeth G. Jordan. Illus., 12mo, pp. 293. Harper & Brothers. \$1.50.
- Olympian Nights. By John Kendrick Bangs. Illus., 16mo, uncut, pp. 224. Harper & Brothers. \$1.25.
- The Way of Escape. By Graham Travers (Margaret Todd, M.D.). 12mo, pp. 377. D. Appleton & Co. \$1.50.
- A Maid of Bar Harbor. By Henrietta G. Rowe. Illus., 12mo, pp. 368. Little, Brown, & Co. \$1.50.
- Abner Daniel. By Will N. Harben. 12mo, pp. 312. Harper & Brothers. \$1.50.
- Miser Hoadley's Secret: A Detective Story. By Arthur W. Marchmont. Illus., 12mo, pp. 305. New Amsterdam Book Co. \$1.25.
- The King in Yellow. By Robert W. Chambers. New edition; illus., 12mo, pp. 274. Harper & Brothers. \$1.50.
- The Love Story of Abner Stone. By Edwin Carlile Litaey. 8vo, gilt top, uncut, pp. 170. A. S. Barnes & Co. \$1.20 net.
- It's Up to You: A Story of Domestic Bliss. By Hugh McHugh. Illus., 18mo, gilt top, uncut, pp. 121. G. W. Dillingham Co. 75 cts.

- The Fool. By William H. Carson. Illus., 12mo, pp. 334. G. W. Dillingham Co. \$1.50.
- Eton Idylls. By C. R. S. 18mo, uncut, pp. 91. Oxford: B. H. Blackwell. Paper.

TRAVEL AND DESCRIPTION.

- Ten Thousand Miles in Persia; or, Eight Years in Iran. By Major Percy Moleworth Sykes. Illus., large 8vo, gilt top, uncut, pp. 481. Charles Scribner's Sons. \$6. net.
- Highways and Byways in Hertfordshire. By Herbert W. Tompkins, F. R. Hist. S.; illus. by Frederick L. Griggs. 8vo, gilt top, uncut, pp. 348. Macmillan Co. \$2.
- Reliques of Stratford-on-Avon: A Souvenir of Shakespeare's Home. Compiled by A. E. Way; with Lithographs by Thomas R. Way. 24mo, gilt top, uncut, pp. 44. "Flowers of Parnassus." John Lane. 50 cts. net.

RELIGION.

- The Varieties of Religious Experience: A Study in Human Nature. Being the Gifford Lectures on Natural Religion Delivered at Edinburgh in 1901-1902. By William James, LL.D. Large 8vo, gilt top, uncut, pp. 534. Longmans, Green, & Co. \$3.20 net.
- Religion, Agnosticism, and Education. By J. L. Spalding, Bishop of Peoria. 16mo, pp. 285. A. C. McClurg & Co. 80 cts. net.
- "The Unknown God"? An Essay. By Sir Henry Thompson, Bart., F.R.C.S. 24mo, gilt top, pp. 86. F. Warne & Co. 60 cts.
- The Dictum of Reason on Man's Immortality; or, Divine Voices Outside of the Bible. By Rev. David Gregg, D.D. 16mo, gilt top, pp. 73. E. B. Treat & Co. 50 cts.

NATURE AND SCIENCE.

- American Food and Game Fishes: A Popular Account of all the Species Found in America North of the Equator, with Keys for Ready Identification, Life Histories, and Methods of Capture. By David Starr Jordan, Ph.D., and Barton Warren Evermann, Ph.D. Illus. in color, etc., 4to, uncut, pp. 573. Doubleday, Page & Co. \$4. net.
- The Kindred of the Wild: A Book of Animal Life. By Charles G. D. Roberts; illus. by Charles Livingston Bull. 8vo, uncut, pp. 374. L. C. Page & Co. \$2.
- Modern Astronomy: Being Some Account of the Revolution of the Last Quarter of a Century. By Herbert Hall Turner, F.R.S. Illus., 12mo, pp. 286. E. P. Dutton & Co. \$2. net.

ECONOMICS AND POLITICS.

- Savings and Savings Institutions. By James Henry Hamilton, Ph.D. 12mo, pp. 436. Macmillan Co. \$2.25 net.
- Colonial Government: An Introduction to the Study of Colonial Institutions. By Paul S. Reinach. 12mo, pp. 386. "Citizen's Library." Macmillan Co. \$1.25 net.
- Internal Improvements in Alabama. By William Elejus Martin. Large 8vo, uncut, pp. 87. Baltimore: Johns Hopkins Press. Paper.

PHILOSOPHY.

- Philosophy, Its Scope and Relations: An Introductory Course of Lectures. By the late Henry Sidgwick. 8vo, uncut, pp. 252. Macmillan Co. \$2.25 net.
- The Imagination in Spinoza and Hume: A Comparative Study in the Light of Some Recent Contributions to Psychology. By Willard Clark Gore, Ph.D. Large 8vo, pp. 77. University of Chicago Press. Paper.

REFERENCE.

- The Literature of American History: A Bibliographical Guide. Edited for the American Library Association by J. N. Larned. Large 8vo, pp. 588. Houghton, Mifflin & Co. \$6. net.
- A Guide to the Best Historical Novels and Tales. By Jonathan Nield. 8vo, pp. 122. G. P. Putnam's Sons.

BOOKS FOR SCHOOL AND COLLEGE.

- Select Orations and Letters of Cicero (Allen and Greenough's Edition). Revised by J. B. Greenough and G. L. Kittredge; with a special vocabulary by J. B. Greenough. Illus., 12mo, pp. 650. Ginn & Co. \$1.45.
- The Elements of Political Economy. With Some Applications to Questions of the Day. By J. Laurence Laughlin, Ph.D. Revised edition; 12mo, pp. 384. American Book Co. \$1.20.

- Selections from De Quincey. Edited by Milton Haight Turk, Ph.D. 12mo, pp. 501. "Athenæum Press Series." Ginn & Co. \$1.05.
- Life and Health: A Text-Book on Physiology for High Schools, Academies, and Normal Schools. By Albert F. Blaisdell, M.D. Illus., 12mo, pp. 346. Ginn & Co. \$1.
- Sketches of Great Painters. For Young People. By Colonna Murray Dallin. Illus., 12mo, pp. 293. Silver, Burdett & Co. 90 cts.
- Advanced French Prose Composition. By Victor E. François. 12mo, pp. 292. American Book Co. 80 cts.
- First Steps in the History of England. By Arthur May Mowry, A.M. Illus., 12mo, pp. 324. Silver, Burdett & Co. 70 cts.
- Europe. By Frank G. Carpenter. Illus., 12mo, pp. 456. "Carpenter's Geographical Reader." American Book Co. 70 cts.
- Trees in Prose and Poetry. Compiled by Gertrude L. Stone and M. Grace Fickett. Illus., 12mo, pp. 184. Ginn & Co. 50 cts.
- La Brâte's Mon Oncle et Mon Curé. Edited by Elizabeth M. White. 12mo, pp. 222. American Book Co. 50 cts.
- Practical Exercises on the Latin Verb. By Katharine Campbell Reiley. Oblong 4to. American Book Co. 50 cts.
- Les Malheurs de Sophie. Par Madame La Comtesse de Ségur. Edited by Elizabeth M. White. Illus., 12mo, pp. 76. D. C. Heath & Co. 45 cts.
- Animals at Home. By Lillian L. Bartlett. Illus., 12mo, pp. 172. American Book Co. 45 cts.

MISCELLANEOUS.

- The Ancestor: A Quarterly Review of County and Family History, Heraldry, and Antiquities. Number I., April, 1902. Illus. in color, etc., 4to, uncut, pp. 282. J. B. Lipincott Co. \$1.50 net.
- Prisoners of Russia: A Personal Study of Convict Life in Sakhalin and Siberia. By Benjamin Howard, M.A.; with Preface by Brigadier-General O. O. Howard, U. S. A. Illus., 12mo, pp. 389. D. Appleton & Co. \$1.40 net.
- Life at West Point: The Making of the American Army Officer; his Studies, Discipline, and Amusements. By H. Irving Hancock; with Introduction by Albert L. Mills. Illus. in photogravure, etc., 12mo, gilt top, uncut, pp. 260. G. P. Putnam's Sons. \$1.40 net.
- The Banquet Book: A Classified Collection of Quotations Designed for General Reference. By Cuyler Reynolds; with Introduction by Elbert Hubbard. With photogravure frontispiece, 12mo, gilt top, pp. 475. G. P. Putnam's Sons. \$1.75 net.
- The Pageant and Ceremony of the Coronation of their Majesties King Edward the Seventh and Queen Alexandra. By Charles Eyre Pascoe. Illus. in colors, etc., 12mo, gilt top, uncut, pp. 290. D. Appleton & Co. \$1.40 net.
- How to Make an Index. By Henry B. Wheatley, F.S.A. 16mo, uncut, pp. 236. "Book-Lover's Library." A. C. Armstrong & Son. \$1.25.
- Decennial Publications. First numbers: On the Text of Chaucer's Parliament of Fowles, by Eleanor Prescott Hammond; The Velocity of Light, by Albert A. Michelson. Each 4to. University of Chicago Press. Paper.
- Fifth Jewish Chautauqua Assembly Papers. 12mo, pp. 118. Jewish Publication Society.
- The Truth in Christian Science. By Herbert Ernest Cushman, Ph.D. 16mo, gilt top, pp. 64. Boston: James H. West Co. 60 cts.
- Modern Association and Railroadings. By A. L. Goodknight. 16mo, pp. 43. Abbey Press. 50 cts.
- Hagar and Ishmael: A Drama. By C. P. Flockton. Illus., 12mo, pp. 55. Brentano's. Paper, 25 cts.
- Hart's Yarns: A Monthly Magazine. Volume I., 12mo, pp. 192. New York: The Bibelot Brothers. \$1. net.
- Joyful Prattle. Compiled by Chas. H. Gabriel. 12mo, pp. 248. Jennings & Pye. 30 cts.

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ALEXANDER THE GREAT.

"I was born," says Alexandre Dumas, "at Villers-Cotterets, a little town in the department of the Aisne, on the Paris road, about two hundred paces from the Rue de la Noue, where Demoustiers died, two leagues from La Ferté-Milon, where Racine was born, and seven leagues from Château-Thierry, where La Fontaine first saw the light. I was born on July 24, 1802, at half-past five in the morning, in the Rue de Lormet, in a house which now belongs to my friend Cartier, who would gladly sell it to me any day, so that I may be able to

die in the very room where I was born." As a matter of fact, he never did buy the house, but died, December 5, 1870, in a little town near Dieppe, whither he had been carried from Paris by his devoted son, on the eve of the German investment of the Capital, in order that his last days might be spared the privations of the siege. Something more than a year later, when his country was again at peace, his remains received final interment in his native town, in the presence of a famous following of authors, artists, and actors.

The bit of autobiography above quoted is characteristic at once of the geniality and the egotism of the man who wrote it. It quite takes for granted the reader's interest in every slightest personal particular that the writer may see fit to impart; it takes also for granted the reader's acceptance of the fact that neither Racine nor La Fontaine could possibly shed any greater lustre upon the region of their common birth than was shed by the author of "Monte Cristo" and "Les Trois Mousquetaires." Of his own greatness, indeed, Alexandre Dumas retained an unshaken conviction throughout his long career. At the height of that career, he could assert with perfect self-assurance that for a quarter of a century past three men, Hugo, Lamartine, and himself, had remained at the head of contemporary French literature; our only marvel is that he should not have set his own name first in that trinity of literary fame. We are not of those to whom such assertions are always and necessarily amusing. They may express the proud self-consciousness of genius, or they may merely indicate a remarkable capacity for self-deception. When Dante and Shakespeare state what we know to be the simple truth concerning their own work, we applaud rather than rebuke, holding such frank utterance in higher esteem than any exhibition of mock modesty. But in the case of Dumas the effect of such self-assertion is, on the whole, an entertaining illustration of the delusion of the egotist. That he was a great writer in the sense in which Hugo was a great writer is, of course, a preposterous notion; and that he should honestly have ranked himself with his most illustrious contemporary shows only the fact that

his critical faculty, weak in any case, was absolutely incapable of taking the measure of his own work.

Although a writer of only the second rank, Dumas looms up astonishingly in the French literature of the last century, and he still holds his own surprisingly well. In some respects his position is better to-day than it was at any time during his life. His enemies did their worst to break down his reputation while he was still alive; after his death, there was nothing more to be urged against him than had already been urged, and his fame did not suffer the reaction that commonly follows upon the death of a great writer. Dumas was never set upon such a pinnacle as Hugo in the esteem of his admiring fellow-countrymen, and hence was never in so perilous a position. He was immensely popular, but he was not revered as a prophet and a sage. He has preserved his popularity at home for a full generation after his death, while abroad he is both better known and better appreciated than he was at any time while alive.

Long before Dumas had become popular with English readers, at a time when they thought of him, so far as they thought at all, as of a writer whose stock in trade was a shallow sensationalism and a picturesque perversion of historical happenings, he was known and loved by no less a man than Thackeray, who found no difficulty in rising above English prejudice and contracting a very genuine sympathy for the most gasconading of Frenchmen. But as far as the English-speaking world is concerned, the vogue, if not the fame, of Dumas seems to have been mainly posthumous. The last generation was inclined to regard with dark suspicion the works of all French novelists, and the romances of Alexandre Dumas were held, mostly by persons who had never read them, to be typically "French" in their wicked levity, and consequently to be shunned by all righteous minded readers. When translated into English, the romances were published in such a way as to repel persons of taste, and attract only those classes of readers to whom literature proper makes no appeal whatever. Well do we remember the big and ugly volumes, badly printed and bound in depressing black, in which form alone the American readers of twenty or thirty years ago might make the acquaintance of "d'Artagnan" and "Monte Cristo." Things are very different now, when tasteful editions abound, when the old-fashioned prejudices have disappeared, and when we have all of us become more or less denizens of the joyous realm of

romantic invention which is still ruled by the spirit of Alexandre Dumas.

It was along in the eighties, we should say, that English and American readers of the more discriminating sort came to be attracted in considerable numbers to the romances of Dumas. Before that time, his following had been large but uncritical,—it had been a following made up for the most part of seekers for the sensational in literature, of readers who were satisfied with highly-spiced invention, and who recked little of constructive art. But Dumas really deserved a better fate than the applause of this class of readers, and he received his deserts in due course of time. It was about twenty years ago that two English critics of undeniable authority gave assurance to timid souls that their enjoyment of the French romancer was quite legitimate, and that the adventures of the three musketeers really belonged to literature. It is, we think, chiefly to Mr. Andrew Lang and Robert Louis Stevenson that the literary rehabilitation of Dumas with the English-speaking public is to be credited, for these men boldly proclaimed what many readers of taste had felt without quite daring to assert. They had coupled in thought the names of Dumas and Scott, but Mr. Lang ventured to make the conjunction on the printed page. Addressing the spirit of the Frenchman, he said:

"Than yours there has been no greater nor more kindly and beneficent force in modern letters. To Scott, indeed, you owed the first impulse of your genius; but, once set in motion, what miracles could it not accomplish? Our dear Porthos was overcome, at last, by a superhuman burden; but your imaginative strength never found a task too great for it. It is good, in a day of small and laborious ingenuities, to breathe the free air of your books, and dwell in the company of Dumas's men—so gallant, so frank, so indomitable, such swordsmen, and such trenchmen."

This frank and generous praise is echoed by Stevenson, who, closing his "Vicomte de Bragelonne" after the fifth perusal, expresses his enthusiastic admiration in a series of queries which are in fact challenges to all disputants.

"What other novel has such epic variety and nobility of incident? Often, if you will, impossible; often of the order of an Arabian story; and yet all based on human nature. For if you come to that, what novel has more human nature? Not studied with the microscope, but seen largely in plain daylight, with the natural eye? What novel has more good sense, and gaiety, and wit, and unflagging, admirable literary skill . . . And, once more, to make an end of commendations, what novel is inspired with a more unstrained or a more wholesome morality?"

These words take us far indeed from the stand-

point of middle-class propriety and narrow puritanical outlook. They mark the larger and saner critical light in which our own generation has come to view the famous literature of the past.

In the presence of such tributes as these, the unlovely aspects of the character of Dumas, and the dubious aspects of his literary methods, sink into relative insignificance. Granted that he was a swaggerer and vainglorious, that petty jealousies and hypocrisies marked many stages of his career, that in his financial relations he held his personal honor too lightly; granted also that his literary *supercheries* were of unexampled audacity, that he pillaged ideas and situations from all sorts of sources, that he lent his name to books that others had written, — granted all these things, with many others of like tenor, the fact remains that he possessed an astonishingly original and prolific genius, that besides much slipshod writing that has long since been forgotten he produced a series of masterpieces that the world will not willingly let die, and that his higher ideals were on the whole ideals of manliness and clean living and devotion to admirable artistic aims.

COMMUNICATION.

"AMERICAN ENGLISH" AGAIN.

(To the Editor of THE DIAL.)

"Answer not a fool according to his folly, lest thou also be like unto him," says the Scripture; and then, with a fine recognition of the perplexities of the case, immediately adds: "Answer a fool according to his folly, lest he be wise in his own conceit." An unselfish regard for the good of the unwise person seems to dictate the latter course.

An anonymous contributor to the June "Macmillan's Magazine," taking for his subject "Our Unhappy Language," discourses on what he calls "the American language," in a manner that is marked by less wisdom than we are wont to look for in the pages of that excellent periodical. We are told that ours is a distinct language, not bearing the relation even of a dialect to the parent tongue, and that its variations from English can be discovered almost as readily as the differences between Italian and Spanish. We are rebuked for angrily denying this. "I guess," one of us is said to have retorted, "that what you call Amuracan is the only form of English which is English anyway." This protest is regarded by our Unhappy Linguist (if we may so style him, for convenience) as "too involved to be very intelligible." To be sure, it is not a fair sample of our mode of expressing ourselves, any more than the speech of the cockney is a good illustration of the Englishman's; but the alleged involution is not apparent to a plain man. Five out of any ten English-speaking Germans, says the Unhappy Linguist, will apologetically explain, in the interest of truth, that

they learned the language from Americans, and therefore can not speak it very well. The present writer takes pleasure in recalling, from his Berlin university days, instances of Germans who, seeking to perfect their English, favored him with their society because, as they explained, the American pronunciation seemed to them more articulate than the English. But this testimony is far from conclusive, and is adduced only for what it is worth. In the *Polyglott Kuntze* series there is said to be a manual on *Die Amerikanische Sprache*, side by side with one on *Die Englische Sprache*. That certainly is damaging testimony, and the defendant, until he has examined the volume in question, is puzzled for an answer. Again, we are accused of having made the word *commence* (in preference to *begin*) so peculiarly our own that the Unhappy Linguist now almost shrinks from defiling his mouth with it. This is indeed alarming, if true.

From the pages of two American novels — names not given — our assailant takes the text for most of his discourse. We think it safe to infer that the novels are not classics; but let us see what can be said in their defense. "His eyes were wonted to the darkness," is cited, with condemnation of *wonted* as an undesirable neologism. Yet, two hundred years ago, Sir Roger L'Estrange wrote, "She was wonted to the place, and would not remove." "E'en in our ashes live their wonted fires," illustrates a slightly different use of the word, which is probably familiar even to the Unhappy Linguist. "The merciless frame vised him fast." On this our friend has something interesting to say. "The verb *to rise* is a revelation to us, and would seem to be derived from the noun *rice* by false analogy (blessed words!) with the verb *advise*. However, the only possible meaning we could read into it would be expressive of what consuls do to passports." Charity compels us to interpret this, not as ignorance of a familiar carpenter's tool, but as an attempt to be facetious. We bear in mind, too, that the more common English spelling of this tool is *vice*. But the making of a verb out of a noun, to serve at a pinch, is a practice not confined to American writers. Amazement and amusement are excited when the hero of one of the novels referred to is said to feed his horse apples, and the critic wonders if the day will come when the Lord Mayor will feed his guests turtles. We hope not. Meanwhile we shall continue to feed our swine husks, and also to feed them *with* husks, but we prefer to let our guests help themselves to such viands as their appetite demands. "So he," for "so that he," is cited as something new and strange. Without considering the matter, we should have said the shorter form was not uncommon, even with English writers. Opening at random Mr. G. W. E. Russell's "Onlooker's Notebook," we read (page 149), "America was strong and Spain was weak, so we backed America for all we were worth." Other usages, more or less open to censure, are quoted; but few of them, perhaps none, are distinctively American, and not one is to be found in our best writers.

A list of "American words" is given by our Unhappy Linguist, followed by a condemnatory exclamation point. The words are, *defense, pretense, rumor, dishonor, labor, counselor, traveler, imperiled, groveled, marveled, untrammelled, and maneuver*. Six of these would have served to illustrate all the principles involved. Lack of space forbids a full discussion, and other hands have treated these matters at length. Yet we can never cease to wonder why the English cling so jealously to *u* in

honour, but drop it in *horror*, *pallor*, *terror*, *actor*, *author*, and a hundred other words having exactly the same Latin-French pedigree. Retaining the French *u* in certain cases, why does the Englishman insist on discarding the French *s* in *defense* and *offense*, which are derived originally from Latin forms in *-ensa*? In Middle English we find forms in *-ens* and *-ense*; the form in *-ence* is a comparatively late departure from the good old spelling. Likewise the ending *-or* represents, as a rule, an earlier English *-our*; but whereas our cousins have reverted to the Latin form in some cases, and not in others, we in America, for the sake of both brevity and uniformity, have dropped the *u* almost without exception. The English lexicographer Ogilvie, by the way, gives *pretense* as the better spelling of the second word on the list. So much for that "American word."

"We do not in the least care," concludes the Unhappy Linguist, "how the Americans spell, but in these days of simultaneous editions on either side of the Atlantic we see danger to our own spelling, about which we do care." In other words, "we don't care how fast you Americans go to perdition, but pray don't take us with you." We do not yet despair of the English language. It has weathered a dozen centuries and more, and its decay does not seem imminent. But not until it is a dead language, or the English fence themselves in with a Chinese wall, will it anywhere be preserved in a state of rigid unchangeableness.

P. F. B.

Malden, Mass., July 8, 1902.

The New Books.

COMMENTS OF A CONTEMPORARY.*

Applying Mr. John Morley's test of literature as distinguished from mere printed matter, and demanding that it shall contain "moral truth and human passion . . . touched with a certain largeness, sanity, and attraction of form," one would not be far wrong in pronouncing "An Onlooker's Notebook" to be literature. It is written with a journalistic crispness of style that carries the reader along from page to page without sense of fatigue, and the writer's breadth of view and range of experience distinguish him from the ordinary reporter of current events. These chapters on men and manners of the present and the more immediate past are reprinted from "The Manchester Guardian," where they appeared during the year 1901. Their anonymous author is Mr. George W. E. Russell, whose earlier volume of reminiscences and whose life of Gladstone in the "Queen's Prime Ministers" series have been well received.

The first half of the book treats largely of matters political, the latter of social questions. Democracy the author regards as a disappoint-

ment, so far at least as the high hopes entertained for it thirty years ago are concerned. From the glorious height of a divine ideal it has sunk to the humble level of a fairly practicable system. But he admits that it has never received a thorough trial in England, except in local affairs, where indeed the experiment gives hope of future capacity on the part of the people for treating "the higher and deeper problems of imperial government." Significant in this connection is the author's firm conviction that "a hereditary legislative body is a mistake."

Five short chapters on the monarchy, from 1760 to 1901, give fleeting views of four successive sovereigns and their courts, and bring us down to the present reign, of which Mr. Russell ventures to predict four chief characteristics. First, it will be popular: the King, losing nothing of the tact and grace that marked his bearing as Prince of Wales, will have the support of all his people. Second, it will be a splendid reign, reflecting the sovereign's natural taste for pomp and his freedom from parsimony. Third, it will be marked by impartiality, Edward VII. keeping his politics to himself as strictly as he did before his accession. Fourth, it will be an active reign, as the court will reside in London and will play a conspicuous part in public affairs.

The latter half of the book is made up of brief and entertaining discussions of such topics as society journalism, the pleasures of publicity, the ways of the new woman, filthy lucre, religious observance, hedonism, decorum, superstition, card-playing and gambling, the public schools, the universities, and the church. The decline of chivalry and the growth of a selfish materialism are deplored.

"To-day chivalry seems to me extinct. The one idea is to shout with the largest crowd, to back the winner, to side with the majority. America was strong and Spain was weak, so we backed America for all we were worth. We believed that France was weak, and we tried to pick a quarrel with her over Fashoda. The Armenians were a feeble folk, and we would not move a finger to save them from massacre. Greece is a little country, and we had nothing but clumsy ridicule for her struggle against the Turkish tyranny. We were told that the South African republics had lost the power of fighting — and we are learning our lesson."

Mr. Russell has some shrewd and amusing things to say about the art of living on nothing. Among the devices practised by its devotees are the following:

"Time out of mind ladies have claimed all the honors at whist, and, where their adversaries were shy or careless, they have not seldom derived profit from the

* AN ONLOOKER'S NOTEBOOK. By the Author of "Collections and Recollections." New York: Harper & Brothers.

claim. The worthy couple whom I described as 'The Staymakers' used to arrange with one of their sons to meet them in hospitable country houses. When the whist-tables were made up, father, mother, and son used to sit down and entice some unwary youth to be the fourth. The points were moderate — shillings and half-crowns — but whichever way the luck went, a greater or less sum was bound to find its way into the coffers of the family. . . . Most people know some fashionable couples who eke out a rather narrow income by poker and bridge. It is calculated by the friends who have the pleasure of losing to them that they make several hundreds a year; but no one ever dreams of suggesting unfair play. Luck is pretty equally distributed; but skill, courage, and facial control are qualities which succeed at cards as elsewhere; and a great advantage of playing in your own house is that the party can be broken up as soon as the hostess feels tired or the host has had enough of it."

The foregoing, we take pleasure in thinking, would have found no place in the notebook of an American onlooker, describing American society life. Some of the humiliations to which a person must submit who cultivates the gentle art of living on his wits are vividly pictured by Mr. Russell. He borrows for his purpose Thackeray's "dear young literary friend, Tom Garbage."

"The popular girls pronounce him 'a little horror,' and won't dance with him on any terms. The young men regard him as an outsider; and the old gentlemen make him the butt of their peculiarly displeasing humor. Lord Cramlington meets Tom Garbage in Piccadilly, and accosts him with a friendly and hospitable air: 'Are you going to dine anywhere to-night, Garbage?' Tom, scenting an invitation, promptly says 'No.' 'By Gad, what an appetite you'll have to-morrow!' replies Lord Cramlington, and walks away with a cheerful smile. . . . Or, again, poor Tom is the guest of Sir Thomas Portmore, famous for his cellar, and inadvertently puts his hand round his claret-glass. 'I see that claret isn't warm enough for you,' says the host; and then, ringing the bell with great violence, roars to the butler: 'Take that wine away and boil it, and put plenty of sugar and spice in it; and then perhaps it will suit your palate, Mr. Garbage.'"

The thirst for notoriety receives a sharp rebuke from our author, who regrets the departure of old-fashioned modesty and reserve.

"We live in and on publicity. Where our fathers repelled the society journalist from their doors and horsewhipped him if they caught him at his tricks, we encourage him to the top of his bent. Only twenty years ago I have known a man blackballed at a club because he was suspected of having written for a society journal, and a guest who published the names of his fellow-guests at a dinner-party was never again permitted to cross the violated threshold. But now the smartest people take the society journalist to their bosoms. He dines with them in London and stays with them in the country. He is invited to inspect the bedrooms and examine the plate and scrutinize the family jewels. . . . The interviewer is abroad in the land, and to him people of the highest cultivation disclose their private beliefs in religion and politics and literature.

They supply lists of 'Hymns that have Helped Me' and 'Prayers that have Pushed Me'; they enumerate their 'Hundred Favorite Books'; they resuscitate the memories of the nursery and the private school. . . . Reticence has fled to Jupiter or Saturn, and, as all speech is unguarded, so all life is public."

Verily, one is ready to say with Ovid in the enforced seclusion of his distant exile, "Bene qui latuit, bene vixit." Heaven deliver us from the insanity of this ever-spreading "social pushfulness," as our author calls it! But after these and many other pictures of all sorts of degeneracy, chiefly among the aristocracy, we are refreshed with a few final chapters on the more hopeful signs for the future; and these indications of higher ideals the writer finds in the very class he has been holding up to reprobation, as well as among the ranks of the people.

"I am well assured that among young Englishmen of all grades and classes there is a vein of manly self-control and self-devotion which may yet prove to be the salvation of England when national judgments begin to overtake national sins. . . . We are officially informed that the supply of clergy is falling off; but though the young men at Oxford and Cambridge who are now seeking holy orders may be fewer than they were twenty years ago, I am convinced that their quality is better. There is nothing epicene or namby-pamby about them. They are fine, manly, active fellows, keen in mind and strong in body; men who have rowed for their colleges or played 'rugger' for the university, and ready to consecrate all their splendid gifts of health and skill and trained endurance to the service of religion and humanity. . . . Such institutions as Toynbee Hall and Mansfield House, though conducted on secular lines, display the same energy of youthful zeal directed to high ends; and I fancy that most of the great provincial towns could tell the same tale as Liverpool with its Newsboys' Home and Food and Betterment Association. . . . A few years ago there was a vulgar fashion, for which Thackeray and Leech were mainly responsible, of holding up clerks and servants to promiscuous and pointless ridicule. A truer conception of honorable service now obtains, and English footmen and grooms have given as good an account of themselves in South Africa as the sons of the houses which they served."

Mr. Russell is a keen observer, and he turns to good literary account what he sees and what he hears. His acquaintance with the Dowager Duchess of Cleveland, whose long life covers the years 1792-1883, has furnished him with numerous early nineteenth-century items of interest. From Bishop Wilberforce also, and from Gladstone, Beaconsfield, Lord Aberdeen, and other noble sources, he draws many anecdotes of high life, — not always new, but never tedious. His rather curious excuse for neglecting the less exalted classes is that his master, Matthew Arnold, has already chosen the common people for his own province. Yet he is not a snob, and if he shows an occasional touch

of Thackeray's snobbish anti-snobbery, it is too slight to offend. To those who relish dexterous word-play the book offers an occasional toothsome morsel, despite, or perhaps partly because of, its rather free use of the most up-to-date slang — in apologetic quotation marks. *Ochlocracy*, a handy antonym to *oligarchy*, masquerades as *othlocracy*, but in a quoted sentence, so that the blame cannot be fixed. Now and then a little-used Latin phrase greets one as a pleasant surprise in its English dress. Finally, and best of all, the brief space accorded to each topic shows the author to have learned well that hardest of lessons for a fluent writer, that a part is better than the whole.

PERCY F. BICKNELL.

TWO GOOD GARDEN BOOKS.*

Two of the best of Mr. Lane's numerous garden books are Canon Ellacombe's "In My Vicarage Garden" and Mrs. Milne-Home's "Stray Leaves from a Border Garden." It is a matter of fact and of interest that the English clergy have been garden-lovers since the days of old when priests and monks found in their gardens sources of physic, pleasure, and profit. Through their missions they secured rare and beautiful plants, and introduced valued fruits and vegetables; and in the sheltered "gardens enclosed" of their monasteries they could preserve and multiply, experiment with and disperse, the new plants.

Of the modern English clergy, the best-known flower-lovers and flower-rearers are Dean Hole, champion of the English Rose; and Canon Ellacombe, author of "In a Gloucestershire Garden" and of that most satisfying, charming, and perfect book, "The Plant-Lore and Garden-Craft of Shakespeare." In this book, "In My Vicarage Garden, and Elsewhere," appears aftermath of the author's Shakespearian research, in the chapters entitled "Plant Names," "York and Lancaster Roses," and "Shakespeare and Architecture." Fascinating subjects are "The Scents of Flowers" and "Medical Properties of Flowers," in which the curious "doctrine of signatures" is most ably and interestingly explained. This "doctrine" has been held from the time when

the Preacher gave as one of the qualities of the Wise Man, "certain knowledge of the things that are . . . the diversities of plants and the virtues of roots." It was, in brief, "nature's own prescription," — a belief that each plant revealed in its shape or color some resemblance to a disease or to some portion of the body, and therefore was of value in that disease or for strengthening that organ. Thus, a heart-shaped leaf was used in heart disease; a spotted leaf like *pulmonaria* was for diseased lungs; a plant with swellings at the joints of the stem or the leaf-stalks would cure gout. This doctrine was universally believed, and beloved; for it was quoted as a proof of the loving care and thoughtful provision of the Creator. Though the working out of this principle is, of course, wholly wrong, yet the principle itself was based on right; and its influence is still shown in our modern botanical arrangement and classification of plants.

A chapter of special interest is entitled "Railway Gardens." This does not mean the beds and borders of ornamental flowers at railway stations, growing so cheerfully under adverse conditions, and so welcome to the eye of the traveller. The subject is, instead, the expanse or groups of unusual and unexpected flowers which spring up in startling beauty in railway "cuts," in ballast heaps, in refuse "dumps." The raw ugly track of the railway contractor is quickly covered with a garden of Nature's planting, — a rare garden, too; for flowers which have not been seen in a certain vicinity for years will bloom forth in abundance after the blasting out of a line of rock. The ballast heaps below Philadelphia have revealed hundreds of rare plants, many from the Orient, which have been classified and written about as Ballast Plants. Sweeps of old-time garden-flowers reappear and blossom in glorious profusion. Canon Ellacombe names the London Rocket, the wild Valerian, the Canterbury Bell, Viper's Bugloss, the Bee Orchis in "railway gardens." Railway cuttings in America have been a happy hunting-ground both for geologist and botanist. I have for years made notes of the revelations of the railroads. At times but a tantalizing glimpse is given to the dasher-by; but other times sudden and spirited onraids of friendly brakemen, during a pause while the panting engine is swallowing water, have secured wonderful prizes and surprises. To the English list I can add borders a mile long of Bouncing Bet; acres of orange-tawny garden-lilies; beds of coreopsis; rock-cuttings

*IN MY VICARAGE GARDEN, AND ELSEWHERE. By the Rev. Henry N. Ellacombe, M.A. With portrait. New York: John Lane.

STRAY LEAVES FROM A BORDER GARDEN. By Mary Pamela Milne-Home. Illustrated. New York: John Lane.

hung with harebells; a certain old-fashioned garden campanula; moss pink; and a half-double garden-plant of the feverfew family. And I have gone far beyond Canon Ellacombe in my speculations, and found elements of the romantic and beautiful with which to confound the spirit and refute the sneers of that railroad hater, Ruskin. No flower-dreams of deeper sentiment come to me than the thought of the wandering of those flower-seeds, — their dormant years of silence and darkness, their travel hither, their sudden release and resurrection through modern progress. But all this may be over-fanciful, or, as Shakespeare says, " 'Twere to consider too curiously to consider so."

"Stray Leaves from a Border Garden," Mrs. Milne-Home's book, reveals not only a romantic home and picturesque garden on that historic spot, Flodden Field, but also the charming personality of the author. The book is an intimate record, — a human document, in the best sense of that much-twisted term. We can never disassociate author and book; and as nothing about this author's life has been printed in the American press, we may be permitted a bit of information. The daughter of an English soldier, Major Ellis, the great-grandchild of the Irish patriot Lord Edward Fitzgerald, she is now the widow of Colonel Milne-Home of the Royal Blues, that gallant old soldier who died six months ago at his Border home. He won laurels and decorations in Egypt and India in his youth; and in later life this flower-loving young wife in Jamaica. This is not the first book written by Mary Pamela Milne-Home. Almost in her girlhood she wrote "Mamma's Black Nurse Stories" and "West Indian Folk-Lore," — tales of the wonderful *An-ansi* legends of Jamaica, familiar to us in the American book, "Annancy Stories," by Mary Pamela Coleman Smith. Tinges of color from Jamaica gardens show in this tale of the Border, and of Continental gardens as well, especially of Provence, another home of the author. One of the pleasing characteristics of the book is the constant recounting of the folk-lore of England, Scotland, Russia, Jamaica, France; the folk-lore of personal observation, bearing the thrill and fire of first telling, not the decorous recording through a succession of quotations and transcriptions. There is ample proof, too, of extended reading among ancient herbals and flower-books.

A charming series of pictures entitled "My Friends in Their Gardens" might well be

carried out in like by other garden-writers. There are portrayed — five or six pages being given to each — a Squire's garden, a Provence garden, the Rector's garden, Black Jacob's garden in Jamaica, Padre Avelino's garden in Trinidad, a Swiss burial-place, etc. The Border Garden, where Mother and Boy sowed and weeded, and rejoiced over what Bacon called "garden-delights," and mourned over their garden-tragedies, must be read in every page, and every page will be enjoyed.

In the year 1881 Mr. Jackson put the number of botanical works then existing at over eight thousand. In the following score of years, enormous numbers of such books have been published; the year and a half of this century numbers hundreds, perhaps thousands, since there now exists a so-called craze for garden and flower books. There have been books of vast cost, — like Sibthorpe's "Flora Græca," in the production of which over fifty thousand dollars was spent, — and books on specialized topics; but for general reading, for novel, pleasant, and useful information, for intelligent and graceful English composition, the two books under our consideration hold firmly their own dignified and creditable position in the face of the regiment of their fellows.

ALICE MORSE EARLE.

BRYCE'S ESSAYS ON HISTORY AND JURISPRUDENCE.*

We think there are few books which in a quiet way will do the serious student more good, or deserve better of its readers, than Mr. Bryce's recent volume of "Studies in History and Jurisprudence." These essays form a book on whose nine hundred and odd pages the reader will find very little chaff of words, and much excellent and substantial information, presented in a popular manner and with the charm of literary style. They bear the stamp of the mind not only of an academic teacher of many years' experience, but also of a statesman active in the service of his country, and perhaps still more of a student and exponent of historical and constitutional questions. Mr. Bryce's treatment of such questions has always been eminently characterized by fairness, sound sense, and the practical grasp of a man prominent in active life and accustomed to living issues as well as to theories

*STUDIES IN HISTORY AND JURISPRUDENCE. By James Bryce, D.C.L. New York: Oxford University Press.

and speculations. When a writer of such recognized standing, wide experience and scholarship discusses matters of historical and practical importance, his remarks naturally awaken keen interest; and the friendly hearing which any word of Mr. Bryce can command in America will add considerably to the attention given this new work of his.

Attention is aroused by the opening essays, wherein the author compares the two greatest nations of European history, ancient and modern,—the Romans and the English. The study of Rome becomes nowadays more and more a necessary introduction to historical study in general, even among the English; and no less than half the number of essays contained in Mr. Bryce's book are more or less directly concerned with the universal side of Rome's rule. Of course, the similarity of Roman and English political ideas instantly presents itself, both countries establishing their law among many nations; and the similarity is to be noted, also, in their imperialistic tendencies and their holding distant provinces by means of colonization. As Mr. Bryce expresses it in his preface, "The longer one lives the more is one impressed by the close connection between the old Græco-Italian world and our own. We are still very near the ancients." The empire of India is the largest and so far the most successful experiment in England's imperial policy. The two first essays set forth the chief points of resemblance between Rome and Great Britain. The subject is not treated in any great detail, but what is said gives a sufficiently vivid impression of the difficulties encountered by each nation in governing a foreign province. Of these difficulties, those felt by the English in properly ruling India appear by all odds the more serious. Other essays related to these are the fourteenth and fifteenth, which treat of methods of law-making and the history of the development of jurisprudence in Rome and in England; and these are among the most suggestive in the book. The last essay discussing kindred legal points is the one "On Marriage and Divorce in Roman and English law," which will not only excite interest in itself but to many will appear a timely addition to the present active controversy regarding the revision of divorce laws. The author's rather conservative view, which seems to consider frequency of divorce largely a convenient stepping-stone to polygamy, will doubtless be approved by many.

It is in modern constitutional law and his-

tory that Mr. Bryce is considered most proficient, and the reader follows with pleasure his treatment of such questions as "Flexible and Rigid Constitutions," "The Action of Centripetal and Centrifugal Forces on Political Constitutions," "The Commonwealth of Australia," and, last but not least, as a precious anomaly, the essay on the old constitution of the only permanent republic of pure Germanic origin, primitive Iceland. Although one of the briefer essays, this is nevertheless one of the most interesting. The author is evidently delighted with this quaint old commonwealth, whose peculiarities he explains with his customary lucidity. Mr. Bryce probably never visited the historic isle, nor studied its ancient laws; but he has drawn his information from the next best source, the writings of the great jurist and Germanist Konrad Maurer, whose monographs and historical works hold so high authority in Germanistic literature. Perhaps Mr. Bryce's account will awaken some interest, even among American students, in the Germanic North, where lie the true sources of an understanding of Germanic life.

These essays on constitutions, Mr. Bryce supplements by others of a philosophical character, in which he discusses "Obedience," "The Nature of Sovereignty," "The Law of Nature," "The Relations of Law and Religion," essays which under any circumstances will command admiration for the author's clear reasoning, observing mind, and judicious treatment. They are well adapted to the understanding of any thoughtful person, and will no doubt be of influence both in political and professional life.

One of the chief characteristics of the book is its prevalent tone of caution. Perhaps it is due to this extremely temperate spirit that even Mr. Bryce sometimes seems vague, and afraid of broaching vital questions,—especially when treating of the far-reaching imperial policy of England, with which he perhaps does not altogether sympathize. Thus, one of the few things which the reader accepts with incredulity, even from Mr. Bryce, is the statement (pp. 119-120) that English law may become the law of all India and the Christian religion supersede the native beliefs. This, it appears to us, is to carry the comparison between Rome and England too far. Of course, such an event depends in the end upon the continuance of English rule. "Experience," says Mr. Bryce, "goes to show that no form of heathenism . . . does ultimately withstand the solvent power of

European science and thought." But we doubt exceedingly that an Occidental belief, even when fortified by science,—which, it may be remarked, generally helps to neutralize its force,—will ever transplant an Oriental belief, conceived and upheld as it is by the far subtler power of distinguishing between the apparent and the real which is inherent in the Oriental mind. When one reads that, in one part of India, out of a population numbering more than forty-four millions a little more than a hundred thousand are Christians, who are again divided up into denominations, one does not know whether to laugh or to weep over the phantom of future Christianization of the East in general and India in particular. Besides, if it is true, as many earnest voices assert—voices from among the English residents themselves—that English rule has served only to impoverish India (Mr. Bryce himself points to excessive taxation as one of the greatest dangers of English rule), how can the expensive English government be maintained on an increasing public debt and a decreasing power of the population to yield adequate revenue? Mr. Bryce points to the large area not yet under cultivation; but reformers point to the increasing frequency of famine and plagues, the financial results of which may yet prove too much for even the British administration and its unlimited money credit. And as for the ultimate sway of English law, as long as the Hindoos themselves are not trained to administer it, or appointed as justices of it, English law remains at best an adaptation. The Oriental mind will by degrees outlive it, and rise to something more congenial with its own tendencies. Mr. Bryce himself pictures what would be the result if England withdrew her forces; but it is nevertheless true that no nation as gifted as the Hindoo can forever remain in bondage to a foreign and alien race so utterly unsympathetic to the mass of the people as the English has proved itself to be. The awakening of the East must come; and when the united nations of Europe shall be able to cope with England at sea, a European war will ensue which will seal the fate of English dominion in India. Unhappily, these conjectures are not, as Mr. Bryce suggests, merely speculative.

The book concludes with two addresses, one introductory, the other valedictory; the opening and closing of an activity as academic teacher the best fruit of which these essays contain. The author himself expresses the fear

that some of these may not altogether be able to meet the demands of modern criticism; but, to quote his own words, "Life is short . . . and it seems better to let what I have written, under the constant pressure of other duties, go forth now." It seems but fitting to express the expectation that in view of the author's well-earned popularity with the American public, this last book of his should be at least as widely read as his others have been.

A. M. WERGELAND.

BOOKS ON THE LOUISIANA PURCHASE.*

Dr. Hosmer has rightly judged the time appropriate for the publication of a popular account of the purchase of Louisiana. The scope of his book would have been better indicated had he retained the title by which it was originally announced and called it "The Story" rather than "The History" of the Louisiana Purchase. The work is distinctly intended for the general reader, and even for readers of the younger class. With this object in view, the author has enlarged upon the dramatic and picturesque features of the event, and has either touched very lightly or omitted altogether the more abstruse and difficult ones. His main purpose has been to show that the transfer was almost wholly the work of Napoleon, and thus to correct the common opinion that it resulted from the superior insight and wisdom of Jefferson. Jefferson's merit consisted almost solely in accepting the good fortune that befell him. Dr. Hosmer tells the whole story of Napoleon's quarrel with his brothers Joseph and Lucien over the sale, which he is the first to render accessible in English in its entirety. A somewhat fuller account of the San Domingo revolt would have been interesting and at the same time would have brought out more clearly the pressure under which Napoleon acted. But measured by its purpose the story is well told and the book entirely successful. For the student, it does not and is not intended to supersede the chapters in Mr. Adams's history.

Upon one point Dr. Hosmer has tripped. Marbois, in his account of the sale of Louisiana, says that Napoleon, wishing "to have the opinion of two ministers, who were familiar

* THE HISTORY OF THE LOUISIANA PURCHASE. By James K. Hosmer. Illustrated. New York: D. Appleton & Co.

THE BOUNDARIES OF THE LOUISIANA PURCHASE. By Louis Houck. St. Louis: Phillip Roeder's Bookstore.

with those countries," summoned them to a conference on Easter Sunday of 1803. To one of the ministers "the administration of the colonies was familiar"; the other "had served in the auxiliary army (*l'armée auxiliaire*) sent by France to the United States during their revolution." The first minister was Marbois himself, who was minister of finance, and had served in the United States in a diplomatic capacity and in San Domingo as Intendant of the colony. It was probably well understood, at the time Marbois wrote, who the second minister was; but later writers have rather curiously omitted his identification. Dr. Hosmer assumes that it was Decrès, minister of marine. This is scarcely possible. Decrès served in the fleet, and not in the army, as described by Marbois; and he was so young at the time, his service was so short and his position so subordinate, that he could scarcely have become "familiar" with America. The minister referred to was undoubtedly Berthier, minister of war. Berthier served three years in the "auxiliary army" in America, was aide-de-camp to Rochambeau, attained the rank of colonel, and, after peace was negotiated, returned to France by way of San Domingo. He thus had every opportunity of acquiring a knowledge of conditions both in the United States and in the colony. There were, moreover, several reasons why Berthier was most likely to be consulted. His relations with Napoleon were most confidential, he was the negotiator of the preliminary treaty of St. Ildefonso for the retrocession of Louisiana, and, in view of the fact that the sale of the province turned upon war with England, he was, next after Napoleon himself, most directly interested in the subject. Dr. Hosmer refers to Clay as the author of the Missouri Compromise. The statement is probably accidental, but it does seem as if the impression that Clay arranged what we think of as *the* Missouri Compromise would never be effaced.

Another Louisiana book is "an historical study," by Mr. Louis Houck, entitled "The Boundaries of the Louisiana Purchase." The author says that "The fact that much erroneous information in regard to the boundaries of the Louisiana Purchase has, during the last few years, been industriously circulated by the daily press and otherwise, must be the excuse for the publication of this study." Inasmuch as Mr. Houck is himself wrong upon all the essential points, his little book will scarcely serve its intended purpose of setting the pub-

lic right. His work shows a very considerable amount of investigation, but very little historical judgment. He seems to have adopted the motto, "My country, right or wrong," and, upon that principle, to have knocked down to the credit of the Louisiana Purchase everything that has at any time been claimed for it. Although the boundaries of Louisiana were never definitely described, its general extent is perfectly clear and perfectly certain. It included the Isle of Orleans east of the Mississippi, and the whole basin of that river and its tributaries west of it. Mr. Houck claims that it included in addition Florida west of the Perdido river, Texas, and Oregon.

The case of Florida is too clear for controversy. Having failed in their efforts to acquire West Florida, the United States set up the claim, under an apparent ambiguity in the treaty, that the part west of the Perdido was included in Louisiana. Historical facts, too involved and complicated for present statement, are absolutely conclusive against this contention. Mr. Houck considers that the decision of the Supreme Court proved the American construction; but, although Marshall did argue that the language of the treaty would admit of either construction, and that strong arguments might be adduced in support of the American one, he avoided any inquiry into the merits of the question, and based his judgment solely upon the ground that the court was bound to follow in such questions the opinion of the political departments of the government. The claim to Texas was threshed out in the negotiation of the Florida treaty, was revived in 1844 for political purposes, and since then has been brought forward from time to time by writers in search of a sensation. It rests wholly upon La Salle's short-lived and ill-fated colony. The colony itself was a mistake, and its whole effort was devoted to its abandonment. Whatever claims might have resulted were forfeited by its immediate destruction. The Spanish occupation of Texas was continuous from its earliest settlement, and, even during the Spanish occupation of Louisiana, Texas was maintained as a separate colony. It is true that Napoleon intended to extend Louisiana to the Rio Grande; but what could be more absurd than to base a claim of right upon an edict of Napoleon's? Louisiana included as much of northeastern Texas as falls within the basin of the Red river, and that is all. The bulk of Mr. Houck's book is devoted to an argument to prove that

Louisiana included Oregon. The French claim to Louisiana rested wholly upon the occupation of the Mississippi basin; and as there is no single instance of *occupation* beyond that basin, Louisiana could not possibly have included more, and all argument to the contrary falls to the ground. The United States never claimed Oregon as a part of the Louisiana Purchase, but as a result of it. The idea that Louisiana included Oregon originated in an error in a map published in the Census of 1870, which resulted from a misreading of the map in Marbois's "Louisiana," and this error was perpetuated and disseminated for nearly a generation by the map of the United States issued by the General Land Office. The Land Office map has been corrected, but the impression produced by the old map upon many minds still remains.

F. H. HODDER.

ESSAYS ON AMERICAN THEMES.*

Charles Francis Adams writes no dull essays. From his "Chapters of Erie," in which, more than thirty years ago, he first made his bow to the reading public, to his just published volume, "Lee at Appomattox, and Other Papers," he has written upon a great variety of important topics, but always with a ripe scholarship, a grace of style, and a thorough understanding of the subject discussed, which endow his volumes with a perennial charm.

The opening paper, which gives title to the volume, is in effect a contrast between the methods of General Lee of the Confederate army and President Kruger in South Africa. The capture of Pretoria by General Roberts, in June, 1900, was the Appomattox of the South African Republic. After each battle, the result of the war was no longer doubtful. But in the Southern States still existed Confederate armies of magnitude, and throughout the Confederacy was the feeling of great bitterness toward the North. Jefferson Davis, after the surrender of Lee's army, issued a proclamation worthy of Kruger, urging that a guerrilla warfare be kept up until the North should drop the contest from sheer exhaustion. But Lee was a man of broader and grander type. He saw that the Confederacy was doomed, and had the wisdom to take a course which should stop the needless effusion of blood and save the Southern States from a devastation like

that which marked Sherman's march from Atlanta. His personal popularity caused his views, rather than those of Davis, to prevail. Kruger, seeing clearly the inevitable end, persisted in a course which, as Mr. Adams states, he knew must result "in the probable destruction of one of the combatants, in great loss to the other, and in utter disregard of the best interests of both." Mr. Adams has given in detail General Lee's actions and his discussions with his officers for the twenty-four hours before his final surrender, and gives him great and deserved credit for a course which was perhaps the greatest factor in bringing the two warring factions of the nation to the present conditions of harmony.

The second and most important paper in Mr. Adams's volume is entitled "The Treaty of Washington," and refers to the treaty concluded between the United States and England providing for the arbitration of the claim of the United States for damages suffered by our merchant marine from Confederate cruisers fitted out in English ports, which treaty also made a new standard in reference to the rights of private property in cases of war. Mr. Adams, through access to papers of his father, — who was our ambassador in London during the Civil War, and afterward a member of the Court of Arbitration, — and also to the papers of Hamilton Fish, has been enabled to give an inside account, and a most interesting one, of the origin and adjustment of such claims, much of which is wholly new to the general public.

The English Cabinet took the position that while it would be an infraction of the laws of neutrality for ships of war to be built and equipped in English shipyards, and sold to the Confederacy, yet it was no infraction of the law for unequipped war-ships to be built and so sold, and for the armament of such ships to be built and so sold, in case the armament was not put aboard the ship in an English port. So the "Alabama" was built as a war vessel, and sailed from Liverpool to the Azores. At the date of her sailing her armament and munitions of war were shipped on another vessel from London to the same port, and were there transferred to the ship. This method of getting around the spirit of the law was sanctioned by the English Cabinet, and upheld by the Courts. Three vessels, the "Florida," "Alabama," and "Shenandoah," were thus fitted out, and preyed destructively upon our commerce. The English position was based upon a sympathy on the part of the

* LEE AT APPOMATTOX, and Other Papers. By Charles Francis Adams. Boston: Houghton, Mifflin & Co.

governing classes for the South, a belief by these classes that the South would win its independence, and a desire to promote the lucrative business of building ships for the world in English shipyards. After a time, aided by the gradual triumph of the Northern armies, the English people became awakened to the dangers of their position in case their nation, owning nearly half the merchant marine of the world, should become involved in war. Such a war, for instance, as that which has prevailed in South Africa would have allowed such nations as the United States or Germany, under this precedent established by England, to cover the ocean with privateers carrying the flag of the Dutch Republic, to the utter destruction of the English merchant navy. Thereupon the English government stopped the further building of privateers; and then followed years of diplomacy, whereby England sought to render ineffective the precedent she had herself established, and the United States to recover damages for the work of the English-built privateers. These negotiations were completed during the presidency of General Grant, and largely through the work of his premier, Hamilton Fish. The history of the rupture between Charles Sumner and General Grant's administration, one factor in which was the recall of Mr. Motley (who, because he owed his appointment to Sumner, conceived his duty to be to report to Sumner rather than to the State Department), from his position as Ambassador to England, is fully and most interestingly told by Mr. Adams.

Another article, entitled "An Undeveloped Function," embodies the suggestion that our various Historical Societies, from a broad standpoint, should endeavor to shed light by their discussions on political questions of national importance. In "A National Change of Heart" is indicated the reason of the friendship which of late has developed in England toward the United States.

The whole volume is most interesting and instructive; it is one of the comparatively few books of the year of permanent value. Mr. Adams has been not alone a man of letters, but a man of affairs,—has successfully managed great corporations, has travelled widely, and been on terms of intimacy with many of the most notable statesmen and diplomats of his period. From this training and experience few men now living could have so clearly discussed the subjects treated in the volume.

FRANKLIN H. HEAD.

BRIEFS ON NEW BOOKS.

*English poetry
in the crucible
of the scientist.*

An attempt to consider scientifically the general phenomena of poetry and to suggest a new system of prosody is the avowed purpose of Prof. Mark H. Liddell's "Introduction to the Scientific Study of English Poetry" (Doubleday). In this book the theories presented are based upon the belief that language and literature offer a field for scientific treatment much like that of economics or ethics. Professor Liddell sets aside all definitions and "present notions" of poetry, and calls them "vague and bewildering," "literary and not scientific," based upon "the emotional susceptibility of the individual to respond to poetic phenomena, and not upon the absolute and catholic concepts of science." All such general notions of the nature of poetic phenomena the author considers quite valueless for the study of poetry; and after several pages devoted to the inadequacy of present definitions he arrives at a definition of poetry of his own making, which reads as follows: "Poetry is literature, usually of a high degree of Human Interest, which in addition to its Human Interest has in it an added Æsthetic Interest due to the arrangement of some easily recognizable and constantly present concomitant of thought-formulation into a form of æsthetic appeal for which an appreciative Æsthetic Sentiment has been gradually developed in the minds of those who habitually think by means of the language in which the poetry is written." By the aid of an algebraic formula, Professor Liddell is enabled to express this definition of poetry in the following concise form: $x + HI + VF$,—meaning "ideas formulated in terms of correlated sound-group-images" + Human Interest + Verse Form. Professor Liddell then proceeds to show the inadequacy of the present system of English prosody, and states that in his treatment of the subject of poetry from a strictly historical and inductive point of view he at the outset parts company with the usual treatises on English prosody. Historically, his book is decidedly disappointing, as there is practically no account given of the different kinds of poetry nor their stages of development; and the author's inductive point of view has led him into some strange inferences and generalizations, to which it would not be unjust to apply his own adjectives "vague and bewildering." His system of prosody involves much that is revolutionary and is destructive of well established rules, and, "failing scientific formulation and scientific terminology," he has invented a nomenclature and notation of his own which is too eccentric to be helpful. For "verse" he substitutes the words "thought-moment"; for "feet," "waves of impulse"; and he prefers to do away with the use of any terms used in classic prosody. We cannot see that Professor Liddell has added anything to the excellent work which has already been done in the study of English prosody. His methods and his style are for the most part unsatisfactory, and his theories may most

safely be regarded—to use the words of Professor Francis B. Gummere in his admirable “Handbook of Poetics”—as among “those sweeping changes of recent writers which are in so many cases merely destructive of old theory without offering solid basis for new rules.”

Nature and origin of the solar system.

A reasonably full, accurate, and popular treatment of the nebular theory of the evolution of the solar system has long been a desideratum. Sir Robert Ball has at last supplied this in his latest volume entitled “The Earth’s Beginning” (Appleton). Like “Star-land,” by the same author, this volume had its origin in a series of lectures given to audiences of young people under the auspices of the Royal Institution of Great Britain. But, unlike the earlier volume, the present one will be best appreciated by adult readers. After a general statement of the nebular theory, and a description of some of the most notable nebulae, with special reference to those of spiral form—since this has now been shown by photography to be the typical form—the author considers the sun. He shows that the heat of the orb of day is now maintained by the same process of contraction that has been going on for ages, and reasons backward to the primeval nebula in which the solar system originated. Next follows one of the most interesting portions of the book, in which our knowledge of the present state of the earth’s interior is set forth admirably, with a discussion of seismic and volcanic phenomena. Several chapters are then devoted to the evidences for the truth of the nebular hypothesis derived from our planetary system. The book closes with a series of short appendices giving mathematical explanations of matters of interest in connection with the contraction of a nebula. Here and there the critical reader will detect a minor blemish; three of these we may mention. Near the bottom of page 36 the foci of certain ellipses are said to lie at the sun’s centre; on page 55 Professor Barnard is given credit which properly belongs to Professor Bailey; on page 252 we read of “the area which each particle of the planet describes,” which is clearly not the author’s meaning. But minor inaccuracies like these detract little from the solid merit of the book. It is excellently printed on heavy paper, and is embellished with four colored plates and sixty-three other illustrations, most of which are taken from celestial photographs.

Makers of Modern Europe.

The eleventh volume of “The World’s Epoch-Makers” (Scribner) is devoted to “The Medici and the Italian Renaissance,” and is written by the editor of the series, Mr. Oliphant Smeaton, M.A. The purpose of the volume is to trace the continuity of aim which moved the various members of the great house of Medici, and show by what steps and in what forms they contributed to that wonderful period known as the Italian Renaissance, from

which dates all modern civilization. In a broad and general sense, the Renaissance has not ended yet; but in its more limited and customary application it stands for the hundred years between the death of Giovanni de’ Medici—the founder of the greatness of the family (1428)—and the Sack of Rome (1527) under the Medicean Pope, Clement VII. It was a century of romance and fascination, a mingled web of good and ill; and throughout all its central figures are seen to be the successive representatives of this Florentine family of merchant princes—Giovanni, Cosimo his son, Lorenzo his great-grandson, and Giovanni, afterwards Pope Leo X., his great-great-grandson. Had these failed to take the deep and absorbing interest they did in the movement, it would not have accomplished that mission of the intellectual regeneration of Europe which it was destined to achieve; in all probability it would have died down into a mere philological “insect-study” of the Greek and Latin classics, without effecting that stimulation of life, thought, and enterprise of which one of the results was the discovery of the “New World.” Recent investigations and a more critical analysis of their policy have tempered on the one hand the indiscriminate eulogies of Roscoe, and on the other hand have disproved many of the charges brought against them by Sismondi and Gino Capponi. Mr. Smeaton admits that their crimes were manifold; that the character of even the best of them was all too frequently stained with the vices of their age to a degree reprobated even in that age when moral squeamishness was not general. But notwithstanding all, he feels that their services to the Renaissance cover their multitude of sins. Certainly it is cause for gratitude that at last we have a small book which describes minutely and consecutively the precise nature of these services, and eliminates from the tangled web of Florentine politics and Florentine history such clear character-studies of these makers of the modern time.

The sacred beetle of Egypt.

Every traveller in Egypt, every reader of Egyptian history, and every antiquarian, has seen a scarabæus. Several works have been published which exhibit a large number of these curious old bugs. Mr. John Ward, who published “Pyramids and Progress” a couple of years ago, has now put out “The Sacred Beetle, a Popular Treatise on Egyptian Scarabs in Art and History” (Scribner). It answers the question “What is a scarab?” in a simple and popular manner. We find in the back of the book sixteen full-page colotype plates of scarabs, not from pen-and-ink drawings as found in earlier works, but from elegant well-reproduced photographs, giving the exact form and face of the originals, which belong to periods stretching from the third down to the twenty-fifth dynasty. Each scarab is described, and if it contains an inscription this is given in hieroglyphics and translation. Occasionally the author gives a bit of personal experi-

ence,—for he has travelled much in Egypt,—connected with the finding of a certain scarab. Some of his finest royal scarabs are those belonging to the reign of Thothemes III., Egypt's "Alexander the Great." Besides the plates of scarabs, the book contains ninety-two illustrations in the text, most of them of value in understanding the scarabs under survey on the same or the accompanying page. Such popular works are immensely helpful in presenting an otherwise technical subject.

*A sumptuous
art-volume
about Siena.*

The literary portion of Mr. Gilbert Hastings's volume on "Siena, Its Architecture and Art" (De La More Press, London) is in length not more than an average magazine article,—scarcely enough to necessitate the index with which it is nevertheless provided. It is a nearly square quarto of 55 pages, and is, as it is undoubtedly intended to be, a book to delight the eyes of the bibliophile,—made so by the choice of paper, type, and artistic printing, by photogravures and full-page illustrations in half-tone. The plain board cover is evidently intended to be replaced by the possessor with binding according to his individual taste. As a souvenir of a visit to Siena it is also a delight. That the reader may gain information which the letter-press fails to give, and be aided to a greater appreciation of the architectural and art history of this much-neglected Italian city, the book is furnished with a brief bibliography; but the greater number of titles given therein are of papers which have appeared in the periodical press; and it would seem that a person desirous of learning much of Siena would be doomed to disappointment even after having consulted all that is therein indicated.

*Two heroic
English kings.*

Two heroic English kings, Edward I. and Henry V., are the subjects of recent additions to the "Heroes of the Nations" series (Putnam). Both volumes are written by trained historians and are authoritative accounts in untechnical form of the periods of history covered. The volume on Edward, by Mr. Edward Jenks, opens with a sketch of the Middle Ages in Europe and the Emergence of Modern Europe, and then treats of Edward as soldier, statesman, and lawgiver. It is a book of value for reference or for mature readers, but it will hardly attract one who is not making a serious study of the history of the period. The life of Henry V. has more of general interest, owing to the attractive personality of the king, to his brilliant and startling successes over a greater and stronger nation, and to the gloom of preceding and following reigns. Henry was a real hero, and the stripping process to which modern writers are subjecting the heroes of old robs him of nothing but some traditional stories of a later date that were little to his credit. This book also, written by Mr. Charles L. Kingsford, is one of permanent value as well as interest.

*Art volumes on
Tuscan sculpture,
and Van Dyck.*

The latest volumes of the "Riverside Art Series" (Houghton) are on "Tuscan Sculpture" and "Van Dyck." Their general features are similar to those of their predecessors,—critical Introduction, Books of Reference, Historical Directory, and Biographical Data, followed by fifteen pictures with descriptive text of two or three pages for each. As a representative selection, the choice in "Tuscan Sculpture" is open to criticism. Donatello is represented by five examples, Luca and Andrea della Robbia by three each, and Jacopo della Quercia by one. This is well; but why should the comparatively minor artist Mino da Fiesole have two examples, Nanni di Banco and Rosellino each one, while Ghiberti, the most epoch-making name of the period, is not even mentioned? Ghiberti's bronze doors for the Florence Baptistery are the most remarkable works of sculpture finished during the earlier Renaissance; and a book, however elementary, which ignores them must be regarded as inadequate.—In the volume on Van Dyck the selection is good and representative, being divided about equally between portraits and subject-pieces. This artist's merits and limitations are clearly pointed out, and the reasons given why, although not ranking among the world's foremost masters, Van Dyck is nevertheless a notable and indeed a beloved figure in art history.

*The greatest son
of Dartmouth.*

The elaborate celebration by Dartmouth College of the centennial anniversary of the graduation of the greatest of her sons was marked by the excellent oration of Congressman McCall on the life and work of Daniel Webster, which has now appeared in a tasteful little volume published by Messrs. Houghton, Mifflin & Co. There is none of the gorgeous rhetoric that characterized Rufus Choate's splendid eulogy delivered from the same platform fifty years ago; but the oration contains a fine summary of the important facts in Webster's life, and expresses what must be in the main the judgment of history upon him as lawyer, orator, and statesman. In all, he is ranked as among the greatest; while in oratory he is put at the head of all who have used the English language, unless Burke may be allowed to stand beside him. The oration was in every way worthy of the great occasion that called it forth, and will be of permanent value for both its form and its content.

BRIEFER MENTION.

When Professor J. L. Laughlin's "Elements of Political Economy" was first published fifteen years ago, it was the best text then obtainable for high school use. Since then, numerous excellent texts have appeared, and it has been subjected to keen competition. In its unrevised condition, it had fallen behind in the race for favor, and was getting less representative of present day economic theory with every year. Now that a new revised edition has been put forth by the

American Book Co., it becomes again probably the best text for its purposes to be had. Yet the revision has not been as thoroughgoing as we could have wished. Some of the charts have not been extended to date; the old erroneous illustration of the law of diminishing returns is repeated; the disingenuous denial of "double profits" to note-issuing national banks is restated, and the absurdly childish exercises have not been detected. But the book is so sound and lucid in its fundamentals that we must give it high praise, in spite of these and other defects.

Is it true, as is suggested by Miss Augusta N. Campbell Davidson in her "Translations from Lucian" (Longmans), that the clear-visioned philosopher of Samosata "has fallen at the present day almost wholly out of general reading"? We are not altogether sure of this, although, as a matter of course, Lucian does not command the audience of Homer and Virgil, or even of Cicero and Plato. At any rate, we may welcome and commend to the attention of those who know not this most delightful writer the volume that Miss Davidson has made. She gives us seven selections in all, including "The Sale of the Philosophers," "Hermotimus," "Teus the Tragedian," and the study of the false prophet Alexander of Abonotichus. The translation reads well and is the work of a painstaking student.

NOTES.

"Europe," by Mr. Frank G. Carpenter, is a new volume of "Carpenter's Geographical Readers," published by the American Book Co.

"A Guide to the Best Historical Novels and Tales," classified by centuries, and compiled by Mr. Jonathan Nield, has just been published by the Messrs. Putnam.

The origin of the old French epic called the "Covenant Vivien" is the subject of a monograph by Mr. Raymond Weeks, published in "The University of Missouri Studies."

A new edition, with an appendix, of Mr. Frederic Rowland Marvin's compilation of "Last Words of Distinguished Men and Women" is published by the Fleming H. Revell Co.

Mr. William Garrott Brown's semi-philosophical and eminently readable "Atlantic Monthly" article on "Golf," has been made into a neat booklet by Messrs. Houghton, Mifflin & Co.

"The King in Yellow" includes some of the best short stories that Mr. R. W. Chambers has ever written, and we note with pleasure the reappearance of the volume, with illustrations, from the press of the Messrs. Harper.

The first volume of Mr. C. Oman's "History of the Peninsular War," which will shortly be issued from the Oxford University Press, deals with the events from the treaty of Fontainebleau to the battle of Corunna—1807-1809.

Mr. Lawrence J. Burpee has in preparation, for the Royal Society of Canada, a bibliography of Canadian publications issued during the year 1901. He will be very grateful for any information as to books, pamphlets, magazine articles, or papers in society transactions, published during 1901, by Canadians; and especially would like to be furnished with data as to

where books and pamphlets were published, the name of publisher, number of pages, and size, and in the case of articles, the month, and page where article begins. Mr. Burpee's address is 351 Stewart Street, Ottawa, Canada.

A revised Allen and Greenough's Cicero (Select Orations and Letters), prepared by Messrs. J. B. Greenough and G. L. Kittredge, has just been published by Messrs. Ginn & Co., with notes, illustrations, and a special vocabulary.

A school reading-book of "Sketches of Great Painters for Young People," by Miss Colonna Murray Dallin, is published by Messrs. Silver, Burdett, & Co. There are twenty-one subjects, each with one or more illustrations indifferently reproduced.

"The Past and Present of Japanese Commerce," by Dr. Yetaro Kinoshita, and "The Eastern Question: A Study in Diplomacy," by Dr. Stephen Pierce Hayden Duggan, are two Columbia University "Studies in History, Economics, and Public Law" just sent us by the Columbia University Press.

Messrs. Henry Holt & Co. publish "The Principles of Logic," by Dr. Herbert Austin Aikins. The author's aim has been to treat deduction, as well as induction, from the objective standpoint, and even omits the traditional rules of the syllogism. A very valuable set of exercises is appended to this text.

"The Story of the Art of Music," by Mr. Frederick J. Crowest, is published by the Messrs. Appleton in their "Library of Useful Stories." Opening the little book at random, we come upon the statement that "Tschaikowsky still lives." This is probably not typical of the general accuracy of the book, but it is a quite unpardonable blunder.

The "Modern Astronomy" of Mr. Herbert H. Turner is published in a "second impression" by Messrs. E. P. Dutton & Co. It is not a text-book, but rather a readable combination of description with narration which sets forth the progress made in astronomy during the last quarter-century, largely through the application to the science of dry plate photography.

Messrs. Woodward & Lothrop, Washington, are the publishers of Mrs. L. W. Maynard's "Birds of Washington and Vicinity," which now appears in a revised edition, with an introduction by Miss Florence Merriam Bailey. The same publishers send us the second edition of "Esther Burr's Journal," edited by Mr. Jeremiah Eames Rankin, and printed in black letter, with illustrations.

Miss Mary E. Burt, who has done so much to help children to an understanding of good literature, has just edited, with the aid of Miss Lucy Cable, an abridgment of "Don Quixote de La Mancha," taken from the translations of Duffield and Shelton. The book is published by the Messrs. Scribner in their "Series of School Reading," and is the eighth volume of that series for which Miss Burt is responsible.

"True Tales of Birds and Beasts," edited by President David Starr Jordan, is published by the Messrs. Heath in their series of "Home and School Classics." The book consists, as the editor says, of "animal stories which are true and which are also good for children to read." Among the authors are Thoreau, Irving, Mr. Joaquin Miller, and President Jordan himself, who reprints "The Story of a Salmon" from his collection of "Science Sketches."

LIST OF NEW BOOKS.

[The following list, containing 53 titles, includes books received by THE DIAL since its last issue.]

BIOGRAPHY.

- Life and Letters of Thomas Cromwell. By Roger Bigelow Merriman, A.M., B.Litt. In 2 vols., 8vo. Oxford University Press. \$4.50 net.
- Charles Elliot: Landscape Architect. Illus. in photographure, etc., large 8vo, gilt top, uncut, pp. 770. Houghton, Mifflin & Co. \$3.50 net.

HISTORY.

- A History of the Peninsular War. By Charles Oman, M.A. Vol. I., 1807-1809, From the Treaty of Fontainebleau to the Battle of Corunna. Illus., 8vo, gilt top, pp. 656. Oxford University Press. \$3.50 net.

NEW EDITIONS OF STANDARD LITERATURE.

- Sheridan's Plays. Now Printed as He Wrote Them; and His Mother's Unpublished Comedy: A Journey to Bath. Edited by W. Fraser Rae. With an Introduction by Sheridan's Great-grandson, the Marquess of Dufferin and Ava. 8vo, uncut, pp. 318. London: David Nutt.

POETRY AND VERSE.

- Some of the Rhymes of Ironquill. (A Book of Moods). Eleventh edition; 12mo, gilt top, pp. 365. G. P. Putnam's Sons.
- Songs of the Press, and Other Adventures in Verse. By Bailey Millard. 12mo, uncut, pp. 113. San Francisco: Elder & Shepard.

FICTION.

- Belshazzar: A Tale of the Fall of Babylon. By William Stearns Davis. Illus., 12mo, pp. 427. Doubleday, Page & Co. \$1.50.
- Told by the Death's Head: A Romantic Tale. By Maurus Jokai; translated by S. E. Boggs. Illus., 12mo, gilt top, pp. 348. Saalfield Pub'g Co. \$1.50.
- An English Girl in Paris. 12mo, gilt top, pp. 331. John Lane. \$1.50.
- Rataplan, A Rogue Elephant, and other Stories. By Ellen Velvin. Illus. in color, 12mo, pp. 328. Henry Altemus Co. \$1.25.
- Mrs. Tree. By Laura E. Richards. Illus., 16mo, gilt top, pp. 282. Dana Estes & Co. 75 cts.
- The Credit of the County. By W. E. Norris. 12mo, pp. 323. "Appleton's Town and Country Library." D. Appleton & Co. Paper, 50 cts.
- The Blue Diamond. By Roswell W. Keene. 12mo, pp. 477. Abbey Press. \$1.50.

TRAVEL AND DESCRIPTION.

- The Lake Counties. By W. G. Collingwood. Illus., 16mo, pp. 392. "Dent's County Guides." E. P. Dutton & Co. \$1.50 net.
- Three Years on the Blockade: A Naval Experience. By I. E. Vail. 12mo, pp. 171. Abbey Press. \$1.25.
- Cruising in the West Indies. By Anson Phelps Stokes. With map, 12mo, pp. 126. Dodd, Mead & Co.

GENERAL LITERATURE.

- Sohrab and Rustem: The Epic Theme of a Combat between Father and Son. By Murray Anthony Potter, M.A. 12mo, uncut, pp. 234. London: David Nutt.
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A YEAR OF CONTINENTAL LITERATURE.

Following our custom of many years, we have prepared, for this and a following number of THE DIAL, a summary of the valuable reports upon the European literatures of the past twelvemonth, published in "The Athenæum" for July 5. There are twelve reports in all, and we now present, largely condensed, the following five: Belgium, by Professor Paul Fredericq; Bohemia, by Dr. V. Tille; Denmark, by Dr. Alfred Ipsen; France, by M. Jules Pravioux; and Germany, by Dr. Ernst Heilborn. The remaining seven will be summarized in a later issue. Sweden and Norway are not represented in this year's reports, which is a matter for much regret.

Professor Fredericq opens his Belgian report by calling attention to the new Congo literature that has arisen of recent years. He then proceeds to the consideration of *belles-lettres* in the following terms:

"In the field of literature, pure and simple, the Belgian triumvirate which has migrated to Paris retains its supremacy; I mean Maeterlinck, Lemonnier, and Rodenbach. The last of the three has been taken before his time, but he is still alive for us in his drama 'Le Mirage,' which abounds in his special quality of refined archness. M. Camille Lemonnier is a contrast to him in his violence. Brought up at the assizes at Bruges and accused of pornographic tendencies, he has revenged himself by his novel 'Les Deux Consciences,' in which he confronts a realistic writer with a pious magistrate of Bruges. Published first in the 'Grande Revue' at Paris, this deep-cut record of passion has been very successful. Another novel by M. Lemonnier deals also with Belgium, but rural surroundings. 'Le Vent dans les Moulins' exhibits the awakening of the Flemish peasants which is due to universal suffrage and the birth of the party of Christian democracy. This book forms a companion piece to that of M. Cyriel Buisse I noticed last year, 'A Lion of Flanders,' but in spite of M. Lemonnier's ability his attractive idyl is perverted because he does not know the true Flemish peasant thoroughly. The last of the trio, M. Maurice Maeterlinck, a book from whom is a European event, has published this year 'Le Temple Enseveli'; but his especial and exquisite surprise for us is his superb Italian drama of the fifteenth century, 'Monna Vanna.' I need not speak here at length of two books which all the world has read or will read."

A new and noteworthy literary phenomenon is presented by M. Léopold Conrouble's "Famille

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Kackebroek," a droll novel of Brussels manners, which we should judge from the description to be not unlike the popular chronicles of the Buchholz Family, which took Berlin by storm some fifteen years ago. Among scholarly books, mention is made of the Balzac studies of M. de Spoelberch de Louvenjoul; of "L'Historie de la Coöperation en Belgique," by M. Louis Bertrand; of "L'Organisation du Suffrage Universel en Belgique," by M. Léon Dupriez; and of "L'Evolutionnisme en Morale," a critique of the Spencerian philosophy by M. Jean Halleux. Flemish writings include "The Field of Flax," a "really beautiful poem" by M. René de Clercq; two pretty operas; and village or peasant tales by "Stijn Streuvels," M. Herman Teirlinck, and M. Pol de Mont.

Dr. Tille's Bohemian summary says:

"The greatest stir in social and literary circles was caused by Mr. Machar's 'Feuilletons,' a collection of reminiscences of the hard life of a student and struggles of a literary beginner who, in time, turned out one of our prominent authors. He draws here with startling truthfulness sketches of persons with whom he had intercourse, of the difficulties of a life which often troubles and depresses youthful talent, and supplies glimpses of his own mental development."

In fiction, the author remarks, "a desire prevails to portray as far as possible the realities of life, which is a sign of an honest artistic tendency." Among the novels mentioned are "With Us," by Mr. Alvis Jerasék; "Ours," by Mr. Holocék; "Where Do the Children Go?" by Mr. Klostermann; "The Romance of Ivo," by Mr. Sova; "Rina," by Mr. Kronbauer; and "Passion and Strength" and "Punishment," two novels of modern social life by Mr. Hladik. The following general statement is of interest:

"The desire to achieve a specially Bohemian novel appears in the younger generation of writers very palpably, but as yet endeavor is more frequent than accomplishment, although many of the results are interesting enough. The older writers have worked out a distinct and comparatively good type of historical novel, and have made some creditable attempts at the social and conversational novel besides. The latest efforts are devoted to the psychological narrative, with a social or artistic background."

Poetry is chiefly represented by the two veterans, Messrs. Machar and Vrchlicky. The former has published "Golgotha," and the latter two volumes, "I Let the World Pass by Me," and "Cid in the Light of Spanish Romance." "Hands," by Mr. Brezina, is a collection of poems of mystical or visionary tendency.

"This mysticism is an interesting, but isolated phenomenon on the Bohemian Parnassus, having created for itself a language of its own, full of rich, high-flown, almost exalted imagery, which snatches up the reader into mystical spheres of a visionary world."

One dramatic production of the year, Mr. Simacek's naturalistic play "The Lost Ones," caused a great stir among the critics.

"The author tries to copy real life—that is to say, the low everyday life of lost existences—and gives details which are the less poetical the truer they are. On the stage the play had no success, but the work is not abortive in spite of that. The author had a special object in view, and carried it out consistently—to bring out the moral misery of a certain class in such types as are found ready-made in life."

Danish literature offers no very striking recent developments, although Dr. Ipsen finds a number of interesting books upon which to report. His own critical study of the work of Dr. Georg Brandes is too modestly mentioned at the end of his article, an injustice which we now repair by giving it the first place in this abstract. A great historical trilogy of the sixteenth century in Denmark has been written by Herr Johannes Jensen, a work in which "there is not an ounce of history or study, only a picturesque display of human life in its natural strength and colour." Herr Johannes Jörgensen has written two books on Italy, "Romerske Masaiker" and "Romerske Helgene," dealing with the country not "as the cradle of art and the home of beauty, but as the home of the Church." "Sejr og Thora," by Herr Peder Möller, is "a big novel in which rustic simplicity is contrasted with the emptiness and frivolities of the capital, which he considers a great centre of moral infection." Herr Harald Kidde is "a young and very promising man who has written a most beautiful book, in which he portrays all the tender feelings of a refined boy who leaves a lovely home to face the rough winds of the world and the experiences of life." This book, which is to be continued in a second volume, is entitled "Aage og Else," those being the names of the hero and heroine. Other works of fiction are "Gæring," by Herr Jacob Knudsen; "Hjertets Gerninger," by Herr Sven Lange; "Race," by Herr Frederic Poulsen; "Hallingerne," by Herr Theodor Ewald. An incursion into old romance is the poet Herr Ernst von der Recke's drama "Det Lukkede Land," written in blank verse, and dealing with the English tradition of King Arthur and his Court, with Guinevere and Lancelot. In lyric poetry, there are several meritorious collec-

tions: "Dansk Tunge," by Herr V. Rördam; "Roseerne," by Herr Aage Metthison-Hansen; "Sné," by Herr Viggo von Stuckenberg; and "Undervejs," by Herr Olaf Hansen, in which are found some beautiful verses called "In the Town of the Ruins" (Visby, in Gotland), and a few songs to Iceland, which is seldom thought of in Danish poetry. But the author is a connoisseur of its literature and a lover of its scenery.

M. Jules Pravioux, discussing the condition of contemporary French literature, takes exception to the current reproach of "anarchy," arguing that

"What is so styled is, as we shall see in the course of this literary sketch, nothing more than a great variety of works and of talent. When we have reviewed the dramatic, poetic, philosophic, historic, and sociological works, the fiction and books of criticism, which have been published since our last review, and which have made their mark among the successes of the year, we shall arrive, I think, at the following conclusion — that there is something better to do than to depreciate and reject all that is not fashioned after one particular model, and that is to receive with equal eagerness, from whatever quarter they come, by whatever ideal they are inspired, those works which offer an original interpretation of beauty — one perhaps in its essence, but infinitely varied in its form."

The drama continues to offer the most noteworthy manifestations of French literary art, and occupies the first place in our summary.

"It can be said, without being paradoxical, that at perhaps no other epoch has the drama in this country produced a greater number of interesting works than during the past few years. Never before have so many dramatic authors written plays showing such true observation or such subtle analysis. But it must at the same time be admitted that not one of these plays is in a class by itself, with the exception perhaps of 'L'Enigme,' by M. Paul Hervieu. This piece, which adds yet another to the number of great successes at the Comédie Française, has only two acts, but they are the work of a master. If the classic art of all ages be that which concentrates the most emotion and thought in the fewest words with the greatest clearness, then M. Hervieu in 'L'Enigme' proves himself a pure classic. He regenerates in it French art, and in his own way draws near to the art of an Æschylus or a Sophocles."

M. Henri Lavedan, in "Le Marquis de Priola,"

"Finds his inspiration in the great and immortal portrait of Don Juan. How is it that some men whom the world in general deems commonplace have the wonderful gift of making themselves loved? Whence comes the spirit of these men? M. Lavedan, following in the footsteps of Molière, Musset, and D'Annunzio, has taken up this problem, and has made of it a comedy of a somewhat harsh and rough character, but interesting and even powerful. The second act is very impressive, and through the whole course of the play the serious touch of a dramatic writer can be discerned."

M. François de Curel, in "La Fille Sauvage," "Has sketched the symbolic legend of Humanity. The idea is lofty and beautiful, though, unfortunately, the incident chosen to represent it is improbable and out of place. The author has attempted to crowd into the play, the action of which takes place in a few years, the immense psychical evolution of humanity throughout the ages. This compression brings about effects which are abrupt and not always sublime."

Other noteworthy plays of the year are "L'Archiduc Paul," by M. Abel Hermant; "Le Nuage," by M. Gustave Guiche; and "La Terre," a dramatization of M. Zola's well-known novel. French poetry has been enriched by M. Ary Renan's "Rêves d'Artiste," M. Albert Samain's "Le Chariot d'Or," M. Charles Guérin's "Semeur de Cendres," the "Stances" of M. Jean Moréas, and the "Petites Légendes" of M. Emile Verhaeren. But M. Pravioux feels constrained to say:

"If we are not actually wanting in poets, not one of them has produced a work which is irresistible. The school which they represent marks a phase in poetic evolution, but no single man seems to have talent great enough to distinguish that phase by his own name. Symbolism remains apparently something more or less anonymous. We owe it much, because, partly by inspiration, partly by execution, it has given new life to a poetry long concealed by the brilliant rhetoric of Parnassus. But Parnassus has left behind it several definite performances, and the symbolists have, perhaps, only paved the way for more vigorous spirits."

M. Paul Bourget heads the list of novelists with "Monique," a pathetic story of the working classes, and "L'Étape," a more vigorous analytical work of high moral scope. M. Paul Adam, in "L'Enfant d'Austerlitz," "has attempted to portray a whole generation, but his characters are uncertain and even mediocre." M. Edouard Estaunié, "whose writings are always interesting to the critics," has written "L'Épave," which "is indeed but a novelette, one might almost say a novel with a purpose, which proves very little." M. Rod has published "L'Eau Courante," and

"Still remains faithful to his favourite form. With a few elements of truth and sincere observation of the outward facts of life, M. Rod has produced a striking picture and an impressive narrative — in a word, a fine work. The scope of the book oversteps the bounds of convention to which the author should have confined it, but it bears that stamp of general truth which establishes both works and reputations."

M. Jules Claretie's "Le Sang Français" is "the work of a true patriot, and in the stories of the Franco-German war he recalls to our mind certain passages of Daudet on the siege of Paris, but in his historical chapters it reaches a still higher level." MM. Paul and Victor Margueritte in "Braves Gens" write of the

war of 1870 with power and truth, although the story is more history than romance.

"M. René Bazin, in 'Les Oberlé,' has not written an historical romance; but though the romantic tendency predominates in it, it has another side which has made it a success. In 'Les Oberlé' the Alsace-Lorraine question is admirably treated. This searching study affords excellent material for the development of character. The style of the writing is really charming, a style through which can be seen the heart of things, and in which the great talent of the writer appears full of delicacy, grace, deep emotion, and sure psychology, with a healthy, deep, and elevated poetic instinct."

Turning to the historical field, we find the usual abundance of literature concerning the Revolution and the First Empire. Here may be mentioned in particular M. Aulard's "Histoire Politique de la Révolution Française" and "Études et Leçons sur la Révolution Française," M. Funck-Brentano's "L'Affaire du Collier," and M. Arthur Levy's "Napoléon et la Paix." The Second Empire also comes in for its share of attention, the "Mémoires du Comte de Reiset" being the most important publication for this period. Of historical writing in general we are told:

"There seems to be a veritable passion for reconstructing the past; public and private records are searched with indefatigable sagacity. Taine has in France a few devoted disciples who have taken to his method, and divested it of the somewhat systematic character which often distinguished the works of the author of 'Origines de la France Contemporaine,' and it can be said that many of the historical productions of the year have not fallen far short of perfection. All our historians abstain from generalities, and leave philosophy to be dealt with by books devoted to it — what they endeavor to obtain and what they publish is fact, documentary fact. If this zeal does not abate, and there is every reason to believe that it will not, the twentieth century will, by its historical publications, reform many current opinions."

M. Alfred Fouillée is the author of "La Réforme de l'Enseignement par la Philosophie," an important educational work. The author "Considers that all teaching should be supplemented and quickened by philosophy — that philosophy should have a large part in all education; but the philosophy for which he asks is social philosophy, which concerns itself with great problems of morality and sociology."

A work not far from the same category is M. Ossip-Lourié's "La Philosophie Sociale dans le Théâtre d'Ibsen." This writer evidently is one of the few who really understand the great Norwegian, as the following statement of Dr. Ibsen's philosophy will attest:

"To his mind society is in an ill state, it rests on hypocritical conventions, on lies, but he believes in the goodness of human nature — its goodness, that is to say, in so far that, if it is left to itself, its ills and vices will disappear. In this Ibsen shows himself utopian,

forgetting the true conditions of human nature in his dreams of an unattainable perfection. M. Ossip-Lourié, whole-hearted in his admiration, can only see in the plays of the Norwegian dramatist great and powerful lessons set out with a courageous candor."

M. Fouillée has also written a book on "La Philosophie Russe Contemporaine," in which "he asserts that though Russian thought is readily revolutionary as a reaction against excessive despotism, it has by temperament a moral tendency. What is the aim of life? How shall we order our lives? That is the mighty problem it brings forward, therein lie its originality and power." Other books on social philosophy are M. Fournière's "Essai sur l'Individualisme," M. Bourdeau's "L'Évolution du Socialisme," and M. Halévy's "La Formation du Radicalisme Philosophique — La Jeunesse du Bentham." Among works of criticism, the following may be mentioned: "La Formation du Style par l'Assimilation des Auteurs," by M. Albalat; "La Littérature d'Aujourd'hui," by M. Ernest Charles; "Stendhal-Beyle," by M. Arthur Chuquet; and "Le Prêtre dans le Roman Français," by M. Paul Franche.

Dr. Heilborn's account of German literature opens with these reflections:

"In literature, as in other things, there are years of fruitful harvest alternating with years of scarcity, and our granaries in Germany are this time somewhat poorly filled. Almost all our better-known authors have come before the public with new works, but what they have offered has proved of comparatively small consequence either for their own artistic development or for literature in general. And now we see a strange phenomenon asserting itself. As though literature were an organism, in which if one limb or organ fails another develops with double vigour, in precisely the same way writers hitherto overlooked or little known have this year come forward with productions which engage deep and serious attention and should give new impulses to literature."

Beginning with the stage, and specifically with Herr Sudermann's "Es Lebe das Leben," he says that this play

"Shows with terrible clearness how greatly abilities even of a high order are crippled by the want of constant spiritual development. The drama has adultery for its theme, adultery committed years before; and in order to set the stone a-rolling Herr Sudermann has supplied a profusion of forced and insufficient motives which necessarily hamper the ease and smoothness of the dialogue. . . . It is not only a poor drama, it is also immoral at the core; and it is interesting to observe how Herr Sudermann, the virtuoso — what with the confusion of his subject-matter and the perfunctory character of his mental operations — has also lost the great technical dexterity which he has hitherto shown."

In "Ueber den Wassern," Herr Georg Engel "Obtains a purely superficial excitement by making a

flood burst in upon a fishing-village and swamp it. The only persons saved are the inmates of the clergyman's house, and their lives, too, are threatened by the waters. Face to face with death, a fanatical young clergyman has enjoined on him the task of reclaiming a girl and bringing her to repentance, but he refuses to do this, on the ground that her sin is too execrable; finally, however, he does speak to her, and touches her conscience, but he declares that repentance alone would be ineffectual to expiate her offence. She must seek death in the service of others. This she accordingly does for his sake."

Herr Max Halbe's "Hans Rosenhagen" has for its theme

"The desire for the acquisition of land—a desire which has been inherited for generations by a family of wealthy proprietors, and which they have indulged at the expense of their weaker neighbors. The soul of the house is about to enter, literally and in spirit, upon the inheritance of his fathers; the passion which possessed them is to blaze up in him; the enmity which they have sown is to bear him strange fruit. Halbe, however, has not succeeded in maintaining the situation consistently to its conclusion."

Herr Paul Lindau, in "Nacht und Morgen" supplies "that peculiar combination of the drama of adultery with the romance of the police-court which he has learnt from Sardou." The fairy drama has become the fashion, and is illustrated by several pieces, the most noteworthy of which is "Der Weg zum Licht," by Herr Georg Hirschfeld. The greatest popular theatrical success of the year has been scored by Herr Meyer-Förster with "Alt-Heidelberg," which is a dramatization of his own light romance "Carl Heinrich." Herr Hauptmann's new play, "Der Rothe Hahn," links itself with the earlier "Biberpelz," and as a work of art "can lay claim to no great merit. It is interesting because it testifies to the inner development of a serious and strenuous artist upon whom the spiritual tendencies of the age, intangible and hard of interpretation as they are, have not been lost." Perhaps the most promising dramatic work of the year has been the series of "Lebendige Stunden"—one-act plays by Herr Arthur Schnitzler.

"He has proved two things in these new one-act plays of his: that he draws his creations from his own mental experience, and that he is, at the same time, capable of mastering his impressions and regarding them objectively—both prime requisites, it seems to me, in all true art."

Pasing lightly over the insignificant output of the year's verse, Dr. Heilborn turns to fiction as "the power which determines our artistic aims and the development of our literature." He first enumerates a few works of lesser importance—"Felix Notvest," by Herr J. C. Heer; "Unter der Geissel," by Herr von Wil-

denbruch; "Ninon und Andere Erzählungen," by Herr Paul Heyse; "Ein Mecklenburger," by Herr Adolf Wilbrandt; and "Cäcilie von Sarryn," by Herr Georg von Ompteda—and then turns for more extended comment to "the three books of the year—the books which have in very truth given our recent literature its individual stamp, and which afford something like repose after a long pilgrimage through the book market. In these three books outward events and circumstances sink into insignificance beside what is purely psychological. All three have been written by authors hitherto little known." The first of these books is by Fran Riccarda Huch, and is called "Aus der Triumphgasse." It pictures the lives of the poor and the vile in a series of sketches that are redeemed from the charge of being merely sordid by a vein of romantic idealism.

"Yet the last word is not spoken by romanticism either; a new transformation sets in. We begin to see the souls of these people as they originally came forth from the hand of God; memories from some former state of existence stir and rise up within us—we surmise dimly that they will return to the hand of their Creator in pristine purity when once the breath of life has left them. For the soul retains its majesty in all the degradations of life. And, indeed, this is the true action of the book, that all masks and disguises are stripped off, and souls reveal themselves as souls. Behind the phantasmagoria of life stand the eternal forms."

"Freund Hein," by Herr Emil Strauss, is a simple story of a boy whose "soul lives wholly in music." The discord between his outer and inner life makes existence intolerable to him, and he makes an end of it.

"But it is, indeed, as a true friend that Death presents himself; the craving of the soul for repose has become all-powerful. And so in this novel, too, the claims of the spirit are higher than those of life, and since the case stands thus, Death loses all his terrors."

The third of these books is "Jörn Uhl," by Herr Gustav Frenssen, a Protestant pastor of Holstein. It presents the Christian conception of life with great force and pathos and shows how the soul grows strong through suffering. Thinking of this novel, says the writer,

"I see stretched before my eyes the broad and fruitful lands of German soil, inhabited by a resolute and vigorous race, and I say to myself that this soil will bear fruit in the future, even as it has in the past—fruit of many kinds."

Unlike the other contributors to this conspectus of Continental literature, Dr. Heilborn leaves scholarly writing wholly out of his account, confining his observations almost solely to the two departments of fiction and the literature of the stage.

The New Books.

REMINISCENCES OF TWENTY YEARS.*

Charming as is the genial temper that presupposes one's readers interested in all one's personal experiences, a little practice in the use of the blue pencil is apt to produce results more generally satisfactory to the busy reading public. The difference between the trained professional journalist and the non-professional diarist is well illustrated by the volume of reminiscences noticed at some length in the preceding issue of THE DIAL, and the far bulkier collection now under review. From a literary point of view, the non-professional writer suffers by the comparison.

Lord Ronald Sutherland Gower is too well known as a sculptor, a fine-art critic, a traveller, and a writer of occasional books, to need formal introduction. His volume of reminiscences published twenty years ago established his reputation as a pleasing *raconteur*. The present collection forms a sequel to the earlier work. The beaten roads of European travel are all familiar to him, and he seems to have hobnobbed with royalty and chatted with prime ministers wherever he went. His avuncular relation to the Duke of Argyll puts him on terms of some intimacy with the English royal family. The earlier chapters of his book contain frequent references to his work in Paris on the Shakespeare monument that was soon to be erected at Stratford-on-Avon. This is his account of its unveiling in the fall of 1888:

"The Great Day has come and passed—that of last *Wednesday, 10th October*, when my Monument of Shakespeare was unveiled at Stratford-on-Avon. On that morning Sir Arthur Hodgson and I met George Augustus Sala at the station, who might truly have been called the guest of the occasion and of the day, and I shall always feel grateful to him for having taken the trouble to leave London at seven on a cold, raw, foggy morning, in order to take part in the function relating to my Shakespearian Monument. He appeared in his famous Astracan-lined greatcoat, and with his speech ready written out, which he gave to the correspondent of a local newspaper, who was awaiting him on the platform. There also came by the same train a lively little American lady, Miss Wakemau, who is correspondent for half-a-dozen American papers. A little before twelve, we drove down into Stratford from Clopton. The company met in the Memorial Library, Lord Leigh and Sidney Propert among them. Volunteers lined the road, from the entrance up to the Monument, covered with Union Jacks. We formed a

semicircle around it. The Mayor—Sir Arthur—led off by a most laudatory oration. After this I called on Lady Hodgson to unveil the Monument, which was accomplished without difficulty, and a loud and approving cheer greeted the appearance of Shakespeare, which looked well in the soft sunshine which seemed to bathe it in a kindly benison of light and life. The Volunteer band struck up 'Warwickshire's Lads and Lasses,' and the bells pealed from Shakespeare's Church tower. I felt very grateful and very glad to have, by God's good grace, been allowed to see the end and completion of my long labour, and to know that it was approved of by so many. A big luncheon followed in the Picture Gallery, followed by much speechifying. George Augustus Sala spoke admirably, with great effect, and even pathos, and I felt a lump in my throat during his peroration."

Six full-page views are given of the monument as a whole and of its details.

The following reference to an interview with Cardinal Newman is worth quoting:

"The Cardinal soon appeared, preceded by a priest, who at once retired, leaving us alone. We sat cheek by jowl, he laying his beretta on a plain table by his side. The Cardinal wore a scarlet skull-cap, a black, gown-like dress, with a crimson sash round the waist. I stayed about half-an-hour. The most interesting subject he spoke about referred to his hymn, 'Lead Kindly Light,' which he said he had composed on board ship during a calm between Sardinia and Corsica. That hymn, he said, was not his feeling now, 'for we Catholics,' he said with a kind smile, 'believe that we have found the light.' . . . I shall never forget his kind look as he wished me farewell and thanked me for having come to see him."

As the book is more interesting than anything that can be said about it, it will be permissible to quote further passages. A visit to the Bismarck family at Kissingen in the summer of 1890 is well described.

"The Prince spoke to me in English very well, if not fluently; he pronounces some words oddly, for instance, a word which he used constantly, 'especially' which he pronounced 'especcially.' I got him to speak about himself, the most interesting subject to hear him talk about. He alluded to his twenty-eight years of incessant work, and of the anxiety of those years. They had quite obliterated for him, he said, the things he cared most for previously, riding and shooting, and he added, music and painting; but especially riding, he said again, of which he was once passionately fond; now he only regarded it as a healthy exercise, and no longer delighted as of yore in his horses. The tremendous work he had to go through had, he said, driven all these things away from him; his work had been like gambling on a vast scale, and the stakes the prosperity if not the very existence of his country. Other ministers were, he said, content with holding their portfolios, but he had all the state work on his shoulders. The old King ('King' he always called him, and never Emperor) had often said laughingly to him, 'I would not be in your skin for all the world.' He then told me in a somewhat involved manner an anecdote of General York, whose desertion from Prussia to Russia had had such an effect upon the deserter that his hair blanched in a

*OLD DIARIES. 1881-1901. By Lord Ronald Sutherland Gower. Illustrated. New York: Imported by Charles Scribner's Sons.

single night, 'and I,' said the Prince, 'have had not only one such night as that, but dozens.' He spoke of the old Emperor with more esteem than admiration, 'a grand soldier,' he called him, and 'a most gentleman-like old man,' but not remarkable as a statesman. . . . 'I was,' said Bismarck, 'probably the only person who saw the old King *en robe de chambre*, when I was sent for by him late at night'; and he described what a change it made in the appearance of the venerable monarch to be minus his wig and his *râtelier*, for the white locks which appeared on his head in the daytime were fastened to bands. Laterly he was quite bald."

Lord Sutherland Gower enjoyed the friendship of Herbert Bismarck. Meeting him in Switzerland in the summer of 1892, when the Count was on his wedding tour, he notes that the newly married man was glad of the sight of an old friend. "I think," he adds, "honey-mooning people generally are pleased to see a friend during the period when they try hard to imagine themselves thoroughly happy." The author's first experience with an automobile, in Paris, in 1891, furnishes the substance of a rather curious entry in his diary.

"One day that July in Paris I had my first experience of a steam-motor car. An engineer named Serpalet came to the entrance of my hotel, with a steam carriage that he has invented, which he calls a 'steam phaeton.' It is worked by steam and runs on three wheels. Six people can be seated in this carriage; the boiler is at the back. We went up the Champs Elysées, and into the Bois at a good pace, rather surprising but not alarming the horses when passing them. The carriage can be turned with ease, and can be slowed down, or stopped without difficulty; but whether this will be a gain to locomotion is doubtful; it was De Lesseps who recommended me to see this new invention."

Meeting the King of Italy and the Prince of Naples at Palermo, in the same year, he has this to say of them:

"His Majesty was most affable, he asked a quantity of questions, and seemed in no hurry to proceed further up the room. The King is only forty-seven, but he looks sixty; he speaks in short sentences and rapidly; there is a decided charm about his manner, and one feels in the presence of an honest man, a *homme de cœur* (not *de cour*), as he has always proved himself to be. He said that after being absent from Palermo ten years, he found many changes, old friends dead, and others grown old, and that it was not an easy thing to recollect those he had known on former occasions here. After His Majesty had finished speaking with me I was introduced by General Pallavicini to the Prince of Naples, a very short little youth, with a weak mouth and retreating chin, but with a pleasing manner. The Prince speaks English as if it were his native tongue."

A "breakfast" at Marlborough House in 1893, "to meet Her Majesty," gives us a characteristic glimpse of Gladstone.

"The G. O. M. was in great form, looking wonderfully hale, strong, and stouter in the face than he did a year or two ago, all the '*sturm und drang*' that he has had to go through seems to have augmented his mar-

vellous intellect and physique. Our host drew him out on a variety of subjects, and we heard him discourse on the Welsh language, on the definition of the term 'bore,' for which there is no word in French, as he pointed out, and on a hundred other subjects. Our dinner lasted from soon after eight till past ten-thirty, when Mr. Gladstone rose to drive off to Dollis Hill."

Cliveden, our author's old home, now owned by Mr. Astor, is thus referred to:

"Early in June [1895] I paid Mr. Astor a visit at my old home, Cliveden, where I had not been for a very long time. To revisit that place where so many years of my early life had passed (chequered with much sadness in later years, when my sister Constance passed there the last summer of her life), was, of course, full of sadness; but I wished to see with my own eyes what Astor had actually done to the place; and I found, as I had expected, that all the accounts of his having disfigured the place, were lies. He has certainly built an ugly wall, with glass on the top, along the roadside between the two lodges, but except for that no walls had been added or built 'all round the place,' as reported; and in removing the ugly yellow wing which Westminster built in the place of the old one, which has now been rebuilt to correspond, as formerly, with its fellow, an improvement has been effected. Within, little is changed, although the entrance-hall is to be altered; everything is respected and cared for."

Not the least pleasing feature of this book is its excellent index, a most useful adjunct to such a collection of odds and ends. The illustrations, fifteen in number, are also good. But a little more attention to the irksome details of manuscript revision would have improved the noble lord's entertaining volume. One brief reference of his to "Count Stolberg Werngerode, whom Herbert Bismarck told me is the owner of the famous Bröken Mountain in the Hartz Mountains," contains a threefold illustration of the unhappy results of neglect in this particular. Those however who share Edward FitzGerald's dislike for the "ambition of fine writing" will welcome the volume all the more cordially for its unstudied dress and its spontaneity of style. PERCY F. BICKNELL.

THE LAUREATE OF THE REVOLUTION.*

The notable volume on Philip Freneau, his life and times, by Miss Mary S. Austin, illustrates one gratifying result of the activity of such organizations as the Daughters of the American Revolution, viz., an increased interest in the study of our early national life and letters. These societies, themselves resulting from an impulse to study the early years of our

* PHILIP FRENEAU, THE POET OF THE REVOLUTION. A History of his Life and Times. By Mary S. Austin. Edited by Helen Kearny Vreeland, great-granddaughter of the poet. New York: A. Wessels Co.

country, have in their turn done much to arouse interest in the study and preservation of family records, antiquities, and all other memorials of our ancestors. Such interest must be the inevitable result of volumes like the one before us.

The life of Philip Freneau, as told by Miss Austin, is an interesting story. The outlines of his life have been set forth several times already; fifteen authors, it is stated in the preface, have written upon the subject. Miss Austin has had the advantage over all of them, however, in having the use of "some unexpected data in the form of notebooks and marginal notes," which "have thrown light upon some hitherto unaccounted-for years in the poet's life, and have served to link together the portions already given to the public, as well as to correct many misstatements." In the first fifty pages of the book — a large part, some will say — are set forth the effect of the revocation of the Edict of Nantes and the consequent Huguenot emigration; followed by a description of New Amsterdam and early New York, and an account of the early Huguenot settlement there. Fortunate indeed for the city was the coming of these thrifty and pious settlers. In the little *Eglise du St. Esprit*, at the corner of King and Nassau Streets, worshipped the ancestors of some of our foremost citizens. To quote the words of Dr. Vermilye (*Huguenot Soc. Proc.*, i. 26):

"They were the yeast in the Dutch cake. They were inventive; skilled in various workmanship; persistent in overcoming difficulties; of a sprightly cheerfulness and an instinctive gentility. They were educated — had even founded a college for themselves in Leyden. They were religious; whom [*sic*] fierce winds of persecution had torn from the native tree, only to sprout again, the same religious people, wherever they touched ground. It was a good and hardy stock."

These words suffice to indicate the general character of Philip Freneau's ancestors. His grandfather, André Fresneau, who settled in New York in 1707, was engaged in the shipping and foreign trade, and was a prominent resident of lower Broadway, in his day an aristocratic part of the city. Miss Austin's account of his children, by the way, is anything but clear. Who are Thomas, Louis, and François (p. 63)? We can only infer that they were brothers of Pierre and André junior, and uncles of Philip, the poet. If this is true, the customary statement that Pierre had but one brother, André, is of course inaccurate. Of the business and character of Pierre (who, say Duyckinck and others, was a wine-merchant like his brother André), we learn nothing what-

ever. The poet himself, the eldest of five children, first saw the light in Frankfort Street, New York, on January 2 (O. S.), 1752; but before the year was over his father had removed to the estate in Monmouth County, New Jersey, where the boy's early years were passed.

Philip was doubtless precocious; and we may well believe that, possessing the advantages of refined surroundings and a careful training, he began to write when very young. But we cannot suppose, as Miss Austin apparently does (p. 70), that "The Wild Honeysuckle" (which Professor Bronson rightly pronounces "the high-water mark of American poetry of the eighteenth century") was the work of a mere boy. No tyro, we think, could write,

"They died — nor were those flowers more gay,
The flowers that did in Eden bloom."

We have only to compare this piece with the poems which are known to have been Freneau's early work — "Discovery," "Columbus to Ferdinand," "Retirement," "The Dying Elm," and others — to see the advance he had made in freeing himself from conventional and artificial forms of expression. It is to be remembered, too, that these verses are not to be found in the first collection of his poems, published in 1786.

The college life at Nassau Hall, Princeton, in the days when Freneau was a student there, — rooming with James Madison, destined to be the fourth President, — is described as fully, probably, as the materials will permit. The rising bell rang at five o'clock and a half-hour was allowed for dressing, after which came prayers; but from these the small boys were excused in winter. Breakfast came at eight; recitations, from nine till one; then all dined together, at three tables. From three to five, more study; then evening prayers, and supper at seven. At nine the bell rang for study. "After nine any might go to bed, but to go before was reproachful." On Sunday every student, unless sick, was required to attend public worship, both morning and afternoon. In spite of this rigorous training, however, there were occasional delinquencies. Philip Fithian writes to his father (January 13, 1772):

"I am sorry that I may inform you, that two of our Members were expelled from the College yesterday; not for Drunkenness, nor Fighting, nor for Swearing, nor Sabbath-Breaking; But they were sent from this Seminary, where the greatest Pains and Care are taken to cultivate and encourage *Decency, & Honesty, & Honour*, for stealing Hens! Shameful, mean, unmanly Conduct!"

Liberal doses of Latin, Greek, Hebrew, logic, and moral philosophy were administered; yet along with these Freneau found time for reading and for much writing of verse, some of which certainly possesses great merit. At his graduation in 1771, he presented by proxy an argument showing "that ancient poetry excels the modern." President Witherspoon was a loyal patriot, and his students were not slow in expressing their indignation at the impositions heaped upon the colonists. In these college years, Freneau received the vocation which was to earn for him the well-deserved title of "the Patriot Poet of the Revolution." His pen became "his bayonet, and its wounds were mortal."

The Revolutionary years are well set forth. At times, possibly, the author draws too largely upon her imagination; and she sometimes (as on page 123) turns almost abruptly from the most stirring scenes to narrate some bit of family history, relatively unimportant; indeed her excursions into the genealogy of the Provost, Ledyard, Scott, and other families, while entertaining, do not add to our knowledge of the poet Freneau or of the events which inspired his poems, and therefore really mar the unity of the book. But she has made skilful use of the scanty materials at her disposal, and has woven a lively and, in the main, doubtless, a reliable narrative of Freneau's operations during the struggle with England.

And a busy, stirring life it was. Sailor, traveller in the West Indies, privateer, playing "sad havoc with the English merchantmen"; captive on board "The Scorpion" and "The Hunter"; his pen ever busy with those terrible satires which revealed such intense hatred of foreign misrule of a proud-spirited people. King "Log," "the Nero of our times"; "the ruffian Gage"; Cornwallis, "hatch'd by some demon on a stormy day"; Bute and North, "twin sons of hell," — all came in for a share of his lively and withering ridicule. Perhaps there is no more remarkable collection of its kind in existence than Freneau's "Poems Relating to the American Revolution," which Duyckinck edited in 1865. The influence his verses must have exerted on the disheartened patriots is incalculable.

"From Concord to Yorktown, during the bleak winter at Valley Forge, and round the camp-fires on Temple Hill, his verses encouraged the desponding soldiers. The newspapers widely published them, and they were written on slips of paper and distributed throughout the army, or posted in some conspicuous place to be memorized. And not alone by the camp-fire did they

accomplish their work, but even on the field; his earnestness and zeal encouraged the patriots to greater efforts, or urged them on at the point of his bayonet (the pen) when he saw any signs of their lagging behind; and afterwards he immortalized the victories they won. Not a memorable incident either by land or by water escaped his ever watchful and unwearied pen."

The war over, Freneau's muse continued to be active, but brooded often on more peaceful themes. In 1787, for example, he contributed no fewer than twelve poems to "The American Museum," among them "The Death Song of a Cherokee Indian," "To the Memory of Col. John Lanrens," and "Lines Occasioned by a Visit to an Old Indian Burying Ground." Notwithstanding frequent mercantile voyages to the West Indies, "Captain" Freneau found time to prepare and publish (1786-88) two volumes of poems, essays, and tales. Afterward, giving up the sea, he turned to journalism.

The true position of "The National Gazette" was first clearly explained in 1895 by the late Paul Leicester Ford ("The Nation," lx. 143). Doubtless Jefferson told the truth when in his letter to Washington he protested that he never influenced Freneau nor wrote for "The Gazette," and it is hard not to accept Freneau's affidavit of August 8, 1792; but, as Mr. Ford conclusively shows, they could not have told the whole truth. Not merely was "The Gazette" to furnish "a juster view of the affairs of Europe than could be obtained from any other public source"; it was, in reality, also to serve as a partisan organ for the Republicans. It amply fulfilled its mission; its bitter animosity to the administration caused Washington great annoyance, while in the view of Jefferson and his followers it "saved the Constitution, which was fast galloping into monarchy." It is hard for us, even in these days of Philippine disputes, to comprehend the extremes to which men were then carried by partisan feeling; yet, after all, milder editorials from the author of "MacSwiggen" and "The British Prison Ship" would have surprised us.

At the early age of forty-one, Freneau retired to his estate at Mount Pleasant, where he was to spend the second half of his life in seclusion. Of this period of his life we have few records, much having perished in the disastrous fire of October 18, 1818. We know that he wrote much poetry, and put out three more editions of it (1797, 1809, 1815); that he dabbled in journalism and made almanacs; that he again turned to the sea and made many voyages to the West Indies; that

he entertained many old friends, visited much in New York and Philadelphia, and conducted a large correspondence. In the main, he lived the peaceful life of a country gentleman, bearing malice toward none, beloved by many and respected by all.

Miss Austin prudently refrains from expressing critical judgments of Freneau's poetry, quoting freely instead from Dr. Francis and Mr. Delancey; and we shall not prolong this notice with critical remarks, since to what these writers and Professor Tyler have said little can be added. Freneau's fame is secure. The greatest and most versatile of the Revolutionary group, the greatest American poet before Bryant, he has written some lines that have never been surpassed. His best verses are still read, and will long continue to give delight. A new edition of his poetry, edited by Professor Pattee, has been announced for publication this year, to which Miss Austin's sumptuous volume will form a worthy companion. She has made the poet and his times live again for us; and this is the test of a successful biography. CLARK S. NORTHUP.

RECOLLECTIONS OF THE AMERICAN
STAGE.*

In "Reminiscences of a Dramatic Critic," Mr. Henry Austin Clapp, who is recognized by some as the leading exponent in New England of honest and discriminating criticism of the drama, reviews some of the chief features of the stage during the past quarter of a century. These reminiscences, however, are not exhaustive in any sense of the word, and do not profess to present the history of the theatre in the United States during the period mentioned. He has chronicled, merely, those recollections which have remained most vivid in his memory, in a manner that will elicit praise from many and censure from a few.

The author calls attention to the fact that of the large body of English playwrights who produced dramas, "always with extreme facility and sometimes with contemporaneous success," between 1845 and 1875, — excepting, of course, Sir Edward Bulwer-Lytton, — every man but T. W. Robertson is to-day practically obsolete.

"The deeper reasons of the law of the survival of dramas may not be laid down here and now, but a good

negative working-day rule of prediction can be furnished. It seems to be a part of the present order of things, at least in English-speaking countries, that our dramas shall be ephemeral. Even the best of them are like insects, made to flaunt their little wings for a few hours in the sunshine of popular favor. The caprice of fashion deals out death with relentless speed to these plays. That they furnish the public with much entertainment is not to be questioned; but they have no essential beauty, or imposing breadth, or prevailing power to make their appeal potent beyond a year or less of life. 'The best of this kind are but shadows,' said the Dramatist of the World, in one of his remarkable expressions about the art of which he was Prime Minister and Master. The rule of negative prediction is simple enough: The play which never passes into literature; the play which, in 'the cold supremacy of print,' cannot endure reading and re-reading has the sure seed of death within it. Out of a hundred contemporary dramas, ninety are flat and unprofitable on a first perusal, and ninety-and-nine are warranted to cause mental nausea at a second. Take Robertson's 'School,' for instance, which was performed to hundreds of thousands of delighted spectators, in England and America, in the early seventies. Reading it deliberately to-day is like absorbing a gallon of weak *eau sucrée* flavored with the juice of half a lemon and a small pinch of ginger. Contrast with that work, and work of its quality, the half a hundred tragedies and comedies which remain to us from the Greeks of the fifth and fourth centuries before Christ. The newest of these plays are two thousand two hundred years old; they are written in a dead language; and they have the atmosphere of a remote land and an alien age and civilization; yet they still receive the quick sympathy and command the reverent admiration of the world. The corollary of the rule for negative prediction is obvious: The nation which is producing no readable dramatic literature is producing no dramas of permanent importance from the point of view of life and art, which are indeed one point and the same."

During Mr. Clapp's thirty years' service as a dramatic critic, many truly great actors have made their final exit. In his book the personal gossip and anecdote which generally lends zest and piquancy to such narratives are missing. The author explains that he has, in the interests of candid criticism, avoided personal acquaintance with player folk, that his head "might neither be quite turned, nor much deflected from a true level." His Reminiscences take form as a series of reconsiderations of the plays and players of the past, from the point of view of a disinterested critic. The first on his canvas is that veteran figure of the Boston Museum, William Warren. When his seventieth birthday was celebrated, a little while before the close of his professional career, the tale of this wonderful actor's work was told: he had given 13,345 performances, and had appeared in 577 characters! For many years he was a most interesting figure in Boston, not only upon the stage, but upon the

*REMINISCENCES OF A DRAMATIC CRITIC. By Henry Austin Clapp. Illustrated. Boston: Houghton, Mifflin & Co.

streets over which he took his deliberate and slightly varied walks.

"His tall, large, well-formed figure, and his easy, rather peculiar gait, which seemed always about to become, but never quite became, a roll or swagger; his noble head with the bright penetrating eyes and the extraordinary sensitive mouth, made equally to utter mirth or pathos or wisdom, produced the effect of a unique personality. . . . I remember hearing it said, at a time near the close of the Great War, by some men who were native here, that Edward Everett, A.B., A.M., LL.D., ex-Governor of Massachusetts, ex-United States Senator from Massachusetts, ex-President of Harvard College, ex-Minister to England, litterateur, orator, statesman, was, in respect of distinction of manners, in a class with but one other of his fellow citizens; that other one appeared in the local directory as 'Warren, William, comedian, boards 2 Bulfinch Place.'"

According to Mr. Clapp, Charlotte Cushman, whom he saw in her assumptions of Meg Merrilies, Lady Macbeth, and Queen Katharine, is the only actress native to our soil to whom the adjective "great" can be fitly applied. Miss Cushman's impersonation of Queen Katharine; he says, "must be accounted her crowning achievement, and, therefore, the highest histrionic work of any American actress." He speaks of Charles Fechter as an exceedingly fascinating and eloquently appealing actor, who was somewhat handicapped by the plainness of his features, the bluntness of his figure, and his foreign intonations. Mr. Clapp remarks that he has "generally felt, and often expressed, a distaste for broken English on the stage, and I regard the easy-going toleration of the imperfect speech of alien actors as one of the signs of the rawness of our public." We are told that the elder Salvini's Othello—by which this actor is most widely remembered—"was Shakspeare orientalized and supersensitized, at the cost of some of the Master's heroic conception, and of much of the Poet's beautiful thought." Yet we are compelled to agree with his broad statement that "Salvini was Charles Fechter carried up to the second power of all the Frenchman's virtues, with scarcely a hint of his limitations." The Hamlet of both actors met with a chorus of disapproval from American audiences.

Perhaps the best and most thoughtful chapter in Mr. Clapp's book is the essay on the art of Henry Irving. The critic has studied the actor from various standpoints, and it is undoubtedly true that his final conclusions are voiced by a large portion of the theatre-going public of this country. He believes that "Mr. Irving's art would be much more effectual than it is if 'to do' were one-half 'as easy' with him as his knowledge of 'what were good to do' is clear; that

if abundance, brilliancy, clearness and refinement of thought, artistic insight, definiteness of purpose, sincerity of feeling, and intensity of devotion were all that is needed in a player, he would be easily first among the actors of our time; that, since the highest end of acting is not to refresh and stimulate the mind, to refine and gratify the taste, or to charm the fancy, but strongly to move the spirit and profoundly to stir the heart, his claim to a place among the greatest masters of his craft is not yet made out."

This same opinion is expressed by that studious English critic, Mr. William Archer, who is authority for the statement that Irving's audiences are "intellectually interested, but not emotionally excited." And it has been frequently pointed out that Mr. Irving violates one of the important duties of the stage—to bear aloft the standard of correct speech, and to make a constant appeal to the public ear in behalf of pure and refined enunciation.

To Messrs. Howard and Gillette are conceded the best plays that America has produced. "Secret Service" is pointed out as the high-water mark of our playwriting; it is, so to speak, the Hamlet of American dramatic literature. The author is encouraged to believe that "A better day for the drama and the theatre is sure to dawn. The actors are readier than the public for a change to nobler conditions; and the public, now learning to demand of and for itself the best things in many departments of life, will not always rest content with conditions that encourage mediocrity in that Theatre upon which it depends for the larger part of its entertainment." The remedy that he has in mind for these conditions is an endowed theatre, which he suggests, prophetically, will become a reality within a few years. It is a pessimistic rather than an optimistic view which Mr. Clapp takes of prevailing theatrical conditions in this country; yet he does not sum up conditions completely and concisely, giving causes and pointing out remedies. We might add that one cause for the failure of any drama of recent years to rise above the general level may be found, absurd as it may appear, in the close intercourse maintained between different countries. To-day, as a quarter of a century ago, the French play is not merely a model, but is actually the basis of a large proportion of the dramatic literature of the time. The result is an influence exerted upon the writers of other countries which is gradually destructive of all originality.

Among other subjects treated are "Spectacle, Farce, Melodrama, and Minstrelsy Fifty Years Ago," "The Isolation of Actors," and "Actual

and *Ideal Training for the Stage.*" Mr. Clapp's judgments are in the main remarkably just and true; the work is notably free from that extravagant laudation which marks the 'prentice hand. The author's style, though perhaps somewhat too conscious, does not reflect the influence of daily newspaper work, and betokens an untainted reverence for all that is true and best in dramatic art.

INGRAM A. PYLE.

RECENT FICTION.*

The tendency of the English novel to take the form of biography has always been marked, although the imaginative nature of the writing is usually apparent, except in the case of such an extraordinary realist as Defoe. But Mr. Montgomery Carmichael has just produced a work of fiction which it would be difficult, from internal evidence alone, to exclude from the category of actual biography. It is entitled "*The Life of John William Walshe, F.S.A.*," and reads, from introduction to closing chapter, as if it were in very fact the veritable record of a man's career. What could be more convincing than such a prefatory statement as the following: "The will of my friend Philip Walshe has put me in possession of a large and extraordinary collection of valuable MSS., and has at the same time laid on me a task of no little delicacy and difficulty. These MSS.

* *THE LIFE OF JOHN WILLIAM WALSHÉ, F.S.A.* Edited, with an introduction, by Montgomery Carmichael. New York: E. P. Dutton & Co.

THE GAME OF LOVE. By Benjamin Swift. New York: Charles Scribner's Sons.

SPINDLE AND PLOUGH. By Mrs. Henry Dudeney. New York: Dodd, Mead & Co.

THE WAY OF ESCAPE. By Graham Travers (Margaret Todd, M.D.). New York: D. Appleton & Co.

ANGELOT. A Story of the First Empire. By Eleanor C. Price. New York: Thomas Y. Crowell & Co.

SONS OF THE SWORD. A Romance of the Peninsular War. By Margaret L. Woods. New York: McClure, Phillips & Co.

THE HOUSE DIVIDED. By H. B. Marriott Watson. New York: Harper & Brothers.

SARITA, THE CARLIST. By Arthur W. Marchmont. New York: Frederick A. Stokes Co.

THE LADY PARAMOUNT. By Henry Harland. New York: John Lane.

MILLE FOUCHETTE. By Charles Theodore Murray. Philadelphia: The J. B. Lippincott Co.

BYLOW HILL. By George W. Cable. New York: Charles Scribner's Sons.

THE COURAGE OF CONVICTION. By T. R. Sullivan. New York: Charles Scribner's Sons.

THE RESCUE. By Anne Douglas Sedgwick. New York: The Century Co.

MR. WHITMAN. A Story of the Brigands. By Elisabeth Pullen. Boston: Lothrop Publishing Co.

PHILIP LONGSTRETH. By Marie Van Vorst. New York: Harper & Brothers.

THE WASHINGTONIANS. By Pauline Bradford Mackie. Boston: L. C. Page & Co.

are the voluminous works of his father, the late Mr. John William Walshe, F.S.A., who died on the 2nd July, 1900, aged sixty-three, at Assisi, in Umbria, where he had passed the latter half of his life. Mr. Walshe was well known to scholars as perhaps the greatest living authority on matters Franciscan; otherwise he had practically no fame." This statement is followed by a minute description of the manuscripts in question, with historical and bibliographical notes, and an account of how the editor has dealt with them in preparing the present "Life," together with his plans for further publication. It takes some time to realize that this is all an elaborate piece of mystification, and to recall the fact that the name of Walshe does not figure in any actual list of Franciscan scholars, living or dead. The present imaginary biography is offered to us as the work of the son, Philip Walshe, who survived his father long enough to prepare it, but not long enough to arrange for the publication of the memoir or of the works themselves. Having said this much by way of explanation, we may now speak briefly of the memoir itself. It is, in substance, the story of a saint, whose instincts from boyhood impelled him to the spiritual life, who groped his way out of the sordid middle-class commercialism of his early English environment into what proved to him the clear light and perfect happiness of the Catholic Church. He made his way to Italy while a young man, entered the household of a Catholic English nobleman residing at Lucca, there received the faith, married the daughter of the house, and succeeded to its traditions. Attracted in middle life to the history of St. Francis, he removed to Assisi, became a tertiary of the Franciscan order, and died in the fulness of time, "of the love of God," as the memoir simply affirms. In all this there is little to attract the ordinary reader of novels, who may as well be warned at once that here is no book for him. But to the more serious reader the book has many things to offer. In the first place, it offers a psychological study of marvellous delicacy, such a study as may be found elsewhere only in the "Lives of the Saints" or in the history of the mystics. This alone should distinguish the work; but we may say in addition that it is written in a style at once simple, strong, and beautiful, that it makes throughout the scholar's appeal to the scholar, and that, with no more than an occasional hint of the controversial spirit, it portrays the great historic church, not the church of an ignorant peasantry led by a hardly less ignorant priesthood, but the church which Newman found irresistible in its claims, and to which Joseph De Maistre gave the rapturous allegiance of his powerful intelligence.

Our experience with the novels of "Benjamin Swift" has been such that, with all his skill and penetration, we think of him as a writer who is unnecessarily and perversely disagreeable. It is therefore something of a surprise to find that "The Game of Love" is not founded upon the sort of

unpleasant conception in which he has hitherto delighted, but is simply a well-arranged story of normal human character, as far as the chief actors are concerned. There is a professional pickpocket, to be sure, whom we encounter in the opening pages, not without some apprehension that he may figure as the hero; there is also a physician who becomes a criminal for the sake of science and love combined, and there is a miser of the conventional sort. But these are minor characters, although their fate is closely interwoven with the plot. The main interest is of a healthy human sort, and is surprisingly well sustained. The final disentanglement of all the complications requires a rather breathless hurrying from point to point, and might profitably have been elaborated. The novelist is as brilliant as ever in his use of epigram or incisive comment, and his humor, which rarely fails him when needed, is thoroughly enjoyable.

"Spindle and Plough," by Mrs. Henry Dudeney, is a novel upon which it is possible to bestow almost unqualified praise. The earlier books of this powerful writer have been marred by her insistence upon a realism so brutal and squalid as to produce a marked sense of repulsion, tending to obscure the really fine qualities of her work. In "Spindle and Plough" there is still realism and to spare, but either the nature of the theme or the writer's improvement in taste has spared us the repulsive sort of detail in which "The Maternity of Harriott Wicken" abounded, and leaves the reader free to express his unrestrained admiration. Mrs. Dudeney's heroine this time is Shalisha Pilgrim, a woman of primitive and passionate nature, absolutely unworldly, and instinctively abhorrent of every manifestation of vulgarity or vice. This fine, frank, open-air creature takes a deep delight—a wholesome and not a sentimental delight—in contact with nature, and has found in her professional training as a landscape gardener the very resource that she most needs. Contrasted with her we have three other persons,—her widowed mother, a vain and silly person to whom anything but petty and childish views of life are impossible; her employer, whom nature might have made a gentleman had he not become hopelessly sophisticated by the influences of an artificial society; and the mean-natured, doll-faced creature whom he marries after Shalisha has contemptuously rejected his overtures. Then there is another person, a rustic named Felix Rule, who seems to be a good deal of a man until unexpected good luck develops a streak of vulgarity in his nature, making Shalisha wonder how she could ever have been attracted to him. Later in the story, when the mother has eloped with a puffy and altogether obnoxious tradesman, when the gentleman and the shallow little schemer have plunged into the misery of marriage, and when Shalisha herself, growing old, begins to realize that something is lacking in her life, Felix Rule reappears, humiliated by the loss of his money, and finds to his surprise that in this dejected guise he makes

a real appeal to the sympathies of the woman whom he had formerly sought to win by the offer of a social position and a life of idleness. Amid all these changing scenes and searching tests, the character of the heroine rings true, and grows nobler and finer with every year. Her scorn for the petty vanities of those about her is tempered by a large and sympathetic tolerance for their weakness, and she ever renews her own strength at the primal sources. Finally, she becomes the possessor of the estate and the garden that she so passionately loves, and the human emotions, so long repressed, find satisfaction in the companionship of the chastened Felix Rule. We have said nothing of the quiet but pervasive humor of this book, nothing of its skilful management of plot and incident, nothing of its unaffected and striking style. It is just such a book as we have hoped that Mrs. Dudeney would some day write, just such a book as we knew she had it within her power to write. The similarity of this work to the most characteristic work of Mr. Hardy is likely to be insisted upon overmuch, but is still fairly obvious, and should not be left unmentioned.

"The Way of Escape" is a novel that opens brightly in the south of France. A young medical student from Edinburgh, engaged to a worthy young woman of that city, has sought the shores of the Mediterranean for rest and relaxation. He meets a vivacious French-English maiden, promptly falls in love with her, and the consequences, as we do not even surmise at the time but learn only long afterwards, are of the most serious character. Called home by duty, as it seems, he wrestles with his memories for a time, then marries, tries to forget the girl whom he has wronged, and degenerates into a successful and fashionable practitioner. He has his reward, for his wife develops a taste for distributing tracts and leading prayer-meetings. Meanwhile the heroine, after a brave struggle with her sufferings, shapes for herself a serviceable career, first as a governess, then as the guardian and protector of four children, her half-sisters, thrown upon the world by the death of their mother. It is with the development of the heroine's character, under this pressure, that the story is chiefly concerned. It would be a good story were it not dominated by a hectic religiosity. The old worn theme of the pride of the intellect and its fall, of the need of something upon which to lean in time of trouble, is brought into action with the usual morbid emphasis, until we discover that we have been reading a sort of Sunday-school story all the time, and not a serious work of fiction.

Miss Eleanor C. Price is the author of an agreeable and carefully-studied story called "Angelot." It is a tale of the First Empire, and has to do with the Angevin *Chouannerie*. The period is that of the Emperor's prime, when he was the undisputed master of France, and when conspiracy was eagerly sought out by the agents of the ruler and relentlessly punished. The various types of the period are portrayed,—the irreconcilable royalist, the

time-serving adherent of the new *régime*, the police spy, and the soldier of the Empire. The latter is a vulgar and brutal person of low birth, who seeks to force a marriage with a daughter of the aristocracy. Angelot, being the favored suitor, as far as the heroine is concerned, becomes a thorn in the general's flesh, and is made the victim of much persecution. True love triumphs in the end, to the discomfiture of the general, and all ends happily. The story is not particularly stirring, but it is pleasantly told, and reveals a close acquaintance with the scenes and the society which it seeks to depict.

A story of very different type, and much more nearly related to literature, is the "Sons of the Sword," by Mrs. Margaret L. Woods. This also is a Napoleonic romance, with a scene laid in Spain during the struggle for the conquest of the Peninsula, and the Emperor himself plays a conspicuous part. He is portrayed with an art which does not spare the despicable aspects of his nature, yet which does not grudge him the possession of some of the nobler traits of character. The heroine is an Irish refugee, with whom one of Napoleon's favorite officers seeks at first to have sport, and ends by becoming the serious lover. Presented to us at the outset in a disagreeable light, we undergo, together with the heroine, a gradual change of feeling toward him, until at last he appears as an acceptable hero through the display of courage and self-sacrificing devotion. There really seems to be no need that he should die in the last chapter, and it is not easy to forgive the author for thus disposing of him. The book contains many vivid scenes of battles, and forced marches, and quarrels between the French soldiers and the infuriated Spanish peasantry. Some of these scenes are extraordinarily well done, and the whole romance is one of deep and sustained interest.

Mr. Marriot Watson has the happy faculty of combining invention with style. The style may be described as simplified Meredithian, and one must acquire the taste for it; but style of any kind is so rare in the romance of adventure that we must not be too critical. "The House Divided" may certainly boast of a distinguished manner, and is, besides, a story of quite thrilling interest. It is placed in the eighteenth century, a period which the author knows well, and the scene is the southern coast of England. The hero comes from Vermont, upon advices from his lawyer, to lay claim to an estate which is held by the Earl of Deverill, a nobleman of the swearing and sporting type, who fears neither God nor the devil, and who is outspoken to the point of the coarsest brutality. He lays various plots for the ruin of the claimant; and, these failing him, provokes a personal encounter in which he slays his opponent, only to learn that the man whom he has slain is in reality his own son, instead of being the son of his hated old-time rival. The love scenes in this remarkable romance have a tender beauty which more than suggests the magic of the great novelist who has obviously been the

author's exemplar. Mr. Marriot Watson is exceptionally happy in his portraiture of women, and nothing could easily be finer than the contrasted types of the virginal heroine and the passionate woman of the world whose jealousy brings about the tragic ending.

Of style, the romances of Mr. Marchmont are guiltless; and it is upon invention alone that he depends for his effects. They are usually well-contrived from the theatrical point of view, and the latest novel of this ingenious writer is quite as good as its several predecessors. The historical background of "Sarita, the Carlist," is not of the imaginary "Zenda" sort, but is furnished forth by recent happenings in Spain. The time is the very eve of the late war, and the assassination of Cánovas is reproduced in the assassination of the Minister Quesada, who is the evil genius of the story. The Queen Regent and the young King also figure, and the central episode is the thwarting of a Carlist plot for the abduction of the latter. This makes the third novel of Carlist intrigue that we have read within the past few months.

In the advertising pages of "My Lady Paramount" we are confronted with some words of our own concerning one of Mr. Harland's earlier books, to the effect that the author "has not gone to the school of the best Frenchmen in vain, and has at last shown himself capable of workmanship so delicate that we have not the heart to say aught but praise concerning it." Consistency is too fair a jewel to be purposely flawed, and we are thus under bonds, as it were, to say nice things about Mr. Harland's latest book. The task is, fortunately, not a strain upon the conscience, for "My Lady Paramount" deserves to have nice things said about it. As a comedy of sentiment and as a breathless love-story, it is charmingly exciting from beginning to end. It coruscates with cleverness, and its plot, albeit fantastic, lends itself admirably to the writer's stylistic purposes. There is a jester of whom we grow slightly weary, but both hero and heroine are all that the heart could wish. The former is an English gentleman with certain hereditary rights in a petty Italian island state. The heroine is in actual possession, for the legitimate heir has been dispossessed as a consequence of the political revolution by which United Italy was wrought. But the heroine has both a conscience and a romantic imagination, which together lead her to the escape of an incognito trip to England, where she meets her cousin, and deliberately plots to make him fall in love with her. He proves the most willing of victims, and all conflicting claims are in the end thus reconciled. Our sympathies, as far as history is concerned, have to be enlisted upon the wrong or reactionary side, which in this, as in so many other romantic instances, is given a sort of artistic rehabilitation. It is like the Stuart case in English history: the wrong side is the picturesque one, and gets much the best of it at the hands of the story-tellers.

"Mlle. Fouchette" is so good a novel in some respects that it is a pity it could not be a better one in others. It is the story of a rag-picker's founding who becomes, successively, an inmate of the Bon Pasteur, a Parisian *moucharde*, an artist's model, and a conspicuous figure in the free-and-easy life of the Quarter. It is not quite Murger's *Bobême* over again, which would be quite impossible at this later date, but it offers an approach to that portrayal of an irresponsible and *insouciant* society. The later chapters deal with the recent time when the Parisian air was charged with Dreyfusard electricity, and when revolutions were every day incipient. Fouchette is a bright and winsome young woman, with finer qualities of mind and heart than her circumstances would lead one to expect. We come near to shedding a tear when, at the end, the man whom she loves, and whose guardian angel she has been, remains all unsuspecting of her devotion, makes a happy marriage with a colorless young woman in whom we cannot take the least interest, and leaves Fouchette no refuge but the convent. Mr. Charles Theodore Murray is the writer of this entertaining and well-informed novel. He leaves numerous things unexplained or insufficiently accounted for, but the main thread of his narrative is kept pretty steadily in hand.

Mr. Cable's "Bylow Hill" has the dimensions of a novelette, and, within its limits, accomplishes the portrayal of a group of half a dozen people in their mutual relations. The scene is a New England town, and the issue is made tragic by a mistaken marriage and an insanely jealous husband. Somehow we feel that Mr. Cable has never become quite acclimated to his Northern home, and, with all the delicacy of his literary art, we miss in this story the vital glow and the variety of his earlier work. He has never had the gift of lucid exposition, and, even when working on so reduced a scale as the present one, he contrives to puzzle us not a little in our effort to differentiate his characters and understand their motives. The story may be read with satisfaction in its grace of manner and subtlety of analysis, but will add nothing to the author's reputation.

"The Courage of Conviction," by Mr. T. R. Sullivan, is a novel of New York life. It is based upon familiar themes. — the woman who marries without love, and the man who is tempted by material rewards to forsake the higher calling which nature has planned for him. Both come to grief, as is just, and afterwards contrive to patch up, after a fashion, the lives that their mistaken choice has marred. There is far too much of moralizing in this work, and not nearly enough of narrative. It is very well devised, and carefully written, but cannot be credited with either distinction or absorbing interest.

The republication of two earlier novels, and the appearance of a new one, "The Rescue," calls marked attention to the work of Miss Anne Douglas Sedgwick, who appears to be a writer of exceptional merit. "The Rescue" is a novel which, first of all,

has distinction of style, a quality in which it suggests the fine and subtle art of Mrs. Wharton. It is the simple story of the tragedy of a woman's soul. Her life seemingly wrecked by an unhappy marriage, the heroine is early left a widow with a single child. The degradation of her term of forced companionship with the selfish and vulgar man whom she has called husband has so wounded her pride that, when his death frees her, the very springs of happiness seem to have been dried up forever, and she faces a dreary future which offers no promise of cheer. Her mistake appears irreparable, and she accepts the penalty with dignity and strength of spirit. Some score of years later, a man much younger than herself chances upon an old photograph, learns something of her history, and deliberately seeks her out in the belief that his own happiness is destined to be bound up with hers. The situation thus created is clearly unnatural, and it would take more than Miss Sedgwick's art to make us enter into it with complete sympathy. That we become as interested as we do is no small tribute to her achievement. The tragedy of the situation is not wholly retrospective, for the daughter of this woman is a constant reminder of the past. This daughter has inherited her father's character rather than her mother's, and as one mean or vicious trait after another becomes revealed, the mother has a bitter struggle between duty toward her child and repulsion for the hereditary endowment which no amount of careful training seems able to modify. In the end, the daughter sinks to her natural level, and the mother accepts the eagerly proffered love of the man who has restored a sort of happiness, albeit much chastened, to her existence. The whole story is told with admirable incisiveness and colored by the exhibition of deep but duly restrained emotion. Its psychological truthfulness is as apparent as its sincerity, and it is an example of success attained by strictly legitimate means.

Mrs. Elisabeth Pullen (formerly Cavazza) will be pleasantly remembered as the author of certain charming stories of Southern Italy, in which the shrewd humor of a keen American observer was made to react upon an intimate knowledge of Italian life and character. But these stories hardly prepared us for the delightfully whimsical narrative of adventure called "Mr. Whitman," with which Mrs. Pullen has now broken a long silence. It is a story of brigands, as the title-page avers, but of brigands that belong to the category of Mr. Stockton's pirates, and that seem to have stepped directly from the opera bouffe stage. This suggestion of the story-teller whom we have so recently lost is inevitable, not only because his name is constantly brought to mind by Mrs. Pullen's arrangement of incidents, but also because of the striking similarity of design in the cases of the leading figures of Mr. Stockton's last book and the one now under consideration. For Mr. Whitman, like Captain Bonnet, is a man of dual soul. To the outward observer, both are staid, prosaic, and

altogether respectable members of society, engaged in commercial life, and seemingly quite guiltless of a romantic inspiration. But Captain Bonnet, as we know, was a pirate at heart, and became one in fact when the opportunity offered; and so Mr. Whitman, when he realized his long-cherished dream of visiting Italy, and having taken the journey, fell into the hands of the brigands, found himself quite at home, and rising to the situation, became a brigand chieftain himself. How he captivated his captors, how they acclaimed him as their leader, how he drew up a constitution for the band on strictly business principles, and how he superintended their operations in the interest of good management and fair dealing, — how he did all these things, and others, makes a long story, which is inimitably told by Mrs. Pullen. Of course the story could not end with things in this shape, and so we are told finally how Mr. Whitman obtains amnesty for his fellow-robbers, and for himself a charming Italian wife. In all this there is the best of entertainment and innocent excitement, for which the author deserves and shall have our heartiest thanks.

The young man of wealth who devotes himself, in spite of family opposition, to the amelioration of industrial conditions has become a somewhat familiar figure of late in our popular fiction. The usual upshot is that his well-intentioned efforts meet with ingratitude, that he unchains forces that he cannot control, and that he abandons the experiment a sadder and wiser man than when he entered upon it. The hero of "Philip Longstreth" is such a reformer, but his career does not follow the usual course. His efforts are actually appreciated by their beneficiaries, and he really does succeed in creating a relation of mutual helpfulness and service between himself and the employes of his factory. So much for the sociological side of the story. On the sentimental side, he is in love with two women, one of his own class, the other an operative. We are left in doubt until the very end as to which of the two is to become his wife. When convention triumphs over sentiment we are rather disappointed, because the factory girl is the more attractive of the two women. Miss Marie Van Vorst is the author of this novel, which has so many faults that we lack the space in which to particularize.

"The Washingtonians," by Miss Pauline Bradford Mackie (Mrs. Herbert Hopkins), is a novel of the Capital during the last year of the Civil War. To a certain extent, it is a novel *à clef*, for besides the figure of the President we have unmistakable portraits of Secretary Chase and his brilliant daughter, and very likely others not so readily recognizable. The misguided effort of the Secretary to become Lincoln's successor, abetted by his ambitious daughter, affords the substance of the plot, which is well-managed, and betrays besides a considerable knowledge of social and political

Washington in the sixties. The story ends with the news from Ohio declaring that the convention has given a majority for the President. Mrs. Hopkins is always a pleasing writer, and her presentation of the heroine is an excellent piece of firm and distinct characterization.

WILLIAM MORTON PAYNE.

NOTES ON NOVELS.

The Pennyroyal District in Kentucky ventures to look down upon the Blue Grass Region of that favored commonwealth, having been settled by officers of the Continental army on grants from the parent State of Virginia. Here Mrs. Nancy Huston Banks places the scene of her serene and delightful story of "Oldfield" (Macmillan), certain from its name, characters, and treatment to remind the reader of "Cranford." Little Miss Judy Bramwell will serve as a type of new-world gentlewoman, drawn as her portrait is with a loving care and a tenderness that make it very real. Being a Kentucky story it is inevitable that there should be something in the nature of a blood feud in its pages. With great good sense, Mrs. Banks has turned this remnant of savagery the other way around, and the dramatic climax of the book comes with the refusal of a wise judge upon the bench to undertake the miserable business of personal vengeance. Everywhere the story shows signs of deliberation, of writing for love of the art of writing, and of a large and kindly interest in humanity.

Short stories bound up into a volume are becoming rare in these days, hardly one such book appearing to a score containing extended novels. Even so good a collection as Mr. Richard Harding Davis has made bears the title of the first of the five tales which comprise its content without qualifying phrase, and it comes into the world as "Ranson's Folly" (Scribner). The stories are various — one of the army, one of a dog, one of the newspaper world, one of love abroad, and one in quite the manner of Stevenson's "New Arabian Nights." All are workmanlike, all are interesting, and they have the unquestionable advantage of being written purely to afford amusement, and not in the least for edification. Gathered as they are from the pages of the magazines in which they have appeared, they are doubtless already familiar to many readers; but they lose nothing by being placed in apposition here.

Wales is a country so far from the beaten track of travel, so remote from the bustle of modern life as practiced in the great world, that Mr. Allen Raine, who writes "A Welsh Witch" (Appleton) as his sixth or seventh story of the Principality, poses before the reader as a discoverer. His heroine, as the name indicates, is of no common type, — a child of the people, with gypsy blood to send her heart beating with that of nature, one who is regarded by her conventional neighbors with superstitious awe. Apart from this figure, and that of her distressfully drunken father, the story is idyllic in its cast, working out a pretty though interrupted romance with much skill. Those who have followed Mr. Raine's work from the beginning will find little difficulty in understanding the numerous Cymric words and phrases with which it is sprinkled; others may be

troubled by this too obvious device to add the impression of locality.

Writing out of an extended experience and clearly within its bounds, Miss Clara Morris has drawn such a picture of the American stage in "A Pasteboard Crown" (Scribner) as must shock more than one of her admirers. Her heroine is a girl of family and breeding, her hero an actor-manager in the best repute; yet the girl goes altogether wrong with her patron, and the man is shown to be conscienceless in art and morals both. The story is unquestionably disagreeable, from the moment of the girl's downfall until the tragic close, though redeemed in part by her sister's happy marriage and motherhood. The fourth of Miss Morris's published works, it shows well-defined dissimilarities in manner from its predecessors, many more than its being a first continuous novel demand. Heretofore the reader has been able to trace resemblances between the author's histrionic art and her literary art, finding in both a characteristic crudity and power. In this work there is a finish largely lacking before, with a sense of proportion and a broader knowledge that give it distinction.

Mr. Harry Leon Wilson, the author of "The Spenders, a Tale of the Third Generation" (Lothrop), was born in Illinois, and has divided his adult life between Nebraska and New York. His very readable romance shows a wide knowledge of both eastern and western America, the scenes alternating between the mountains and the Atlantic coast. The theme is an attractive one, most of the book being given up to an account of the manner in which the widow of a Western capitalist passes a season in New York with her son and daughter, the three making money fly and extracting all the merriment possible out of a frivolous and dissipated life; and though the mother is given to charitable deeds for a share of her expenditure, a certain lack of sensibility, noticeable throughout the narrative, places her on the same level as her children. The grandfather of these persons is the most striking figure in the book and the *deus ex machina* who eventually rescues the boy and puts him in the way of redemption, but only through hard work in the money-getting world. The pictures, by Mrs. O'Neill Latham, are admirably illustrative of the spirit of the book, — a sympathy explicable, perhaps, by her recent marriage to the author.

Mr. Barry Pain is a maker of excellent fun, and his ingenious tale of "The One Before" (Scribner) the best of light reading. A magic ring, eagerly sought for by an Oriental owner throughout the story, has the power to confer upon its wearer the character of the person who had worn it just before. The ring makes several instructive shifts under Mr. Pain's skillful direction, but the most important one places it, fresh from the hand of a professional lion-tamer, on the finger of a wife subjected to the exactions of a petty domestic tyrant. The change in the relative positions of the couple after the magic becomes efficacious is as pleasant as it is instructive. To this character drawing is added the zest of a search for the missing jewel, conducted by a rather discordant family of London Jews. In these, as in the *Gentiles* of the book, Mr. Pain has a genius for searching out and exploiting weaknesses and foibles, leaving the story laughworthy throughout, even in the course of true love which trickles through it.

One whirl of the revolutionary wheel in some South American Republic gives Miss Margery Williams the material for her novelette of "The Late Returning" (Macmillan), a tropical passion of the revolutionary

leader for the favorite of the chief executive against whom he conspires lending the other element of romance. The narrative is in good part from the mouths of newspaper men from these United States, young fellows who are conducting a daily journal in the capital of the unnamed country under difficulties largely exotic. The book is brief, but filled with matter, and shows a skill in handling that promises still better work in the future. It will certainly interest its readers, even in hot weather.

Mr. Frederick Trevor Hill's story of "The Minority" (Stokes) is one of commercial chicanery for the most part, dealing with great industrial combinations, labor difficulties, speculations on the Stock Exchange, and other similar components of our present civilization. The principal character is a young man who has inherited a large manufacturing business, and feels a sentimental and somewhat patronizing obligation toward his working people. This sentiment dissipates itself rapidly when they show their readiness to strike, though it is really the commercial rivals of the concern who instigate the workmen's demands. The villain of the book is the father of the heroine, and his putting her in the young manufacturer's way to aid him in getting the better of the young man financially leads to the eventual happiness of both. The treatment tends more to realism than to optimism, but it is no bad picture of the times.

It would be doing a serious injustice to everyone concerned to call the titular character of Mr. Will N. Harben's "Abner Daniel" (Harper) a southern "David Harum." The story does not ramble, but presents a clear picture of life in Georgia, setting forth the manner in which a speculator in timber-land is allowed to realize a comfortable fortune by various devices admitted in the world of commerce, but for the most part far more expedient than commendable. In the several transactions the bachelor uncle, Abner, plays the part of a chorus, while others take the more active parts until the climax. In this Abner has a full share, however much he is overshadowed elsewhere. We like to think of the South as a part of America not yet commercialized, and Mr. Harben is by no means convincing, though always interesting and doubtless correct, in showing the part such speculations play in its development, both material and intellectual.

"Hearts Courageous" (Bowen-Merrill) is a great improvement in every respect upon the former books of Miss Hallie Erminie Rives, being a well worked out romance of the American Revolution. The leading part is played by a French nobleman, an emissary of Louis XVI. sent to America to report to his royal master on the condition of the colonies in respect of their revolt against British rule. By a device neither original nor shop-worn, he is made to appear as an impostor masquerading in his own personality, and held by the British to be in their employ. The resulting situations are filled with excitement, complicated by the love the Frenchman has awakened in a patriotic Virginia girl of fine family. Many of the leading characters of the period come into the argument at one time or another. The chief fault of the book is the obviousness of the Frenchman's disguise; though this will but little trouble an inexperienced reader.

Another romance of the Revolution is Mr. James Engene Farmer's "Brinton Eliot: From Yale to Yorktown" (Macmillan). The book opens with a fairly well realized description of Yale College just before New

England revolted openly, with Nathan Hale, and many another contributor to our national independence of lesser note, as undergraduates in that time-honored institution of learning. The poet Freneau appears also, and is made to compose some of his stinging satires on British misrule for Mr. Farmer's pages. Throughout the work appears as a praiseworthy attempt to show the obligations of the fathers of the Republic to the men of Yale; but the manner is rather that of an amateur than of an accomplished writer of fiction. Yet the faults are chiefly those of a first novel, and Mr. Farmer has all the world before him when he chooses a topic not so limited in its scope.

With the frank intention to preach peace as one of the essentials of Christianity, "Edna Lyall" (Miss Ada Ellen Bayly) has taken for her latest novel the title of "The Hinderers" (Longmans), from the woe pronounced by Jesus upon the lawyers,—"Them that were entering in ye hindered,"—and both her hero and heroine stand against the mania for conquest and aggrandizement which has dominated Great Britain since the beginning of hostilities in South Africa. With so insistent a theme, it is inevitable that the literary art of the book must suffer; yet it is a word spoken in season, even though the war itself has ceased. For the rest, the story is one of English fashionable life, with the frivolity and self-seeking of the upper middle classes in abrupt contrast with the lives of a few highly principled men and women.

A new edition of Mr. Clive Holland's "My Japanese Wife" (Stokes) attests the popularity of that pleasing account of the failure of a delightful little girl of Nippon to adapt herself to British ways when taken by her fond husband to his home. Mr. Holland has rewritten a few passages in the book without changing its purport or interest, and new pictures have been made for it. These, while endeavoring to realize Japanese methods, go only half way, and the result is not altogether satisfactory.

The misunderstandings of a married pair afford the nucleus around which Mr. W. E. Norris has framed "The Credit of the County" (Appleton), a mildly realistic novel of English country life. A rather silly young girl is wedded by a man who makes too few allowances for her youth and lack of stability, and he is hardly to be blamed for holding that she shall be his wife in nothing but name after he has surprised her in the act of permitting a vapid youth of the neighborhood to kiss her. The head of a pushing and newly-rich family also witnesses the indiscretion, and shrewdly uses it as a lever to pry his way into the mildly aristocratic society thereabouts. The book is slight, though workmanlike, and will make acceptable summer reading.

Sara Jeannette Duncan (Mrs. Everard Cotes) may certainly be regarded as one likely to hold the scales even, in such a consideration of British and American social life as she depicts in "Those Delightful Americans" (Appleton). Born in Canada and accustomed to Americans from infancy, long a resident in India and well known in English society as well, she is admirably fitted to analyze the differences between lives so widely variant and yet so closely akin. She might perhaps be quarrelled with as having selected for her exemplars of American society the men and women and youth of a generation which had made its own fortunes, but if she had gone elsewhere her contrast between these people and her satisfied English aristocrats would have been less acute and by no means so

amusing. The episode of the elderly woman of vast wealth who prefers to attend to her own housekeeping in a palace on the Hudson River, and finds herself confronted with a genuine English butler secured for her by her old-country friends, is delicious. Miss Duncan's sympathies, too, are evidently with the Americans in most respects; though the book is so artfully contrived that her English readers will probably consider the reverse to be her intention.

Mr. Orr Kenyon assists his readers by setting forth the aims of his "Amor Victor" (Stokes) in a "Note Explanatory" which he prints at the end of the volume, and prefixes a "Note Prefatory" to ask that the explanatory note be read both "before and after taking" in the body of the story. These aims are high, it is hardly needful to remark, but they are imperfectly realized. The sufferings of the early Christians in the reign of Tiberius are rather lost sight of, so near a demigod is the protagonist, who himself loses sight of his baptism by the Beloved Apostle from time to time. The scenes in the arena of the Coliseum at Rome are told with an evident love for vivid description, and the horrors come out in full force. But a large part of the concluding explanation might have been omitted to advantage.

The growth of a little Maine settlement to the stature of a fashionable sea-side resort is set forth in Mrs. Henrietta G. Rowe's "A Maid of Bar Harbor" (Little, Brown & Co.), and the "unearned increment" of the single-taxers plays no small part in developing the characters of the original residents, a brother going down to moral ruin, and a sister to comfort of both soul and body. This compensating effect of greed is one of the good things in the book, but its chief point lies in the manner in which the evolution of the little village is suggested from page to page. Mrs. Rowe has a real heroine, and has done wisely in selecting for the mate of so nice a girl the playmate of her childhood.

Though Mr. J. A. Altsheler introduces Tarleton and Morgan into "My Captive" (Appleton), and ends his narrative with the American victory at Cowpens, his situations are nowhere essentially those of the Revolutionary war, and the numerous captures and recaptures of the patriotic hero and Tory heroine, which make up the greater part of his story, are fairly assignable to any condition of partisan warfare in any country. It is a story of event, and not of character; yet the growth of love between the capturer and the captive, and the reversal now and again of the positions of the two, are not devoid of the power to hold attention.

Mr. E. L. Vincent is an optimist in politics, and the principal figure in his "Margaret Bowlby" (Lothrop) is a young miner who is able singlehanded to triumph over wrong and corruption in the legislature of no less a state than Pennsylvania. He does not do much himself, except to present an impregnable armor of righteousness to his adversaries at all times; yet this leads him to the governorship of the great commonwealth, in a manner that every reader must sincerely wish might be prophetic. From this statement it may be judged that the author is not deeply versed either in practical politics or in the history of the particular legislature he has chosen as the Augean stable for his Hercules to cleanse. Nor does he go far in the way of convincing his readers by the development of character. But as a counsel of perfection, the story makes very pleasant reading in these days of political degradation and dismay.

Two young men and one young woman, all Americans of the better class, form a sort of joint Robinson Crusoe in Mr. Charles L. Marsh's "Not on the Chart" (Stokes). One of them is an engineer, and the other a universally informed person so far as the two men are concerned, and it is inevitable that they should both fall in love with the young woman. The ensuing rivalry and its results are well brought out and never fail of interest. The great strain on the probabilities lies in the astonishing amount of knowledge of everything possessed by the unsuccessful lover, — yet there is precedent and to spare in other and earlier tales of castaways upon desert islands.

Mrs. Sheppard Stevens has drawn extensively on the history of the city of St. Louis at the beginning of the last century for her novel "In the Eagle's Talon" (Little, Brown & Co.). The simple and primitive life of the French residents is soon exchanged, however, for the whirl of Paris under the First Consul, and the dramatic climax is interwoven with the making of the treaty by which France ceded the territory of Louisiana. Mrs. Stevens has left several loose ends in her book, which is rather unevenly written.

Mr. R. H. Davis records, in one of his short stories, that a great British statesman found his best recreation in reading detective stories. Many another must confess a sly fondness for this sort of pastime, — a demand which cannot, after all, be very great or it is to be presumed that more such stories would be written. Mr. A. W. Marchmont, in "Miser Hoadley's Secret" (New Amsterdam Book Co.), tells a very good one, in which the chief character leads a double life, and the mystery depends upon strong resemblances between two criminals implicated. An oversight on the author's part leaves some valuable jewels in the hands of one of the villains, and quite unaccounted for; and the heroine is somewhat too manly, and the hero a trifle ladylike. Yet it is one of the best recent stories of its kind, and can be depended upon for keeping its readers awake.

The demand for stories of animals, and nature stories in general, has been rather marked of late. Miss Ellen Velvin, F.Z.S., is well equipped for the task she undertakes in "Ratapan, a Rogue Elephant, and Other Stories" (Altemus). A scientific knowledge of the habits of the fifteen beasts and one bird which enter into her scheme results in much information pleasantly concealed for younger readers; and there are hints at the broader democracy that includes all created things in its scope, the rights of pets under children's domination, and of the better side of the nature of our humbler kinsfolk. The numerous illustrations in color, by Mr. Gustave Verbeck, add greatly to the attractiveness of the volume, which will make an excellent gift at any time of the year for young and growing people.

The ability to write vividly and well enables Mr. William Stearns Davis to succeed where so many have failed, in writing a novel out of ancient sacred and profane history commingled. His last novel, "Belshazzar, a Tale of the Fall of Babylon" (Doubleday, Page & Co.), embodies a considerable amount of learning, much of the latest knowledge of the Assyriologists finding place in his narrative, though in its main facts it follows rather the book of Daniel. Some of this knowledge is not fully realized, and there is a general lack of psychical distinction between the oriental characters utilized, making it a story of event rather than of development. Still, it is a stirring romance, Daniel and the Prophet of the Captivity, the second Isaiah, playing a great part

in the development of the plot. One fault is the insistent use of quotation marks to indicate certain technicalities of Assyriological study, a practice seriously interfering with the book's verisimilitude. Nor is the enormous antiquity of Mesopotamian civilization sufficiently insisted upon.

The themes of the ten transcripts from metropolitan life that make up Miss Elizabeth G. Jordan's "Tales of Destiny" (Harper) are invariably on the tragical side of life, redeemed in most instances by a feeling of sympathetic humanity which may be taken for humor in its better sense. Those who recall Miss Jordan's "Tales of the City Room" will find several stories from the same source here, while the milder and more serene "Tales of the Cloister" furnish no further inspiration, — an omission to be regretted. It is to be added, by way of compensation, that few books in general literature have appeared lately which contain so much morality, pure and undefiled, leading in occasional episodes to the absorption of the literary by the ethical interest. Miss Jordan is a keen observer and analyst, and it is to be hoped she will soon essay some fictional work of greater magnitude.

"Strangers at the Gate: Tales of Russian Jewry" (Jewish Publication Society of America) contains no fewer than eighteen episodes from a racial life left uninterpreted in American literature except for Mr. Samuel Gordon, the author of these and two or three similar collections. So far do his scenes and characters transcend ordinary Gentile experience that it is difficult to appreciate the real worth of his writing. So far from the oriental exaggeration which might well attach to these tales, there is everywhere a fine reserve and an indication of reserved strength which promise even better things than these vignettes from Jewish life in Russia — or Russian life in Jewry. There is material enough and to spare for such an author as Mr. Gordon in the Ghettos of the great American cities, and it is greatly to be desired that his attention should turn to this fertile field.

Mrs. Lucy Meacham Thruston's "A Girl of Virginia" (Little, Brown & Co.) is a well-conceived story of the University of Virginia, successfully embodying the academic life of one of the worthiest and most notable of American educational institutions. The contrast between the feeling of the modern commercial world and certain fine old Virginian traditions is admirably worked out. It is a great pity the text of this book could not have been more carefully revised, as to details of style and grammar.

It is hard to do justice to the book called "Mistress Dorothy of Haddon Hall" (Fenno), by a writer hitherto unknown, Mr. Henry Hastings. The title and selection of characters both trespass upon Mr. Charles Major's successful romance to an extent which makes confusion of the two almost inevitable. As the present story forces comparisons with its predecessor, it may be said at once that, quite apart from its lack of originality, it is in every way inferior. Mr. Hastings has all the faults of a novice, his historical holdings in the period he discusses are almost invisible, and his work is crude and unsatisfactory.

In her "Lafitte of Louisiana" (Little, Brown & Co.), Miss Mary Devereux has been as successful in the choice of a hero as was Mrs. Catherwood with Eleazar Williams in "Lazarre." Indeed, there are many curious parallels to be drawn between the "Pirate of the Gulf" and the pretender to the throne of France, so far

as their biographies and traditions which have grown up around them are concerned. One tradition in the present volume connects Jean Lafitte with the return of Napoleon from Elba; and of this Miss Devereux has wisely made the most. His exploits as a pirate and privateer are little detailed, as they are little known; but there is real disappointment in the author's failure to discuss at length Lafitte's splendid service at the battle of New Orleans, and to describe that notable victory, altogether too little known to the present generation. The book is long, and was evidently written in haste; but it is nowhere lacking in interest.

The eternal contrast between urban sophistication and rural simplicity, the former embodied in masculine and the latter in feminine form, lies at the bottom of Mr. William Henry Carson's "The Fool" (Dillingham). A grotesque character, whose uncomplimentary local soubriquet gives title to the book, is introduced by way of chorus to the characters, and as the general instrument of fate in bringing about the happiness of those concerned. The story is frequently amusing, though lacking in art as distinguished from artificiality.

Readers nowadays are no more to be contented with an ordinary love-affair in a book than amusement-seekers would be with an old-fashioned circus. Mrs. Ellen Olney Kirk's latest story for girls, "A Remedy for Love" (Houghton), enables the figure to be carried a step further; for she has three several heroes and as many heroines, — just as the Sells and Ringlings have three rings in their great tents. Two of the heroines are young girls, just "out" in society, and their lovers are "according," as they say in New England; but the third hero is no less a personage than the young girls' widowed papa. The book is full of cross-purposes, and all the amusement to be legitimately derived from surprises; and, while not a remarkable work in any respect, will make good reading for those whose age finds the topic engrossing.

"The Suitors of Yvonne" (Putnam) is Mr. Rafael Sabatini's contribution to the cause of the sword-and-cloak romance, with Cardinal Mazarin in the lurid background to lend historical verity to slashing fighting and intermittent but assiduous love-making. A ruffling gamester in fortunes sadly reduced; a maid of high birth and great expectations surpassing in beauty the hours of the Moslem paradise; a rival who is in every way suited for the maid, — given these, and the problem is presented for solution. It is romance of the best possible sort, — romance with the courage of its convictions, — and there is not a dull page for the reader to yawn over. The world owes a debt of gratitude to the inventor of this sort of literature, — much more, in truth, than to this latest exemplar of it, whose work was largely done for him by distant predecessors.

NOTES.

"The Book of Orchids," by Mr. W. H. White, is a new volume in Mr. John Lane's rapidly growing series of "Handbooks of Practical Gardening."

Messrs. John Wiley & Son publish a translation of Laplace's "Philosophical Essay on Probabilities," the work of Professors F. W. Truscott and F. L. Emery.

The Romanes Lecture for 1902 was given at Oxford on the seventh of June by Mr. James Bryce, who took for his subject "The Relations of the Advanced and the Backward Races of Mankind." This philosophical dis-

ussion of a peculiarly timely subject is now made available in pamphlet form by Mr. Henry Frowde, at the Oxford University Press.

"The Care of the Teeth," by Dr. Samnel A. Hopkins, is a small book, not exactly related to literature, but having a useful function. It is published by Messrs. D. Appleton & Co.

Messrs. Jennings & Pye are the publishers of "The Doctrines of the Methodist Episcopal Church in America," a work in two small volumes, compiled and edited by Dr. John J. Tigert.

"St. Luke," edited by Dr. M. R. Vincent, and "Daniel and the Minor Prophets," edited by Dr. R. Sinker, are the latest volumes of the "Temple Bible," as published by the J. B. Lippincott Co.

Miss Clara Tschudi's *Life of Marie Antoinette*, in the authorized translation of Mr. E. M. Cope, is published in a second edition by Messrs. E. P. Dutton & Co. The work is probably the best popular account of its subject to be had.

"The Poems of Schiller," translated by Mr. E. P. Arnold-Foster, are published by Messrs. Henry Holt & Co. The translation is painstaking but not distinguished, and it is difficult to understand for what public such a work is issued.

"The Unknown God," an essay by Sir Henry Thompson, is a booklet published by Messrs. Frederick Warne & Co. This striking essay was first published in "The Fortnightly Review" a few months ago, where it attracted much attention.

Mr. B. H. Blackwell, Oxford, is the publisher of "A Primer of Greek Constitutional History" by Mr. A. H. Walker. This book is based in part upon the larger work of Mr. Greenidge, and is specially planned for the needs of the English public-school boy.

A new edition, in a single volume, of the "Life and Letters of Lady Sarah Lennox," reviewed at length in THE DIAL for March 16 last, is published by Messrs. Charles Scribner's Sons. The text and illustrations are in all respects identical with the original edition in two volumes.

The New Amsterdam Book Co. have just published a neat three-volume reprint of the 1814 edition of the Lewis and Clark Journals. Portraits of the explorers and maps of their route add to the attractiveness of this edition, which is, however, simply a reprint without any modern scholarly apparatus.

The first number of "The Gulf States Historical Magazine," edited by Mr. Thomas M. Owen, and published at Montgomery, Alabama, presents a highly creditable appearance, and betokens anew the growing interest of the South in intellectual undertakings. The magazine will be issued six times a year, and the reputation of the editor as a student of Southern history offers a guaranty that the contents will be of value.

We have seldom seen a more tasteful or attractive catalogue than the one just sent us by Messrs. Alexander Denham & Co. of London, describing the books, manuscripts, autographs, and drawings for sale by that firm. Beautifully printed at the Chiswick Press, and illustrated with numerous reproductions of various sorts, it is a publication which the collector will delight in, and a model of its kind. The American agent for Messrs. Denham & Co. is Mr. E. A. Denham, New York.

We are glad to note the appearance of a new edition, with illustrations, of that sterling romance of Indian life in Oregon, "The Bridge of the Gods," by the late

F. H. Balch. The book was published a dozen years ago by Messrs. A. C. McClurg & Co., who issue the present reprint. It is a work of unusual strength and interest, and well deserves the success denoted by this attractive illustrated edition, which will be welcomed by old admirers of the book and should introduce it to a large circle of new ones. The eight full-page pictures by Mr. L. Maynard Dixon are strong portrayals of Indian life and character, well fitting the style and spirit of the book.

TOPICS IN LEADING PERIODICALS.

August, 1902.

Aeronaut, How I Became an. Santos-Dumont. *McClure*.
 African Pygmies, The. Samuel P. Verner. *Atlantic*.
 Balfour, Arthur J. A. Maurice Low. *Review of Reviews*.
 Barnum, Showman and Humorist. Joel Benton. *Century*.
 Bee, Wrath of the. M. Maeterlinck. *Harper*.
 British Preferential Trade and Imperial Defense. *No. Am.*
 Browning Tonic, The. Martha B. Dunn. *Atlantic*.
 Carnegie, Constitution of. J. R. Perry. *No. American*.
 Classics, Lineage of the. F. G. Kenyon. *Harper*.
 Commercial Expansion, Continuation of Our. *World's Work*.
 Conscience, Problem of, in Biological Aspects. *Pop. Sci.*
 Cuba, Industrial and Commercial Conditions in. *Rev. of Revs.*
 Cuba's Claim upon the U. S. O. H. Platt. *No. American*.
 Cuban Municipality, The. V. S. Clark. *Review of Reviews*.
 Desert, The. Verner Z. Reed. *Atlantic*.
 Duel, Effort to Abolish the. *North American*.
 Earthquakes and Volcanoes. James F. Kemp. *Century*.
 France's Touring Craftsmen. André Castaigne. *Harper*.
 Georgia Governorship, The. *Review of Reviews*.
 Hamilton's Mother, My Hunt for. G. Atherton. *No. Amer.*
 Harte, Bret. H. C. Merwin. *Atlantic*.
 Italy, August in. Edith Wharton. *Scribner*.
 Labor, Organization of. Ray S. Baker. *World's Work*.
 Marriage among Eminent Men. E. L. Thorodike. *Pop. Sci.*
 Martinique and St. Vincent, A Geologist in. *Popular Science*.
 Martinique Disaster, The. Very Rev. G. Parel. *Century*.
 Mitchell, John. Lincoln Steffens. *McClure*.
 Moonshiners at Home. Leonidas Hubbard, Jr. *Atlantic*.
 Music, Bird and Human. Parallel Growth of. *Harper*.
 New York, The New. Randall Blackshaw. *Century*.
 New York to Chicago in 20 Hours. *World's Work*.
 North-American, The Primeval. Charles Hallock. *Harper*.
 Ocean Travellers, State Protection for. *North American*.
 Panama Canal Route. W. H. Burr. *Popular Science*.
 Pedestrians, City, Amenities of. L. Windmüller. *Rev. of Revs.*
 Pelée, Mount, after the Eruption. A. Heilprin. *McClure*.
 People at Play, The. *World's Work*.
 Poetic Drama, Revival of. Edmund Gosse. *Atlantic*.
 Radio-Activity. Robert K. Duncan. *Harper*.
 Rice-Farming in South. D. A. Willey. *Review of Reviews*.
 Rockies, A Girl in the. Caroline Lockhart. *Lippincott*.
 Royalty, Mental and Moral Heredity in. *Popular Science*.
 Salisbury, Marquis of. Sydney Brooks. *North American*.
 Short Story, The. Bliss Perry. *Atlantic*.
 Sienkiewicz and his Writings. S. C. de Soissons. *No. Amer.*
 Sill's Poetry. *Atlantic*.
 Social Bacteria and Economic Microbes. E. Atkinson. *Pop. S.*
 Social Wasps, Behavior of. Minnie Enteman. *Pop. Science*.
 South African Outlook, The. *North American*.
 Spooner of Wisconsin. Walter Wellman. *Review of Reviews*.
 St. Vincent, Catastrophe in. S. C. Reid. *Century*.
 Turkey, Public Debt of. C. Morawitz. *North American*.
 University-Building. David Starr Jordan. *Popular Science*.
 Vesuvius, Pliny's Account of Eruption of. *Century*.
 War Museum, M. Bloch's Great. *Review of Reviews*.
 Watts, George Frederick. W. T. Stead. *Review of Reviews*.
 West Indies, Extension of Am. Influence in. *No. American*.
 West Point after a Century. F. Palmer. *World's Work*.
 Wireless Telegraphy, Future of. P. T. McGrath. *No. Amer.*

LIST OF NEW BOOKS.

[The following list, containing 75 titles, includes books received by THE DIAL since its last issue.]

GENERAL LITERATURE.

The Spindle-Side of Scottish Song. By Jessie P. Findlay. With portraits, 12mo, gilt top, uncut, pp. 200. E. P. Dutton & Co. \$1.50 net.
 The Kiss, and Its History. By Dr. Christopher Nyrop; trans. by William Frederick Harvey. 12mo, gilt top, uncut, pp. 189. E. P. Dutton & Co. \$2. net.
 Hymns of the Faith (Dhammapada): Being an Ancient Anthology Preserved in the Short Collection of the Sacred Scriptures of the Buddhists. Trans. from the Pāli by Albert J. Edmunds. 12mo, gilt top, uncut, pp. 109. Chicago: Open Court Publishing Co.
 How to Make an Index. By Henry B. Wheatley, F.S.A. 16mo, uncut, pp. 236. "Book-Lover's Library." A. C. Armstrong & Son. \$1.25.
 Hagar and Ishmael: A Drama. By C. P. Flockton. Illus., 12mo, pp. 55. Brentano's. Paper, 25 cts.
 Fifth Jewish Chautauqua Assembly Papers. 12mo, pp. 118. Jewish Publication Society.

BIOGRAPHY.

William Hazlitt. By Augustine Birrell. 12mo, gilt top, uncut, pp. 244. "English Men of Letters." Macmillan Co. 75 cts. net.

HISTORY.

History of the Roman People. By Charles Seignobos; translation edited by William Fairley, Ph.D. Illus., 12mo, pp. 528. Henry Holt & Co. \$1.25 net.
 Destruction of St. Pierre, Martinique. By J. Herbert Welch and H. E. Taylor. 12mo, pp. 240. R. F. Fenno & Co. 50 cts.

NEW EDITIONS OF STANDARD LITERATURE.

The Poems of Edward Rowland Sill. Limited edition; with photogravure portrait, large 8vo, uncut, pp. 327. Houghton, Mifflin & Co. \$5. net.
 History of the Lewis and Clark Expedition. Reprinted from the edition of 1814. In 3 vols., with portraits and maps, 16mo, gilt tops. "Commonwealth Library." New Amsterdam Book Co. \$3. net.
 Temple Bible. New volumes: Daniel and the Minor Prophets, edited by R. Sinker, D.D.; St. Luke, edited by M. R. Vincent, D.D. Each with photogravure frontispiece, 24mo, gilt top. J. B. Lippincott Co. Per vol., leather, 60 cts. net.

VERSE.

Pine Tree Ballads: Rhymed Stories of Unplanned Human Natur' up in Maine. By Holman F. Day. Illus., 16mo, gilt top, pp. 256. Small, Maynard & Co. \$1. net.

FICTION.

Ranson's Folly. By Richard Harding Davis. Illus., 12mo, pp. 345. Charles Scribner's Sons. \$1.50.
 The One Before. By Barry Pain. Illus., 12mo, pp. 263. Charles Scribner's Sons. \$1.25.
 A Girl Who Wrote. By Alan Dale. With frontispiece, 12mo, pp. 375. New York: Quail & Warner. \$1.50.
 Sir Walter of Kent: A Truthful History of Three Centuries Ago. By Julius A. Lewis. 12mo, pp. 343. Bonnell, Silver & Co. \$1.50.
 Mistress Dorothy of Haddon Hall: Being the True Love Story of Dorothy Vernon of Haddon Hall. By Henry Hastings. 12mo, pp. 296. R. F. Fenno & Co. \$1.
 Skoot: A Story of Unconventional Goodness. By Cora G. Sadler. 12mo, pp. 141. Jennings & Pye. 50 cts.

TRAVEL AND DESCRIPTION.

A World's Shrine. By Virginia W. Johnson. Illus., 12mo, gilt top, pp. 287. A. S. Barnes & Co. \$1.20 net.

NATURE.

The Home Aquarium, and How to Care for It: A Guide to Its Fishes, Other Animals, and Plants. By Eugene Smith. Illus., 12mo, gilt top, pp. 213. E. P. Dutton & Co. \$1.20 net.
 The Book of Orchids. By W. H. White, F.R.H.S. Illus., 12mo, uncut, pp. 118. "Handbooks of Practical Gardening." John Lane. \$1. net.

THEOLOGY.

Doctrines of the Methodist Episcopal Church in America. Compiled and edited by Jno. J. Tigert, D.D. In 2 vols., 24mo. Jennings & Pye. 50 cts. net.

POLITICS. — ECONOMICS. — SOCIOLOGY.

British Rule and Jurisdiction beyond the Seas. By the late Sir Henry Jenkins, K.C.B.; with Preface by Sir Courtenay Ilbert, K.C.S.I. With photogravure portrait, 8vo, uncut, pp. 300. Oxford University Press. \$3.75 net.

The Relations of the Advanced and the Backward Races of Mankind: The Romanes Lecture for 1902. By James Bryce, D.C.L. 8vo, uncut, pp. 46. Oxford University Press. Paper, 70 cts. net.

The Future of War, in Its Technical, Economic, and Political Relations. By I. S. Bloch; trans. by R. C. Long; with a conversation with the author by W. T. Stead, and Introduction by Edwin D. Mead. 12mo, pp. 380. Ginn & Co. 60 cts. net.

REFERENCE.

Morang's Annual Register of Canadian Affairs, 1901. Edited and compiled by J. Castell Hopkins, F.S.S. Large 8vo, pp. 540. Toronto: George N. Morang & Co. \$3.

The Banquet Book: A Classified Collection of Quotations Designed for General Reference. By Cuyler Reynolds; with Introduction by Elbert Hubbard. With photogravure frontispiece, 12mo, gilt top, pp. 475. G. P. Putnam's Sons. \$1.75 net.

ART.

Rembrandt: A Critical Essay. By Auguste Bréal. Illus., 24mo, gilt top, pp. 168. "Popular Library of Art." E. P. Dutton & Co. 75 cts. net.

BOOKS FOR THE YOUNG.

The New Panjandrum. By G. E. Farrow. Illus., 12mo, gilt top, pp. 199. E. P. Dutton & Co. \$1.50.

Sketches of Great Painters. For Young People. By Colonna Murray Dallin. Illus., 12mo, pp. 293. Silver, Burdett & Co. 90 cts.

Trees in Prose and Poetry. Compiled by Gertrude L. Stone and M. Grace Fickett. Illus., 12mo, pp. 184. Ginn & Co. 50 cts.

Animals at Home. By Lillian L. Bartlett. Illus., 12mo, pp. 172. American Book Co. 45 cts.

Old English Ballads. Edited by James P. Kiuard, Ph.D. With portrait, 12mo, pp. 126. Silver, Burdett & Co. 40 cts. net.

True Tales of Birds and Beasts. Selected by David Starr Jordan. Illus., 12mo, pp. 132. D. C. Heath & Co. 40 cts. net.

EDUCATION. — BOOKS FOR SCHOOL AND COLLEGE.

A Textbook of Zoölogy. By G. P. Mudge, A.R.C.Sc. Illus., 12mo, pp. 416. Longmans, Green, & Co. \$2.50.

Animal Activities: A First Book in Zoölogy. By Nathaniel S. French, Ph.D. Illus., 12mo, pp. 262. Longmans, Green, & Co. \$1.20 net.

Frye's New Grammar School Geography. Illus., 4to, pp. 200. Ginn & Co. \$1.45.

Selections from De Quincey. Edited by Milton Haight Turk, Ph.D. 12mo, pp. 501. "Athenæum Press Series." Ginn & Co. \$1.05.

Life and Health: A Text-Book on Physiology for High Schools, Academies, and Normal Schools. By Albert F. Blaisdell, M.D. Illus., 12mo, pp. 346. Ginn & Co. \$1.

A Complete Geography. By Ralph S. Tarr, B. S., and Frank M. McMurry, Ph.D. Illus., 8vo, pp. 488. Macmillan Co. \$1. net.

Spanish and English Conversation. By Aida Edmonds Pinney. In 2 books, 12mo. Ginn & Co. Per part, 65 cts.

Advanced French Prose Composition. By Victor E. François. 12mo, pp. 292. American Book Co. 80 cts.

First Steps in the History of England. By Arthur May Mowry, A.M. Illus., 12mo, pp. 324. Silver, Burdett & Co. 70 cts.

Petronius' Cena Trimalchionis. Edited by William E. Waters, Ph.D. 12mo, pp. 143. Benj. H. Sanborn & Co.

Europe. By Frank G. Carpenter. Illus., 12mo, pp. 456. "Carpenter's Geographical Reader." American Book Co. 70 cts.

Historical Sources in Schools: Report to the New England History Teachers' Association, by a Select Committee. 12mo, pp. 299. Macmillan Co. 60 cts. net.

Grillparzer's Der Traum, ein Leben. Edited by Edward Stockton Meyer. With portrait, 12mo, pp. 128. D. C. Heath & Co. 60 cts.

La Brète's Mon Oncle et Mon Curé. Edited by Elizabeth M. White. 12mo, pp. 222. American Book Co. 50 cts.

Practical Exercises on the Latin Verb. By Katharine Campbell Reiley. Oblong 4to. American Book Co. 50 cts.

Les Malheurs de Sophie. Par Madame La Comtesse de Ségur. Edited by Elizabeth M. White. Illus., 12mo, pp. 76. D. C. Heath & Co. 45 cts.

Fulda's Unter vier Augen, and Benedix's Der Prozess. Edited by Wm. Addison Hervey. 16mo, pp. 135. Henry Holt & Co. 35 cts. net.

German Composition. By E. C. Wesselhoeft, A.M. 12mo, pp. 77. D. C. Heath & Co.

De Trueba's El Molinillo, y Otros Cuentos. Edited by R. Diez de la Cortina, B.A. 16mo, pp. 149. Wm. R. Jenkins. Paper, 35 cts.

English-German Conversation Book. By Gustav Krüger, Ph.D., and C. Alphonso Smith, Ph.D. 12mo, pp. 37. D. C. Heath & Co.

An Advanced Rational Speller. By Ida M. Daly. 12mo, pp. 100. Benj. H. Sanborn & Co. 25 cts.

Observations and Exercises on the Weather: Laboratory Work in Physical Geography and Meteorology. By James A. Price, A.M. 4to, pp. 60. American Book Co. Paper, 30 cts.

Wildenbruch's Das edle Blut. Edited by Charles A. Egert, Ph.D. 12mo, pp. 86. American Book Co. 30 cts.

Second School Reader. By Frances Lilian Taylor. Illus., 12mo, pp. 160. Werner School Book Co.

Graded Work in Arithmetic. By S. W. Baird. Eighth Year. 12mo, pp. 159. American Book Co. 25 cts.

L'Idole: Comédie en Un Acte. Par Henri Michaud. 12mo, pp. 17. Wm. R. Jenkins. Paper, 10 cts.

MISCELLANEOUS.

Indo-Iranian Phonology, with Special Reference to the Middle and New Indo-Iranian Languages. By Louis H. Gray, Ph.D. Large 8vo, gilt top, pp. 264. "Columbia University Indo-Iranian Series." Macmillan Co. \$3. net.

The Ancestor: A Quarterly Review of County and Family History, Heraldry, and Antiquities. Number I., April, 1902. Illus. in color, etc., 4to, uncut, pp. 282. J. B. Lipincott Co. \$1.50 net.

Prisoners of Russia: A Personal Study of Convict Life in Sakhalin and Siberia. By Benjamin Howard, M.A.; with Preface by Brigadier-General O. O. Howard, U. S. A. Illus., 12mo, pp. 389. D. Appleton & Co. \$1.40 net.

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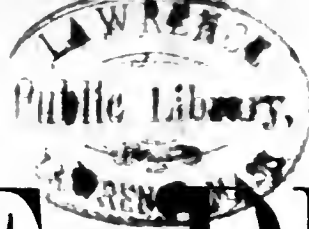
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A YEAR OF EDUCATIONAL PROGRESS.

The most interesting, and perhaps the most important, among the educational publications of the year is the survey of recent progress and present conditions made by President Harper a few weeks ago, and read by him at the Minneapolis meeting of the National Educational Association. The paper was prepared with great care and thoroughness, after correspondence and consultation with over a hundred of the best known workers in the educational field, and offers a comprehensive account of what has recently been accomplished in all the main departments of teaching and school administration. It is the work of an expert who has had the assistance of many other experts, and deserves to be read carefully by every American who is engaged in educational work.

The opening paragraph of this address reads as follows:

"In attempting a survey of the progress of educational work during the period of a single year, one quickly discovers three or four things: (1) that such a survey will contain no adequate presentation of the mass of material which may rightly lay claim to be included—a volume of hundreds of pages being hardly sufficient, much less a paper of forty or fifty minutes; (2) that no sharp line can be drawn between different years, since the more important events really assume the nature of movements, and most of them cover a period of several years; (3) that prejudice against taking forward steps in education has been greatly diminished, and skepticism as to the value of the old conventional usages in schools and colleges is largely on the increase; (4) that, whatever may have been true in the past, no very close connection any longer exists between the educational movements of England and the continent, and those of our own land. At all events, we may no longer be counted merely as followers; in some respects, we may perhaps claim the position of leadership."

If Dr. Harper's hour was inadequate for anything like a full presentation of the many topics clamoring for attention, our own ten or fifteen minutes must be still more inadequate, and we will attempt no more than a selection of passages, accompanied by a few words of brief description and comment.

The important subject of the training of teachers yields the following observations, which we believe to be essentially sound:

"The teacher is beginning to recognize more clearly the importance of study for the sake of information as distinguished from that of method study. This differ-

ence is the old bone of contention between the normal school and the college. A radical step, and one which seems to acknowledge this general principle, has been taken during the past year in the city of Chicago. The city normal school, whose function it is to train teachers for the elementary field, has advanced its course of study to three years, and has made its requirement for admission coördinate with that of the leading colleges in the country. . . . This need of broader scholarship has nowhere been more deeply appreciated than among the teachers themselves, and in testimony of this statement we need only recall the interest and support of that great multitude of elementary teachers who spend a part of their vacations in the summer schools and colleges. The encouragement of summer study by the superintendents of the great cities, and the avidity with which such opportunities have been seized, present a situation heretofore unknown; and one from which the greatest possible results may be expected. It is not method study simply that these teachers hunger for; it is rather information on special subjects in which they have discovered their weakness."

The sooner the old type of normal school is banished from our educational systems, the healthier our pedagogical condition will be. That normal school work should be, in any radical sense, different from the regular academic work of the college or other higher institution, is one of the most mischievous notions that ever obtained a foothold in our educational theory. After a while, we shall come to realize that pedagogy itself is a good deal of a fetich, and that the really educated teacher knows by instinct about all that he needs to know of the art of teaching.

The subject of secondary education occupies a large space — but not larger than is commensurate with its importance — in Dr. Harper's survey.

"It is thought by some of the ablest representatives of secondary education in New England that the experience of the past year includes an encouraging feature, the change on the part of the colleges to revert to the old standards of requirements which laid emphasis upon power and discipline rather than upon technical knowledge. It is believed that a beginning in this direction has already been observed, and that there exists a widespread conviction that such a course is required by sound doctrine. Certain western institutions have laid emphasis upon this point for several years. It is gratifying to note that the recognition of this principle is gaining ground in the New England colleges. The principle involved is one essential to the best interests of secondary education, and unless this principle is adopted unreservedly, secondary training will not only lose a large share of its value, but in many cases prove distinctly injurious. The tendency toward the introduction of elective work in secondary schools has unquestionably increased during this past year. In so far as such election is virtually an arrangement of studies in groups of closely connected subjects, no exception to it may be taken; but to the proposition that the average secondary student is able, even with the parents' help, to select his subjects, and that such selection, because

it is an election on his part, is preferable to the grouping of subjects which the best experience has approved, the writer desires to enter earnest protest — a protest based upon experience with students of a still maturer age. It has been my experience, after careful study of the facts as brought to light in the operation of different systems, that the average boy or girl in the freshman or sophomore college years exhibits an utter inability to make wise decision between various courses of instruction. The choice will be determined, in a majority of instances, by the hour of recitation, or some statement concerning the course by a fellow-student. Least of all does he have in mind the relationship of the course to the work which lies before him. I am, therefore, strongly of the opinion that, unless the choice of subject in secondary work is practically controlled by the principal, election will prove injurious rather than helpful."

This condemnation of the absurdity of turning boys and girls loose upon a course of study, to patch up their own programmes in accordance with their own whims, might profitably be made more emphatic than it is; and with the condemnation there should be coupled some more or less sarcastic comment upon the solemn nonsense which is commonly advanced as argument in behalf of the elective system.

The growth of secondary education in this country is one of the most striking phenomena of recent years. Within a decade the number of high-school students has doubled, the great majority of students who enter college come from high-schools, the number of such schools is increasing rapidly in every state, and the scope of the high-school curriculum is being extended every year.

"These schools have come to occupy a unique field independent of higher institutions. In many sections of the country the work is coördinate with the work of the smaller colleges, and the preparatory schools connected with the smaller colleges no longer occupy their former place of importance and dignity. In fact, the high school is rapidly coming to be a rival of the smaller college itself. In some states the high school now does the work of the freshman year, and even some of the work of the sophomore year, this being recognized and accepted by the state universities. This tendency, while subversive of the relationships which have hitherto existed between college and preparatory school, and while injurious in the extreme to the growth and development of the smaller college, is a tendency which is invaluable and which deserves encouragement. It is a movement in the interests of economy, of better secondary education, and of better and broader higher education. The time is coming when, in every state, the leading high schools will carry the work to the end of the sophomore year in college. Nothing can be said in justification of the policy of stopping at an earlier point than this."

Upon the controverted question of the simplification of college degrees, Dr. Harper argues, with convincing logic, for the preservation of

the distinction, at present still generally made, between the two or three fundamental types of intellectual training.

"There are those who believe that the distinctions proposed in the different degrees are distinctions based upon real differences; that a course the larger part of which is in science may properly be called a course in science, and the degree given be a degree in science. The word 'science' is one which its enthusiastic advocates should honor by use rather than dishonor by rejection. By the side of the old college of arts, the characteristic feature of which was the study of the classics, there have grown up two sister colleges: that of science, and that of modern history and literature. Surely this fact may well be recognized; and nothing is gained by adapting the old degree to the new college, when it is so easy to employ a degree the name of which explains itself. This step can hardly be regarded as a forward step in education. The breaking down of real distinctions means backward movement, not progress."

We thoroughly agree with the writer in this opinion, believing that the arts degree has a prestige peculiarly its own, which it is entitled to preserve. The degree in science may win for itself, in some instances has already won for itself, a like prestige; but it should not usurp the distinctive badge of a fundamentally different discipline.

The freedom of university teaching finds a staunch friend in Dr. Harper, and he sees reason for encouragement in the fact that the public strongly espouses the cause of the professor who is made, or ever seems to be made, the victim of official persecution.

"Every month of the last twelve months has added to the security and permanence of the professor in the prosecution of his work. Every month has added to his dignity and to the importance which attaches to his words. Every month has made it clearer that public sentiment is on the side of the professor in any contest entered into with the institution of which he is a member. Within five years the sentiment has become almost universal that, once a man is appointed to do work in a university, the university is responsible for the appointment, but not for the views which the man later may propound. Gradually, but surely, even the common people are coming to perceive the difference between the university and the individual professors who form its staff. The time has not yet come, to be sure, when the people make distinctions of this same kind between the president of an institution and the institution itself. It is still wrongly understood that the words of a president must be words carrying with them the force and influence and authority of the university as a whole. Ten years from now in the West and Northwest, men will be able to make this additional distinction. But great has been the progress which has thus far obtained in the attitude of the public toward the individual professor."

A professor may abuse his position by promulgating crude ideas in a sensational way, by speaking authoritatively on matters outside of his own special department of work, or by as-

suming a partisan attitude toward controverted subjects. But even then his position remains sacred. There are only two causes that justify a demand for the resignation of a professor in full university standing.

"His resignation will be demanded, and will be accepted, when, in the opinion of those in authority, he has been guilty of immorality, or when for any reason he has proved himself to be incompetent to perform the service called for."

In view of the fact that the institution of which Dr. Harper is the administrative head has been widely, although unjustly, accused of interfering with the free expression of opinion, it is well that this emphatic disclaimer should be made.

The recent transfer of the control of higher education from the clergy to the laity is an important development, and invites the following comment:

"In the Association of American Universities only one institution is under the administration of a clergyman; that one is the Roman Catholic University at Washington, and is essentially a theological institution. Special attention was drawn to this fact in the address of Mr. Eliot at the Columbia celebration. The significance of it is self-evident, and, when coupled with the fact that so small a number of college graduates in our universities now plan for the profession of preaching, the significance grows even more startling. Moreover, from no quarter, not even from the clergy, do we find criticism of this policy. It seems to meet with general favor and approval. Surely, if anywhere, the old régime would have continued in Princeton; but even at Princeton the new policy has been adopted. The fact is itself a commentary upon the function and place of higher education in the public mind. It does not mean that our institutions of learning are any less religious either in fact or in theory, for it may be confidently maintained that never, in the history of higher education, has the religious spirit prevailed more widely, or extended more deeply, than at present. It does not mean that questions of ethics or of philosophy occupy a less prominent place than in former years. It does not mean that biblical instruction is now taking a secondary place in comparison with that which it has hitherto occupied; for here again, as everyone knows, never before in the history of college education have biblical studies occupied the place in academic instruction which they hold to-day. But if it does not mean these things, what does it mean? Simply that the work of education is itself a profession, separate and distinct from preaching. In truth, the position of the university president has become a unique position, a profession by itself; one the demands of which are greater perhaps than those made upon any other profession. This new phase is a growth of the last two decades. What its future development will be no one can prophesy; but it stands out to-day as distinct from the office of the clergy, on the one hand, as from that of the specialist in any department of science, on the other. The college president must be a specialist, and he must also be a generalist. Scholarship is expected of him; at the same time, thorough business training. The capacity for desk work is de-

manded, and, besides, skill in public speaking; and, above all, if not knowledge of all things, at least sympathy with all knowledge. The past year has made large contribution to the further differentiation of this new character in modern life."

The closing section of this address is devoted to a consideration of the Carnegie and Rhodes foundations — "the two greatest single events in the history of higher education during . . . the past ten years." Concerning the former of these gifts, after expressing the opinion that the "gift to Scotch universities up to the present time has resulted in far greater injury than good to those institutions and to the cause of education in that country," Dr. Harper goes on to say:

"The Carnegie fund has been established for research and ought to contribute largely to institutional coöperation; but if, instead of encouraging the work of research and investigation as already established in our institutions of learning, it endeavors to detach such work from those institutions and to gather to itself the responsibility and the credit for such work; if, instead of strengthening the work where it already exists, it undertakes to establish new foundations, independent of these institutions, in order that its own work may be more tangible, it will prove to be the greatest curse to higher education in this country instead of a blessing."

With what is said of the Rhodes scholarship endowment we are compelled to take sharp issue. First of all we read:

"If the Rhodes scholarships are to be employed to detach from the American environment one hundred or more young men of special ability each year and transport them to foreign soil in order to imbue them with foreign ideas at an age when they are peculiarly impressionable; if the purpose of this foundation is to draw all men to a recognition of the doctrine of imperialism as it is embodied in the British Empire, the execution of this trust may prove a curse instead of a blessing to those who avail themselves of its privileges."

This is a piece of *ad captandum* reasoning which has the demagogic flavor of the newspaper editorial, and is quite unworthy of the president of a great university. We must take still more serious exception to what follows. When the announcement of the Rhodes bequest was made, we at once pointed out that our university leaders would probably attempt to influence a diversion of the fund from the object clearly in the mind of the giver. A number of subsequent utterances from university men have already realized our prediction, and to this number Dr. Harper's suggestion must now be added. In saying that "the form of the gift is sufficiently indefinite to make it possible to modify the original proposition and to permit these scholarships to be for graduate work rather than for undergraduate work," he completely misrepresents the

terms of the bequest. Both the letter and the spirit of the Rhodes will make it perfectly clear that the founder had boys in mind — public-school boys, and not graduate students of universities or even undergraduates. If the trustees, acting on the advice of American university men, should seek to evade or to nullify this carefully expressed purpose, they would be acting in bad faith so manifest that it could not be concealed by any sort of rhetorical juggling. The plea will not avail that the founder would have acted more wisely had he provided for a hundred American university students; that is possibly true, but the plain fact is that he provided instead for a hundred boys from the high schools and academies of this country. We cannot believe that the body of honorable and responsible men intrusted with the execution of these testamentary provisions will be persuaded to act as President Harper suggests that they may act; the case against such a course is too clear, and the declared purpose of Cecil Rhodes too evident, to warrant us in entertaining this suggestion save as a danger against which the trustees must be on their guard.

THE ELECTIVE BOARD OF EDUCATION.

The Educational Commission of Chicago, in a recent report to the Mayor who created it, very truthfully and cogently said: "The function of a board of education, acting under the authority of state law, is to *represent the people* in the establishment and maintenance of the public school system." The report further says that the method of selecting the members of these boards has varied somewhat under different conditions, but that a large majority of the members are elected by the people direct. And in a foot-note to its report, the Commission adds that in fully nine-tenths of the school districts of the United States the elective system will probably be continued. It is also stated in the same report that in the larger cities of this country thirteen out of twenty-three obtain their boards of education by means of an election by the people. Especial reference is made to the last statement, because the purpose and scope of this article are confined chiefly to boards of education in the larger cities, to those school boards whose members serve without pay and are not required or expected to give much time or energy to the details of school work.

In a system which so vitally and directly concerns every family, and almost the entire population of the country, it seems unaccountable that the entire

adult population should not be allowed the right to an active and intimate participation in some of the forms of administration of the affairs of the public schools. Self-interest, the interest of the individual, is an exceedingly strong moving force. To say, as had been said by advocates of the appointive method of securing boards of education, that some of these interested people do not know enough to exercise the right of franchise intelligently and wisely is to say, in effect, that a representative form of government is a failure, and the intrinsic value of democratic institutions is mainly mythical. The number of persons is not large that is quite ready to admit that.

One of the most potent arguments in favor of the elective board of education is that such a board is removed from party politics, and is responsible directly to the people, which the appointive board is not; and that it compels the people to take an active and (ultimately if not immediately) an intelligent interest in the public schools. Such a board is thoroughly democratic; it comes from the people, to serve the people, and is easily approached by all the patrons of the school. The appointive method, on the other hand, denies to the great mass of the adult population the right to an active participation in school affairs. If the cause of public education were a purely local or class matter, it might be permissible to have less than the entire municipality, in any other than a representative form of government, for its constituency. But the public school system is not intended for a part of the community, nor for a class or clique or party. It includes among its patrons and friends the entire community; and, in our form of government, it is preëminently a democratic institution. Why, then, should it be argued that in the large cities, where the average of intelligence is probably as high as elsewhere, the management of the public schools should be withdrawn from the whole people and placed in the hands of one person, or of a few persons at most? Why should parents and relatives and friends of the school children be denied the right of taking some interest in matters which so deeply and closely concern them and their future?

It is said that the functions of the board of education are twofold, — executive and legislative; and that the executive function is one that must always be delegated. This is granted. But shall those most interested be denied the right to say how and by whom these functions shall be exercised? Is it a sufficient answer to say that one man, — the mayor, perhaps, who is usually an adept in political methods, but too often a mere tyro in practical educational methods, — knows better than the whole people who will best serve them on a board of education? And is he likely to exercise his knowledge and enforce his political methods more honestly and unselfishly than the entire community would do?

In a case within the writer's knowledge, where appointments were to be made on a board of education, the following were some of the arguments

and influences used to obtain places on the governing board: "I desire to have Mr. A. appointed from my own ward," said John Smith, who had been instrumental in securing the enactment of the new school law; "he is a particular friend of mine, and a good Republican." He was appointed. Mr. Smith asked to have Mr. B. appointed from another ward. "He has not," said he, "the best educational or moral qualifications for the place. In fact, he has been implicated in some shady transactions, which I do not like to talk about. But there is a money difference between Mr. B. and myself, and if he gets this appointment the prestige which it will give him will make it possible for him to pay me the balance coming to me." He too was appointed. Mr. C. was appointed from another ward, not, as was stated at the time, "because he had any particular qualifications for the position, but the third political party must have at least one representative on the board, and this seems to be the only place left." Mr. D. was not appointed from another ward because another applicant had a stronger "pull" with the appointing power. The "pull" in this case was said to have been that the successful party was a profitable client of the appointing power.

It is difficult to conceive of a board of education being made up in a more reprehensible manner than has here been indicated. It is confidently asserted that the voting masses would never be guilty of motives so low, vicious, and unworthy, in casting about for persons to serve them as the school officers of a great city.

The Committee of Fifteen, — a committee of educational experts, who are doubtless honest and sincere, but who are not believed to be very close to the masses, and who take what may be called the professional view of the question, — favor the appointive board of education. They say, among other things: "We are strongly of the opinion that in view of the well-known difficulty about securing the attendance of the most interested and intelligent electors at school elections, as well as because of the apparent impossibility of freeing school elections from political or municipal issues, the better manner of elections is by appointment."

These objections are of questionable validity. "The most interested electors" would seem to be precisely the ones most likely to be present at school elections. Whether or not these electors are also "intelligent" may be a matter open for investigation. Undoubtedly, the majority of these "interested electors" can lay no claim to a college education, but they have a tolerably fair understanding of the theory and practical workings of a democratic form of government, and are "intelligent" enough to be good citizens. Whether or not it is possible, or even desirable, to "free school elections from political or municipal issues" depends very largely on the circumstances and conditions surrounding each particular case. Unquestionably, any "manner of election" is preferable

to appointments made as has been indicated in another part of this article.

In St. Louis, where there is an elective board of education, it is said that "if the school board is appointed, the source of power is a political factor which will make itself felt in the election and nomination of superintendents and school officers." Here is testimony which directly controverts the argument of the Committee of Fifteen, by insisting that the politics of the situation finds its most pronounced exemplification in the appointive rather than in the elective plan.

Dr. William T. Harris, United States Commissioner of Education, favors boards elected by the people, for the reason that such boards are more independent than those appointed by the mayor or by the courts. He is satisfied, in other words, that representation of the people is essential for cities as well as for states. In his bird's-eye view of the St. Louis public school system, Dr. Harris combats the position taken by the Committee of Fifteen in these words: "A board elected by the people direct, for the special purpose of managing the schools, and vested with limited powers of taxation, is sure to look after school interests, at least to the extent of the popular demand in that direction, and is not liable to be diverted from the care of the schools so much as to sacrifice them to other municipal interests." Certainly this is strong testimony from one of the leaders of educational thought in this country, one who has been intimately and prominently connected with the public school system for many years.

The argument of the Committee of Fifteen seems to be directed against the elective system chiefly because of fear of the contaminating influence of the lowest and most reprehensible forms of "practical politics." But personal considerations and favoritism in the official selection of school boards are far more portentous. If the elective system has proper safeguards in its working details, there is little danger of harm to the cause of public education. These boards should be large enough to apportion the work to the different committees, and not make the individual burdens great; each member should be a city officer, with no local or ward functions to perform; nominations should be made independently of and without recognition from political parties, by nomination papers; both sexes should be allowed to vote and to hold school office; one-third or one-half of the board should be voted for at a time, in order that the entire personnel of the board may not be changed suddenly. The school superintendent should be the servant of the board, and elected by it for a term of years. He should have much to say about purely professional and scientific work,—the selection of text-books; the examination, appointment, and promotion of teachers; the construction of school buildings. But these functions of the superintendent should not be absolute. "The court of last resort" should be the board of education upon all questions.

The public school system of this country is admittedly among the greatest of its institutions. It has become such because it has been administered directly by the people. The time is not likely to come when the control of our public schools shall be withdrawn from the many and placed in the hands of a few. It is freely admitted that the administration of our public schools in large cities, like the government of our larger municipalities generally, has not been wholly successful. Nevertheless, the relief must come, in both instances, primarily from the people themselves. And any attempt to withdraw self-government from the masses will, we confidently believe, not lessen but augment the dangers which threaten us. A larger patriotism, a more unselfish devotion to the cause of public education, will do much to solve the problem. But a minimizing of civic duty and responsibility, never.

DUANE MOWRY.

COMMUNICATIONS.

THE CASE "NOT PROVEN."

(To the Editor of THE DIAL.)

The stand taken against the word "proven" by some of your correspondents is somewhat amusing. One of them says, "The rhetorics are all against it." He might have added that most of the dictionaries and text-books on English grammar are against it; but that does not warrant him in maintaining that the use of the word is "a silly affectation of an unreal archaism." Good usage is not determined by makers of dictionaries and text-books; it must be determined by our best writers,—they are our higher courts of appeal. Professor Carruth is right: "The dictionary was made for man, and not man for the dictionary." The same is true with regard to text-books on grammar and rhetoric: we should make them servants for us, and not ourselves servants for them.

Good usage in English is simply a matter of fashion. We follow, of course, certain general laws; but these laws are flexible, and can be changed at any time that force, clearness, ease, or any other condition of our language, may require. To illustrate: the verbs *reach* and *teach* may, like other weak verbs, form the past tense by adding either *-ed* or *-t*. Why do we say *reached*, and not *teached*? or why *taught*, and not *raught*? Children, and foreigners who do not speak our language fluently, frequently use the form *teached*; Chaucer used *raught*, and Shakespeare sometimes used the same form. *Raught* is now out of fashion; and *teached* is not yet fashionable, and may never be. Since these verbs in the present tense are similar in form and pronunciation, there seems to be no logical reason why they should have different past tense forms. Your correspondents, who are distressed about the growing tendency of our modern writers to use *proven*, may regard this irregularity in the tense forms of these two verbs as a "perversion." But it is not a perversion; it is perfectly natural—as natural as any other fashion. RULE: *In English we use certain forms and expressions because we use them; we do not use certain other forms and expressions because we do not use them.*

Strong verbs in English, in accordance with a general

law, form the past tense by a change in the vowel sound; but the syllable *-ed, -d, or -t*, which is always added in the past tense of the weak verbs, is not added, and many of the verbs of this class take *-en* as the perfect participle ending. But this law, too, is flexible; some of the verbs of this class take the weak forms in the past tense and perfect participle. Note the following:

Present	Past	Perfect participle.
Cleave (to split)	clave or clove (cleft)	cloven (cleft)
Shear	shore (sheared)	shorn (sheared)
Stave	stove (staved)	stove (staved)
Thrive	throve (thrived)	thriven (thrived)
Shine	shone (shined)	shone (shined)
Shrive	shrove (shrived)	shriven (shrived)
	etc., etc.	

If our strong verbs become weak, we may expect our weak verbs to take forms analogous to those of the strong class. This, too, is perfectly natural. Here are a few of these "perversions" which may be distressing to some of your correspondents:

Present	Past	Perfect participle.
Cleave (to adhere)	cleft (clove or clave)	cleft (cloven)
Hide	hid	hid (hidden)
Chide	chid (chode)	chid (chidden)
Saw	sawed	sawed (sawn)
Strive	(strove)	strived (striven)
Show	showed	showed (shown)
Pave	paved	paved (paven)
Buy	bought	bought (boughten)

The strong perfect participle form of all these weak verbs (with the probable exception of *buy*) can be found in standard literature. The strong perfect participle of the verb *prove* is also found, and should of course be included in this list.

The form *paven* is rare. Milton uses it:

"Rise, rise, and heave thy rosy head
From thy coral-paven bed."—*Comus*, l. 886.

Foughten, a rare perfect participle form of the strong verb *fight*, is used by Tennyson whenever the metre or rhythm of his verse requires it:

"Then quickly from the *foughten* field he sent
Ulfaa."—*The Coming of Arthur*, l. 109.

"And ever since the lords

Have *foughten* like wild beasts among themselves."—*Ibid*, l. 200.

Boughten has at present only a colloquial use; but if it should become fashionable,—that is, if our reputable writers should, by use of the word, find that they can add to their verse more emotional effect, or even more rhythmical effect, or can add to their prose more emotional effect, or even a mere mechanical means for attaining more force or ease,—it should then have equal recognition with *foughten*. If this form should gain recognition in literature it would probably be regarded by purists as a very "distressing perversion," because we would then have a verb with a double ending for its perfect participle, *-t* for the weak and *-en* for the strong ending. But this would be no worse than many other double forms in our language. Note, for example, the double plural in *cherubims*, a form found in the Bible; or the double feminine ending in *songstress*, a word now in good use.

Your correspondent quoted several sentences in which the form *proven* is used. The very fact that he found these examples in the "current issue of one of our better magazines," in an "editorial of what may, perhaps, be called our leading weekly," and in *THE DIAL*, ought to convince him that the word is not a "distressing perversion." If he will investigate further he will probably find that it occurs frequently in much of our best modern literature, both prose and verse. I find the following in Tennyson:

"No boon is here

But justice, so thy say be *proven* true."—*Gareth and Lynette*, l. 339.

"Then, after summoning Lancelot privily,
I have given him the first quest: he is not *proven*."—*Ibid*, l. 568.

"O star, my morning dream hath *proven* true,
Smile sweetly, thou! my love hath smiled on me."—*Ibid*, l. 979.

"However you have *proven* it."—*Queen Mary*, Act. III., Sc. VI., l. 11.

"The truth of God, which I had *proven* and known."

—*Ibid*, Act. IV., Sc. III., l. 95.

"Who is he

That he should rule us? Who hath *proven* him
King Uther's son?"—*The Coming of Arthur*, l. 68.

"And that was Arthur; and they fostered him

Till he by miracle was *op-proven* King."—*Guinevere*, l. 296.

"And railed at all the Popes, that ever since
Sylvester shed the venom of world wealth
Into the church, had only *proven* themselves
Prisoners, murderers."—*Sir John Oldcastle*, Lord Cobham, l. 161.

The strong perfect participle ending *-en*, for weak verbs, may not be found very often in Browning's verse. The style probably does not require it. But the form seems to be adapted to Tennyson's verse; and I see no reason why he should be condemned for using it. Moreover, I see no reason why any other writer should be condemned for using it, whenever it is found that it is better adapted to his peculiar style than the regular weak ending.

J. S. SNODDY.

State Normal School, Valley City, North Dakota,
August 12, 1902.

POE AND THE UNIVERSITY OF VIRGINIA.

(To the Editor of *THE DIAL*.)

The publication, by Prof. Charles W. Kent, of the exercises connected with the unveiling of the bust of Edgar Allan Poe in the library of the University of Virginia throws much light upon the conduct of the poet while a student of that institution, and his reasons for leaving it. The records of the University were scrutinized for entries bearing upon the charges against Poe for which he is so strongly indicted in Griswold's memoir. The student days of the accused covered a period of ten months in the course of the second year (1826) of the University's existence. Professor Kent reminds us of the turbulent and unrestrained character of university life in Poe's day, by saying that the attention of the faculty was directed principally

"to disciplining students guilty of the use of ardent and vinous liquors, or of gambling. There were open outbreaks as well as personal rebellion against rules. The University seemed in imminent peril from within, because of the unrestrained wildness, rampant disrespect, and obstreperous conduct of a body of immature young men, who mistook this new liberty for license."

Further on, he says:

"At one of the numerous trials conducted by the Faculty a certain witness deposed that there were not fifty students at the University who did not play cards. With as much readiness and no less accuracy he might have affirmed that not fifty of the fathers of these students were free from the same vice. The sentiments against it in the Faculty could not have been unyielding, for in 1825 three out of seven of the members wished gambling removed from the infractions punished seriously and transferred to the list of minor offences punishable by insignificant fines."

After referring to the countless records of trials of students guilty of drunkenness and dissipated conduct, the writer adds:

"But in all these records we nowhere find any mention of the name of Edgar Poe; and when a long list of students summoned to appear before the Albemarle grand jury was made out, Poe was not included, though many of his boon companions were. Poe was not, then, among the offenders known to university or civil law, but from the private testimony of his college mates it is evident that he did sometimes play

seven-up and low, his favorite games. . . . His partner, afterwards a devout clergyman, and his adversaries, including frequently two friends who became respectively a well-known divine and a pious judge, were far better known to the University sporting circle than was Poe."

The testimony of Mr. Wertenbaker, the Librarian, seems conclusive as to Poe's practice of gambling. In referring to a visit to Poe's room, he is quoted as having said:

"On this occasion he spoke with regret of the large amount of money he had wasted and of the debts he had contracted during the session. If my memory is not at fault, he estimated his indebtedness at \$2,000, and, though they were gaming debts, he was earnest and emphatic in the declaration that he was bound by honor to pay at the earliest opportunity every cent of them."

Alluding to this interview with the Librarian, Mr. Kent declares:

"Poe's confession to him contains the real reason why he never returned to the University. Edgar Allan Poe was not expelled, nor dismissed, nor suspended, nor required to withdraw, nor forbidden to return, nor disciplined in any wise whatsoever, at the University of Virginia; but Mr. Allan was shocked and incensed at the extent of his dishonorable 'debts of honor,'—which he at first refused to consider, but finally settled,—and determined to put his extravagant foster-son in his counting-room."

The purpose of the editor of this memorial of Poe is not to gloss over the irregularities of his student life, but rather to show the real facts. It is, and must be, regarded as an official vindication of Edgar Allan Poe from the suspicion of having been summarily dealt with by the faculty of the institution which now treasures his name as one of the most illustrious that ever adorned its rolls.

E. A. FORBES.

Louisville, Ky., August 7, 1902.

THE TRANSMUTATIONS OF A WORD.

(To the Editor of THE DIAL.)

Over seventy years ago, upon migrating from Massachusetts to Illinois, I first encountered the strange and barbarous word *Sockdologer*. I soon learned that it meant the finishing blow in a fist-fight; a severe stroke. Bartlett picked it up for his "Dictionary of Americanisms," and told its origin. It is a ludicrous transposition of the vocal elements of the word *Doxology*. Some wag noticed that the singing of the *Doxology* dissolved the worshipping concourse, the purpose of the assembling being fulfilled; if the purpose was a fight, the finishing blow dissolved the ring of spectators and abettors. He avoided the possible irreverence of a direct comparison of the different meetings by a comical metathesis of the sounds of *d* and *s*, as the Yankee farmer invoked the use of a stout needle upon the object of his wrath instead of pronouncing an eternal doom. *Sockdologer* answered the purpose as well as the more solemn word.

Bartlett's "Americanisms" and so-called "Sketches of Western Life" spread knowledge of the word, whose very barbarism made it as noticeable as an Indian. A contributor to the "Atlantic Monthly" of March, 1893 (p. 425), picked up "soddollager" and defined it. Some students of slang imagined a connection with the verb to *slug*, and turned it into "slogdollager." English "Punch" quite outdid American slangers in 1862, when it invented "slogdollagize"! Someone, with what notion I cannot see, made "stockdollager." As our American dictionaries admit slang

when duly marked with the bar sinister, *sockdologer* is to be found in the "Standard" and in the "International."

Entering Illinois College in 1840, I found the word further transformed. The first syllable only was used in our game of "bull-pen," called also "sock-ball." Four players, among whom a ball was passed from hand to hand, stood at the corners of a square of about fifty feet; inside the square four other players danced about, who must dodge the swift balls sent at them by the players on the corners when these thought that they could score a hit. The phrases "sock him" and "sock it to him" were used. In this form the word reached England,—for the English keep up with American slang. It appears in "Hotten's Slang Dictionary" of 1860. Stormonth (1885) defines "Sock, in slang, to knock a man's hat over his eyes and nose by a smart blow"; and for this he gives a derivation from the Gaelic. Bartlett (edition of 1859) finds this use of the word local in America, and in Rhode Island only.

But now our western Americanism meets a real English word of like meaning. Halliwell finds in western England the word *sog*, a blow; and "Wright's Provincial Dictionary" gives *sock* as a Berkshire word meaning to strike a hard blow. Here is the singular concurrence in signification of a curtailed western wag-gery,—*sockdologer* shortened to *sock*, with an English provincialism.

If newspaperdom can confer respectability, *sock* may hold up its head; for a headline in a great Chicago daily introduced an extract from Governor Williams's message to the legislature of Indiana thus: "How he socked it to the Indiana Legislature." In an article in "The Atlantic" for June of this year, in discussing a style of newspaper editorials which the critic calls "editorialene," he names what he deems a favorite occupation of certain writers of that stuff, saying "It 'socks it to the satraps' at a safe distance."

The history of the word does not end here. From the tendency of people, especially of the illiterate, to substitute a familiar word for a similar unfamiliar one, *sock* was changed to *soak*. I do not remember this until after 1870; it must by that time have gained sufficient currency to attract my attention to it as no longer an idiotism, but an addition to our stock of slang. And now it becomes allied with other meanings of *soak*. A thing is soaked to prepare it for further use, or so that it may be not stiff but pliant and fit for use; so we hear that "A. has it *in soak* for B." Perhaps here is an indistinct consciousness of the English proverbial saying, "to have a rod in pickle." But people of the class that uses this slang are far more likely to have in mind the other use of *soak*, and to mean that the grudge is like a thing in the pawnshop.

All the former uses of *sock* now are found with the later slang. We hear "He soaks him with a hard ball," or "Let 'em soak it to him." Probably some new forms will spring from this development, as side-shoots sprout on a willow. I shall not be surprised if in a few years I shall discover that "an old soaker" is not a sot ruined by alcohol, but a hard hitter with fists; the epithet "old" referring not to age, but to eminence in degree, as "a high old time" may be only a debauch begun twelve hours before.

Such is the story of the changes of one word in the life-time of one man.

SAMUEL WILLARD.

Chicago, August 8, 1902.

The New Books.

CHRONICLES OF A FAMOUS TRAVELLER.*

So far as material goes, nothing was easier than for Mr. E. Burton Holmes to transmute himself from the lecture platform into authorship. His pictures had been provided for the illustration of his lectures, and his lectures had been reduced to writing from the first. The combination of the two into seemly volumes became chiefly a matter of mechanics. But it is not so easy to take up the responsibilities of authorship and carry them to a successful issue. It has become a generally accepted belief among critics that stories which sound well in the telling often sound ill in the reading; and the reverse is quite as true. Subtract the personality of the speaker from many a man famous in the pulpit or on the rostrum, and his ringing periods appear in cold print as vacuous, jejune, and incoherent. Mr. Holmes's very success before large audiences in every part of the United States made this danger a real one in his case.

But it is a danger that may be dismissed. As the extracts presently to be given from his printed books will attest, he has a clear and forceful if somewhat ornate style; his writing everywhere is informed by a keen sense of the beauties of art and nature, and of the poetry in the universe; and his keen powers of observation and comparison supplement a sound intellectual training in enabling him to bring before his readers, as before his auditors, the beauties and fascinations of the scenes he has chosen for celebration from travels in many and far countries. In effecting this result, the photographs taken by himself or under his immediate supervision in almost every instance play an intimate and important part, connecting themselves with the subject-matter in a way seldom attained in any book.

Each of the ten volumes which are to form Mr. Holmes's completed work contains about four hundred pages and as many reproduced photographs. In each are three lectures, on countries geographically related, a fine colored plate serving as the frontispiece for every lecture. The first volume deals with the northern coast of Africa, its component parts entitling themselves "Into Morocco," "Fez, the Me-

tropolis of the Moors," and "Through the Heart of the Moorish Empire," respectively. Here, as throughout the work, may be found displayed a keen sense of humor, never coarse, never indiscriminate, but interpreting the differences of the foreigner in a manner hardly possible otherwise. The following anecdote is illustrative:

"Here we may recall the story of the English clergyman, who, touched at the sight of all this misery and ignorance, resolved to tell the gospel-story to the people of Tangier — to make a public exhortation in the market place. With the greatest difficulty he secured a capable interpreter, for most of the hotel guides feared to assist him in his rash and dangerous crusade. When the pious preacher began his sermon in the market place, he was not only surprised, but thoroughly delighted at the reverence with which his glowing words, translated by his guide, were received by the attentive throng of Moslems. When he had finished, he was even urged to speak again. Undoubtedly the good man carried away a soul filled with joy because of the good seed he had planted here. One English newspaper chronicled the marked interest shown by the heathen in the words of Christian truth; but it is to be hoped that the good man will never learn that while he stood in the centre of this meeting-place and spoke, his diplomatic interpreter and guide not only held the respectful ears of the crowd, but possibly saved the missionary's life by cleverly turning the orthodox sermon into one of the favorite romances from the 'Arabian Nights.'"

When in Fez it was Mr. Holmes's privilege to attend a dinner given by the Moorish Secretary of the Treasury, "one of the highest and by a curious coincidence one of the richest dignitaries in Morocco," as he observes. This is what happened, after the party was seated at the table — a concession to prejudices against squatting on the floor:

"There appeared a huge round platter, three feet in diameter, on which had been erected a pyramid of chickens. To each of us an entire bird was given. Then our host, with deft fingers, tore his portion very neatly into shreds, picked out the choicest morsels of the chicken and passed them to us. Then followed pyramids of pigeons, then huge chunks of mutton, then sausages on spits; and that these sausages were not less than two inches thick and one foot long I am positively certain, because we each were compelled to take a whole one, and I remember my vain efforts to get it all upon my plate, three inches of protruding sausage threatening the table-cloth on each side. And every course was carved by our host, who used nothing sharper than his fingernails, and every time he came upon a morsel of especial daintiness, he courteously offered it to one of us. We were almost stuffed to death, for the consul warned us that to refuse the proffered tidbits would be a great affront. There were no sauces, no vegetables, nothing but meats roasted underground by slow fires that had burned all night. We had nothing with which to wash down this 'all too solid' food except sickly lukewarm rosewater. And not content with stuffing us and forcing us to drink that perfumed liquid, our host would every now and then give a signal, whereupon the

* THE BURTON HOLMES LECTURES. By E. Burton Holmes. With illustrations from photographs by the author. In ten volumes. Volumes I.-VI. Battle Creek, Mich.: The Little-Preston Co.

servants would spray rosewater down our backs and in our ears. Never was anything more welcome than the tiny cups of Turkish coffee that at last were brought to end our torture."

The second volume is concerned with Paris entirely, — one of the lectures with the city in general, and two with the Exposition of 1900. The third volume deals first with the Olympian games in April, 1896. More remindful and interesting souvenirs of these events could hardly be devised. The third volume, in addition to the Olympian games (the third modern Olympiad is to be celebrated in Chicago in 1904) contains an account of numerous ramblings through Greece and Thessaly, taking the reader to most of the spots famous in classical times. The fourth volume returns at first to the northern coast of Africa, treating of Algiers and other cities of the Barbary States. Mr. Holmes falls into an error in his dates when he speaks of the suppression of piracy as not taking place "until the then young American republic, emerging victorious from the War of 1812, had expended a little of her surplus energy in chastising the high sea robbers." Wandering afield among the Kabyles, we can sympathize with Mr. Holmes in the following:

"Imagine my surprise upon being accosted in one of these villages by a smiling Kabyle, who exclaimed with a distinctly American accent, 'Ah there, mister! I saw you on the Midway.' The speaker has spent six months in Chicago selling Kabyle jewelry at the World's Fair."

The succeeding lecture, on the "Oases of the Algerian Desert," deals with the Roman ruins of Tingad, the ancient Thamugas, and with the unexpectedly pleasant city of Biskra, proving to the American man of the cities that the comforts of home were sometimes nearer than he thought, as in this instance:

"When weary of dreaming in the garden, we may take a spin in the horse-car of Biskra, for this unique oasis is not without its progressive institutions. But the rails are very badly laid, and every few hundred yards there comes a lurch, followed by the suggestion of an earthquake, whereupon the French conductor politely requests the passengers to assist in replacing the car upon the rails. Thus a street-car ride, which with us is a passive enjoyment, becomes to the Biskran an excellent form of training for both nerve and muscle."

On this ride appears an amusing illustration of the same instincts that lead the man of civilization in America to buy fish to take home from an expedition near some stream, making the needful variations for a change of skies.

"Having passed the limits of the oasis, we behold close to the track upon a hillock a sight which makes our blood run cold — a gigantic lion, crouching as if about to spring. My friend feels for his revolver; I

look despairingly at the distant palm-trees; the other passengers sit motionless, their faces expressive only of calm interest. We begin to doubt the excitability of the French. The car is brought to a standstill. With a painfully deliberate slowness a man in hunting costume takes a gun from beneath the seat. This reassures us; but why does he not make haste to shoot? Why does he wait for that fool of a photographer who is setting up his tripod in the face of such a danger? In wonder we await the dénouement. The man draws near with superhuman coolness; the huge beast, daunted, bows his head. The hunter stands over him in an attitude of victory. The photographic artist—a veritable hero—then secures proofs of the courage of the lion-tamer. And then at last the truth breaks in upon us as two poor Arabs appear, calmly tie a rope around the lion's neck, and serenely lead away the desert king. The poor old beast is blind and tame and harmless. His keepers make a living by renting him to amateur photographers or to ambitious sportsmen desirous of sending home convincing 'proofs' of their prowess."

The last of the three lectures in this fourth volume has to do with southern Spain, and the inevitable bull-fight. Here there is a wholly unexpected conclusion; for when Mr. Holmes came from the arena and saw the horses—seventeen in number—that were lying dead as the result of a Spanish holiday, "What do they do with all these bodies?" he asked of a boy standing by, and was promptly told, in Spanish, "Oh, they make sausages and ship them to America." And there was a pretty neat adaptation of an old phrase by a gypsy boy who replied to Mr. Holmes's statement that he was going to Paris—"O Paris! *el ultimo suspiro del Americano*" (the last sigh of the American).

The fifth volume takes up the two archipelagoes in the Pacific which have fallen under the American flag. Mr. Holmes is not in the least concerned with the political or economical aspects of Hawaii or the Philippines,—indeed, he could not very well be,—but there are many questions quite unanswered in his lectures. These chapters are divided from one another by an intermediate discourse on "The Edge of China," Hong Kong being inhabited in part by Admiral Dewey and Lieutenant Hobson at the time of his arrival there. Some of the problems awaiting us are outlined in the remarks on the Sandwich Islands.

"It is said that the Hawaiian people numbered 400,000 when the islands were discovered, and to-day there are scarcely 30,000 of them left. Fifteen years ago there were not a hundred Japanese in the islands. To-day Japan is represented by 25,000 of her hard-working peasants and her shrewd business men. China has sent more than 20,000 pig-tailed natives hither. Fifteen thousand Portuguese are now competing with them."

Mr. Holmes did not see anything of the

Philippine Islands outside of Manila, when he was there in 1899. In fact, he saw part of a combined land and naval attack by the forces of the United States in Bacoor Bay, while lying in quarantine in the harbor of Manila. The Filipino patriots were still in possession of the entire archipelago, with the exception of the capital city, — and they would doubtless have had that, if Dewey had not prevented them from driving Spain out of its last foothold in the group. Naturally, when he went ashore he associated with the Americans of the city, and these were almost all army officers. Some Americans are becoming dimly aware of the fact that the army and navy of any country are as favorable to war, professionally, as the lawyer is to clients, the physician to patients, or the priest to penitents. They were not questioning the liberation of the Filipino nation by the simple process of shooting all of its members who believed that the "consent of the governed" was in some way essential to government by Americans. Nor does Mr. Holmes question it; nor can he be blamed greatly, depending upon public favor as he does, if he goes a little out of his way to attest his sympathy with our Army of Liberation. There is a certain smugness in the following, however, which is not wholly pleasant:

"It is not my province to discuss the influence for good or evil of these Spanish friars in the Philippines. Their rule is ended, and the church, at last awake to their shortcomings in the past, will, without doubt, under the guidance of American Catholics, transform the institutions which the friars have founded and fostered in the Philippines into agencies for future good." There is no hint here, as there is none in the usual American newspaper of to-day, that the government of the United States has adopted in the most solemn manner, by the Treaty of Paris, the friars as her own, and stands pledged before the world to place them not only in full possession of all their temporal rights and properties, but to secure them in the full performance of all their spiritual functions, — one of the several untoward results of the refusal to permit any native Filipino to have a voice in the provisions of this Treaty of Paris, when we paid \$20,000,000 for 9,000,000 of him. If what Mr. Holmes says is true, — and there is not the slightest proof of it, up to this moment, — America has been as shamefully remiss in carrying out its treaty obligations as she has been in securing human rights to the native population. The position of the Church, meanwhile, is impregnable; and the only possible attitude of the

American government toward the Papacy is one of abject pleading to be released from the effect of the treaty it deliberately entered into with its eyes wilfully shut. Some of the "new diplomacy" seems more lurid than effulgent.

In the last volume published, the sixth, Mr. Holmes gets back to safe ground once more, — that of his own country. He calls the volume, aptly enough, the "American Wonderland," and therein informs us of the Yellowstone Park, the Grand Cañon of the Colorado, and the Snake Dance of the Moki Indians. The national reservation, fifty-five by sixty-five miles in extent, which takes in the geysers, lakes, forests, and rivers of the Yellowstone region, is a severe test of anyone's powers of description, but its difficulties are not to be compared with those attendant on giving the outer world some adequate notion of what the Grand Cañon of Arizona really is to the bystander. At the beginning of this arduous undertaking, none the easier for being self-imposed, Mr. Holmes confesses his own failure, as well as the failure of his photographic apparatus, to delineate the singular majesty of this greatest of natural exhibitions. He makes his meaning clear enough, however, when he writes:

"I believe that when we behold that scene for the first time, a series of new brain-cells are [*sic*] generated, and until they have become sufficiently developed, the cañon withholds its message. In the average mind there is no place for an impression so unlike any before received. At first sight the mentality is dazzled. He who looks but once sees not the cañon. He who would know its glory must first prepare the tablets of his mind, — erase all preconceived images, and then with reverence approach the brink, and sitting there day after day teach his blind eyes and blinder sense to read through the medium of feeling the exalted message which this supremest of earthly scenes imprints upon the soul."

Mr. Holmes wisely avails himself of the language of Captain Clarence Edward Dutton, soldier and geologist, when he says:

"It is useless to select special points of contemplation. The instant the attention lays hold of them it is drawn to something else, and if it seeks to recur to them it cannot find them. Everything is superlative, transcending the power of intelligence to comprehend it. There is no central point around which the other elements are grouped and to which they are tributary. The grandest objects are merged in a congregation of others equally grand. If any one of these stupendous creations had been placed upon the plains of central Europe, it would have influenced modern art as profoundly as Fujiyama has influenced the decorative art of Japan. Yet here are hundreds of them swallowed up in the confusion of multitude."

Yet it is not too much to say, these apologies having been duly made, that this lecture

does succeed, with its word-painting and photographic views, in really awakening in the student a conception of what it is that the cañon is to mean to him when gazed on with living eyes and without artificial aids to apprehension. No single sentence, nor paragraph, nor page, nor illustration, can be taken as typical of the means adopted to secure this admirable and praiseworthy result, but the article as a whole does go far toward its successful accomplishment.

The last lecture comes, after this, as something of an anti-climax, though it is well told, and does not in any particular exceed Mr. Holmes's really remarkable and evidently growing powers of description. It may be hoped, for all that, that at some future day another visit will be paid the Grand Cañon, and another attempt made to master its wonders and glories with riper powers and more accustomed hand. And the wish may also be expressed that an index of the entire work will be inserted at the close of the final volume, making it as serviceable for future reference as it is for present enjoyment while one is turning its attractive pages.

WALLACE RICE.

"THE IDEAL ROMAN SENATOR."*

It is a far cry from the formerly accepted view of the Emperor Tiberius to that of Mr. J. C. Tarver, who can even find in him "the ideal Roman Senator." His reign has been very generally held in the past as a notable example of the evils possible to a degenerate despotism. According to Mr. Tarver, the world has seen few rulers comparable to this same Tiberius in all the qualities which secure justice and peace and prosperity to the governed and deserve to be rewarded with affection and respect for the governor. It is known to most people, though Mr. Tarver reveals little if any knowledge in that direction, that the extremely unfavorable view has long since challenged seriously injurious criticism. Dr. Sievers and Adolf Stahr, in Germany, plead strongly for a more favorable view about half a century ago. Others, in Germany, England, and America, have wrought effectively in the same line, including Furneaux, the Clarendon Press editor of Tacitus, and the late Professor William F. Allen, whose edition of the first six books of the Annals is more generally used than any other.

* TIBERIUS THE TYRANT. By J. C. Tarver. Westminster: Archibald Constable & Co. New York: E. P. Dutton & Co.

But just as the soundest scholarship has already rejected many of the worst features of the old portrait as unhistorical, so it will surely reject the little less than saintly figure which comes to it under the name of Tiberius from the pencil of Mr. Tarver. If one may reason back from results to probable methods, it might seem that Mr. Tarver began by building up an ideal Tiberius upon the foundations laid in the eulogy by Velleius Paterculus. Afterward, one might imagine, he discovered with indignation that one Tacitus, regarded by many as an historian of some power, had taken a view of the subject in many respects radically different. Tacitus is therefore relegated to the position of a malignant pamphleteer, utterly incompetent to write history, powerful only to obscure the truth by the diabolical ingenuity of his masterfully deceptive rhetoric. The wickedness of his assault on the good, the merciful, the wise Tiberius, is enhanced by the fact that it was not really Tiberius whom he was after, Domitian being the inferential goal of his bitterness. When Mr. Tarver finds something in Tacitus peculiarly damaging to Tiberius if true, his mind seems automatically to go through some such logical process as this: "Tacitus may have found this in the Memoirs of the younger Agrippina; therefore he must have found it there, and therefore he did find it there. Now Agrippina would naturally have lied about Tiberius in any case; therefore she probably lied about him in all cases, and we may conclude with certainty that she did lie about him in this particular case." The result of such an attitude of mind toward the chief Roman authority for the reign of Tiberius is a book which cannot be seriously regarded as an important contribution to Roman history.

If Mr. Tarver had taken pains to give Tacitus a careful and unbiassed reading before taking up his own pen, he would have written a different book. The unjust severity of the condemnation visited upon Tiberius by generations past was based not so much upon what Tacitus really says as upon the carelessness with which Tacitus was read and interpreted. The rehabilitation of the Emperor's character, so far as a truthful rehabilitation is possible, depends almost entirely upon the Annals of Tacitus; and the work will be done most effectively by one who goes to the text unblinded by the presupposition of devilish malignity in an author who, with all his strong feeling as to the right or wrong of the transactions recorded, tried always to be fair.

Students of far better temper and higher qualifications than are displayed by Mr. Tarver have found in the life and character of Tiberius a problem incapable of any entirely satisfactory solution. It is plain enough that Tacitus himself, with a much larger fund of evidence than is accessible to modern investigators, found it a point of great difficulty. To hold with Mr. Tarver that the supposed reign of terror which characterized his later years is a pure myth, based upon the slanders of disappointed members of the imperial household and Roman nobles embittered because he had wrested from them the privilege of plundering the Provinces, is to hold against inherent probability as well as positive evidence. The cloud overhanging those last years will not clear away, and the real problem is to reconcile it with equally certain facts as to the long years preceding. Tacitus admits — or, rather, positively states — that Tiberius led a life without reproach, according to the standards of the time, up to a point when radical changes of character for the worse are extremely rare. We say “according to the standards of the time,” that no one may unconsciously follow Mr. Tarver in the assumption that what we are told of Tiberius warrants us in crediting him with the highest modern standards of spotless purity, up to the approach of old age. Any tribute to masculine character in the period in question would have to be very emphatic and very specific to warrant such interpretation. After Tiberius reached the throne, Tacitus finds signs of deflection from his former standards, a hateful cruelty becoming prominent during the career of Sejanus, and cruelty and lust together dominating the years which remained after Sejanus had fallen. Tacitus can account for this puzzling transformation in an old man only on the theory that the virtue of the former years was a mere veneering, assumed for the sake of policy, and that the catastrophe at the close was but the breaking out of natural instincts always present though so long and so successfully restrained.

We have already said that Tacitus himself seems aware of the difficulty of such an explanation. The careful student of to-day feels it still more, but he feels no less the difficulty of the assumption than a man of so high a level of character and attainment as Tiberius appears to have maintained could in his old age have fallen into the position of a cruel reprobate. The best suggestion yet made is that which finds the explanation in the taint

of insanity present in the Claudian family. A cold, suspicious nature, thrown off its mental balance, could easily reach any depth of cruelty, and all the more so when in possession of irresponsible power. And with the same lack of a well-balanced mental restraint, a serious perversion of the sexual instincts, even in old age, is not so far out of the range of human probability as in itself to discredit evidence otherwise apparently reliable.

Mr. Tarver writes with a strong bias in favor of a genuinely monarchical government. In his view, Tiberius made about his only serious mistake in attempting to emancipate the Senate from his own control (an attempt, by the way, which Tiberius never really made at all). A congress or parliament is to him merely a “debating society,” absurd as a governing body and useful only as it becomes a puppet in the hands of some managing power. He is incapable of realizing that anything of real value was lost when Rome passed into the hands of a single ruler. In all this he simply carries certain present tendencies of thought to the extreme, and may do some good in the way of stimulating a needed reaction against the tendencies themselves. W. H. JOHNSON.

“THE RENDING OF VIRGINIA.”*

A portion of Mr. Granville Hall's history of “The Rending of Virginia” is serviceable, inasmuch as it preserves official papers necessary to a judicial treatment of its subject; but the book itself is far from being written in a judicial manner. The strong anti-slavery and anti state-rights sentiments of the author color the whole treatment. The terms “Rebellion” and “Conspiracy” are met with *passim*, and the State of Virginia is not even given credit for logical sincerity in her advocacy of secession, the whole matter being treated as but an illegal pro-slavery movement. It is too late in the day for such a one-sided treatment of secession, and even impartial Northern critics are coming to admit as much.

But the chief burden of this large volume of over 600 pages is an effort to show that the formation of the State of West Virginia was justifiable and constitutionally legal. This is a point of view that might be discussed at length, but lack of space forbids. The act for the admission of West Virginia into the Union

*THE RENDING OF VIRGINIA. A History. By Granville Davison Hall. Illustrated. Glencoe, Ill.: Archie C. Hall.

was passed by a vote of 23 to 17 in the Senate, and 96 to 55 in the House of Representatives. When it reached the President, he requested the opinions of his cabinet officers, and the cabinet was equally divided,—Messrs. Seward, Chase, and Stanton holding that the act was constitutional; Messrs. Welles, Blair, and Bates, that it was unconstitutional in that the State of Virginia had never given her consent to the division. A brief quotation from the opinion of Attorney-General Bates must suffice. He says (p. 494):

“The act of consent is less in the nature of a law than of a contract. It is a grant of power; an agreement to be divided. And who made the agreement? The representatives of the forty-eight counties with themselves. Is that fair dealing? Is that honest legislation? Is that a legitimate use of a constitutional power by the legislature of Virginia? It seems to me that it is a mere abuse, nothing less than an attempted secession, hardly valid under the flimsy forms of law.”

The cabinet being thus evenly divided, the President had to decide for himself, after all; and his opinion is simply a case of special pleading, through which any constitutional lawyer could “drive a coach and four.” Mr. Thaddeus Stevens, in the House, “took the bull by the horns.” He said (p. 478) that he “was not deluded by the idea that we are admitting this State in pursuance of the Constitution of the United States.” “It was a ‘mockery’ to say that the Legislature of Virginia had consented.” He held, therefore, “that the State of Virginia had never given its consent; but this might admit West Virginia, not by virtue of any provision of the Constitution of the United States, but under one absolute power which the laws of war give us in the circumstances in which we are placed.” He should “vote for the bill on that theory, and that alone.” This theory is at least intelligible, and less specious than seeking constitutional arguments for an unconstitutional act.

We have no space to notice the seizure *vi et armis* of the counties of Berkley and Jefferson, for which there was not even the pretended consent of the few counties assumed to form the State of Virginia. The formation of the State of West Virginia was a Cæsarean operation, not a natural birth, and can only be defended by the excuse, as Mr. Stevens held, of the “war power” — that convenient excuse for many other questionable acts. A very different view of “The Dismemberment of Virginia” will be found in an article with this title, written by Mr. William Baird, of Essex county, Virginia, originally printed in the “Publications of the

Southern Historical Association” (January, 1898), and in a revised and enlarged form in the “Southern Historical Society Papers” (Vol. XXVI., 1898).

Mr. Hall gives (p. 535) a list of members of the Virginia State Convention of 1861; but the name of Hon. Muscoe R. H. Garnett, M.C., is omitted, and there are several misprints in the list, as there are, indeed, throughout the volume, one of the most vexations being in the Preface (p. 14), George *Nelson* for George *Mason*, which will not mislead any Virginian, though it may mislead other readers. The work may serve as *mémoires pour servir*, but it is far from being such a “History” as one might expect from a participator in the events recorded. A more judicial temper is needed, for history does not let itself be written from a partisan point of view.

The lack of an index interferes very much with the use of the volume.

JAMES M. GARNETT.

THE YALE BI-CENTENNIAL AND COMPARATIVE PHILOLOGY.*

Four volumes of the Yale Bi-Centennial publications serve, or might well serve, as a memorial to William Dwight Whitney, the man who won recognition for American scholarship as Franklin won recognition for American nationality. These are the volumes that deal with certain phases of Indo-European philology and general linguistics associated with the name of Whitney.

The volume that would suggest the work of Dr. Whitney to the widest circle of readers is Professor Oertel's “Lectures on the Study of Language.” So swift is the march of science that its right of publication cannot be questioned thirty-five years after the appearance of “Language and the Study of Language,” and twenty-seven years after the appearance of the “Life and Growth of Language.” In those thirty-five years highly important investigations and statements of principle have come from Ascoli, Johannes Schmidt, Verner, Brug-

*LECTURES ON THE STUDY OF LANGUAGE. By HANS Oertel. New York: Charles Scribner's Sons.

INDIA, OLD AND NEW. With a Memorial Address. By E. Washburn Hopkins, M.A., Ph.D. New York: Charles Scribner's Sons.

THE GREAT EPIC OF INDIA. Its Character and Origin. By E. Washburn Hopkins, M.A., Ph.D. New York: Charles Scribner's Sons.

ON PRINCIPLES AND METHODS IN LATIN SYNTAX. By E. P. Morris. New York: Charles Scribner's Sons.

mann, Osthoff, Leskien, Sievers, Paul, Sweet, Delbrück, Gustav Meyer, and Hirt. No book of a generation ago has weathered these years as have the two books of Whitney; they can even now confidently be placed in the hands of students. But, essentially sound as they are, they are not of to-day. Professor Oertel's book is. In fact, it is everywhere peeping into the to-morrow of the science. The latest investigations and the present state of controversies are duly registered. In other words, Professor Oertel is writing for the serious student of his science, the future bearers of its doctrines. Herein lies the strength and the comparative weakness of his book. It will have no such wide appeal as Professor Whitney's lyceum statements, and its very timeliness bears within it the stigmata of early eld. However, these are the accidents of the book. Its style is clear, its method logical, its subject-matter full and weighty, its vision wide and distinct. It is an admirable book of authoritative instruction, and as such will commend itself to an increasing body of students including many who are not, and do not care to be, specialists. Of the five lectures, the first, "Historical Introduction," and the last, "Semantic Changes," hold unchallenged possession of the field, so far as any discussions in the English language are concerned. But the book as a whole, even by the side of Paul's "Prinzipien," von Gabelentz's "Sprachwissenschaft," the two recent books by Sweet, and (to be catholic in our summary) the philosophical discussion by Wundt, has quite independent value.

"India, Old and New," by Professor E. Washburn Hopkins, consists of a series of essays and addresses of a more popular character. Its scope is wide, and shows again how varied the answer may be to the question, "What can India teach us?" Whether we deal with origins or with present-day problems, with literature, philosophy, religion, or politics, India has some message for us, some practical hint, touched usually with a poetic charm, which appeals to both reason and imagination. The first three essays, — "The Rig Veda," "The Early Lyric Poetry of India," and "Sanskrit Epic Poetry," — deal with the literary phases of old India in a manner that combines scholarly disquisition with popular illustration and summarizing. "A Study of Gods" illustrates how the far past is still living in India to-day. "Christ in India" is a closely reasoned reply to the theory that Christianity is borrowed from Buddhism, a fine piece of

scholarly writing that is *not* an example "of the style in which grave historical subjects are treated by certain debaters, whose object does not seem to be to arrive at truth, but only to convince others." The ensuing chapters, on "Ancient and Modern Hindu Guilds," "Land-Tenure in India," "The Cause and Cure of Famine," and "The Plague," fix our attention more and more upon the living and throbbing question of modern India. The volume, to which is prefixed a memorial address in honor of Professor Salisbury, closes with an epilogue, or rather peroration, upon new India, from which we quote:

"For, thanks to England, there is a New India, no longer enslaved but free, no longer blinded but enlightened, not perfect but striving for perfection, weak but great, potentially strong, awaking to-day to the full consciousness of a glorious past and the possibility of a still more glorious future. Old India endured and dreamed of God. Her bastards revile and dream of themselves. But New India thinks, her dream is of the future. And what is this noble dream? She dreams not of independence, but of political equality based on moral likeness. She seeks to prove that in fiscal and judicial administration all native officials can, without European supervision, be as incorruptible as are British officials, claiming that to prove ability and integrity is due a recognition of the Indian's right to share in the government of the Indian's country. So may her dream be accomplished, and may England, even at some seeming cost, be ready to meet her halfway, proving in her turn, and before it is too late, that she cares less for revenue than for righteousness."

One misses in the book the eloquence of the late Max Müller, but the sobriety of tone inspires confidence in the writer's solidity and authority, and the book is throughout readable.

"The Great Epic of India," by the same author, is a rather voluminous special investigation. It embraces a minute analysis of the Mahābhārata, its contents and metres, and thus arrives at a tenable view of the origin and constitution of the epic. The general student will be interested in the summaristic statement that "there is no 'date of the epic' which will cover all its parts (though hand-book makers may safely assign it in general to the second century B.C.)."

Professor E. P. Morris's book "On Principles and Methods in Syntax" is also a special study, but one that may well detain us somewhat longer. For the book is written with special reference to Latin; and most of us who teach language, or deal with it seriously, derive our syntactic organum, for better or worse, from our study of Latin. Professor Morris has gone resolutely to work to clear away the prepossessions that have robbed

studies in syntax of the fullest results. A first reading leaves one with a tinge of pessimism. But closer reading, and a little afterthought, shows that the book is even keener and surer in its suggestions and directions than in its criticism. The net result is a body of working principles that cannot but lead to productive work. Of his main contention the author has given a brief summary in a paragraph contributed to Professor Oertel's book.

"It may be laid down as a general rule that the significance of every concrete case form, mode form, or tense form depends to a considerable degree on their setting and on the meaning of the word to which case, mode, or tense endings have been added. So that it is really incorrect to speak of the meaning of the ablative ending (*e. g.*, *-o*) or of the subjunctive ending (*e. g.*, *-am*), as if all the meaning rested upon them. We ought to speak of the meaning of the ablative ending *-o* with such and such nouns, and of the subjunctive ending *-am* of such and such verbs. Even the person, in the latter case, would be an important semantic element."

The chapter on parataxis likewise merits special attention. The investigator must henceforth reckon with Professor Morris's theses; the student will find the book suggestive and stimulating; but oh, if only some of those pedagogues would read it, with whom section-numbers in Harkness, or Allen and Greenough, have ceased to be references and have become obsessions!

It is curious to note how the cry of *method* reëchoes through these four volumes. But it is a cry for correct and fruitful methods, or such at least as command consideration. All in all, the volumes fittingly hold a place in the secular series in which they are included. They appeal to the senate of scholarship and to the referendum of thought; they reflect the spirit of both university and the college, of both truth and culture. In both senses they are worthy of the great Whitney. GUIDO H. STEMPEL.

SOME RECENT BOOKS ON EDUCATION.*

In "An Ideal School; or, Looking Forward" Superintendent Search discusses many of the problems of contemporary pedagogy from the point of view of extreme individualism. After a chapter of original statistical data of value as showing the weak-

*AN IDEAL SCHOOL; or, Looking Forward. By Preston W. Search. New York: D. Appleton & Co.

INDIVIDUALITY AND THE MORAL AIM IN AMERICAN EDUCATION. The Gilchrist Report presented to the Victoria University March 1901. By H. Thiselton Mark. New York: Longmans, Green, & Co.

THE ART OF TEACHING. A Manual for Teachers, Superintendents, Teachers' Reading Circles, Normal Schools, Training Classes, and Other Persons Interested in the Right Training of the Young. By Emerson E. White. Chicago: The American Book Co.

ness of the present graded system, he devotes the remaining portion of the book to the school of the future, its location, its plant, its teachers, its studies, and its relations to the community. Among his novel suggestions are the following: All the schools of a city, from the kindergarten to the high school, are to be concentrated in one large park. The course of study and organization of the schools are to be completely reconstructed. Until the eighth year of a child's life, he shall attend only a play school or modernized kindergarten; three years will suffice for an alphabetic school where the "three r's" are acquired. For the grammar grades, an intermediate school would be substituted which would aim to develop the vital human interests of the children. The book should be read not only for its views, which are stimulating, but for the *résumé* which it incidentally gives of many of the important educational experiments of the last decade, and for the outline of elementary method from the subjective or child-study standpoint. The volume has, however, many of the defects of a radical plea. It is loosely put together, exaggerations abound, and it is lacking in judicial quality. Some of the references are inexact, and the evidence cited to support the alarmist position as to over-pressure in the schools is insufficient, while some of the authorities are so old as to be practically worthless. In a book of its general purpose, these defects may be considered of minor significance. In general, it deserves the popularity which it has already achieved.

Mr. H. Thiselton Mark, of Owens College, Manchester, has collected his general impressions of American schools in a volume entitled "Individuality and the Moral Aim in American Education." He examined many phases of education, in order to characterize the American spirit; the plans of school organization, methods of classification, training of teachers, child study, the kindergarten, women's clubs, colleges and universities, the educational press,—all these pass successively under his microscope. The resulting conclusions may be recommended as an antidote to the recent utterances of Professor Münsterberg. "There is probably nothing more beautiful in education anywhere than the school-life of the children in the best primary and grammar grades. Here the school work becomes the child's willing expression of himself, the school life is part and parcel of his

THE TRAINING OF TEACHERS, AND METHODS OF INSTRUCTION. Selected Papers. By S. S. Laurie, Professor of the Institutes and History of Education, University of Edinburgh. New York: The Macmillan Co.

PESTALOZZI AND THE FOUNDATION OF THE MODERN ELEMENTARY SCHOOL. By A. Pinloche, Professor in the Lycée Charlemagne and the Ecole Polytechnique, Paris. New York: Charles Scribner's Sons.

HISTORY OF EDUCATION. By E. L. Kemp, Professor of Pedagogy, State Normal School, East Stroudsburg, Pennsylvania. Philadelphia: J. B. Lippincott Co.

HISTORICAL SOURCES IN SCHOOLS: Report to the New England History Teachers' Association, by a Select Committee. New York: The Macmillan Co.

own natural life, which it supplements, enlarges, and interprets" (p. 246).

The aim of "The Art of Teaching," Dr. Emerson E. White's concluding contribution to his pedagogical series, is to set before the elementary teacher clear-cut standards and tests of efficiency by which she may judge her own work. The first section of the volume treats of the fundamental aims of good teaching, as exemplified in drills, oral instruction, examinations, class or individual instruction, etc. The latter half offers suggestions in regard to the different subjects of the elementary curriculum. On the theoretical side Dr. White is conservative, perhaps unduly so in his estimate of the services of philosophy and genetic psychology to education; but his treatment of every-day schoolroom problems represents a wealth of mature judgment which few teachers can afford to dispense with.

Prof. S. S. Laurie has issued a new edition of his selected papers on "The Training of Teachers and Methods of Instruction." Two new articles, one on university education and another on history and citizenship in the school, are included. The essays naturally fall into three groups: (1) those dealing with the professional training of teachers; (2) those treating of the functions of different grades of schools (primary, secondary, university); and (3) those handling problems of the curriculum and the internal management of schools. These articles are thoughtful and well-prepared discussions of important issues in education, and are written in a philosophic spirit. While written to meet special occasions in Great Britain, Professor Laurie has so well viewed the problems in their wider aspects that an American can read them with profit. The paper on "The Religious Education of the Young" is one which might well be republished in cheap form for popular use.

Professor Pinloche's long-heralded volume on "Pestalozzi and the Foundation of the Modern Elementary School," which concludes the "Great Educators" series, is something of a disappointment, largely because of its unsympathetic picture of Pestalozzi's personality. The larger portion of the book is given to a systematic statement of Pestalozzi's views on education culled from his own writings; this will be of great service to students, as some of the originals are not accessible in English translations. This section would have been of more value had Professor Pinloche explained Pestalozzi and compared his ideas at different periods of his career,—Pestalozzi's emotional outbursts being at times unsatisfactory expressions of his own views. The concluding chapters on Pestalozzi's influence are slight and scrappy. The book contains signs of having been written in haste.

In four hundred pages, Professor Kemp has written a new history of education, which covers the entire territory from the ancient Egyptians to Herbert Spencer. More space is given to accounts of the educational systems of modern Europe and

America than is usual in similar treatises, and less attention is paid to the personality of the educational reformers. Professor Kemp writes forceful, idiomatic English, devoid of technical expressions; consequently the book is better suited to the needs of immature students than most of its rivals for popular favor. At times, the author's popular style carries him beyond the pale, as in the case of his description of Rosmini as "a *brainy*, learned, and pious Italian priest." A useful list of books is appended, which might have been strengthened by more descriptive notes, and the initials, at least, of the authors.

A select committee of the New England History Teachers' Association, consisting of C. D. Hazen, E. G. Bourne, Sarah M. Dean, Max Farrand, and A. B. Hart, has enriched the literature of method with one of the best pieces of descriptive bibliography yet published, in its report on "Historical Sources in Schools." The first part of the report consists of a brief and conservative discussion of the source method of teaching history. The four remaining sections describe the sources, (1) of ancient history, (2) mediæval and modern European history, (3) English history, and (4) American history; the main divisions thus corresponding to the recommendations of the Committee of Seven. The list of sources, arranged topically, is not the usual mere collection of titles, publishers, and prices, but a series of valuable descriptive and critical paragraphs which no teacher of history in secondary schools can afford to be without.

HENRY DAVIDSON SHELDON.

BRIEFS ON NEW BOOKS.

Educational and social essays.

Although Mr. Walter H. Page has edited, and edited with eminent success, the most "literary" of our magazines, we fancy he would hardly like to be called a man of letters. To him the world is a place in which to do things rather than a place to live in and write about, and the literature that tells how things are done, or that provides an impetus for the doing of others, is the sort of writing that most appeals to him. He is an idealist of a very practical sort, familiar with many political and social problems at first hand, and having a firm grasp upon the solid facts of the situations he chooses to discuss. These characteristics are very evident in the little book which he calls "The Rebuilding of Old Commonwealths" (Doubleday), and which is made up of two addresses and one magazine essay, all produced within the last five years. These papers deal with the South, for that is the region of the author's birth and boyhood; their message is that of a man who has not got far enough away from his early environment to have his sympathies dulled or his understanding made sluggish. Public education considered as the corner-stone of the demo-

cratic edifice is the theme of these papers. In the first of them, "The Forgotten Man," Mr. Page speaks some home truths to the people of North Carolina, his own native State. Not in any carping spirit, but with stern insistence upon the logic of the case, he points out that the State spends \$3.40 per year per pupil for its public schools, and that in consequence one white person in every four is illiterate, while nearly three hundred thousand North Carolinians born have impoverished the commonwealth by finding homes in other States. Here is "a slight hint of the cost of ignorance and of the extravagance of keeping taxes too low." The substance of this address is condensed in the admirable epigram, "We pay for schools not so much out of our purses as out of our state of mind." Mr. Page's second paper, "The School that Built a Town," is a plea, ringing if not impassioned, for the sacredness of the educational calling as the "one true science of building a stable and broad-based democratic social structure." To his hearers he says, "Whatever others may be doing, you are working with the central secret of human progress," and the school audience which he is addressing is inspired by his story of how the public school system of Northwood raised the life of the entire community to a higher plane. "The Rebuilding of Old Commonwealths," the third and last of these papers, is a keen diagnosis of the social conditions of the South, which shows that slavery is now, as it was fifty years ago, mainly responsible for the discouraging facts of the situation, and again pointing to public education as the sole efficient agency for the establishment of a truly democratic social order. This paper, like the other two, is stimulating and suggestive in the highest degree, and deserves to find the widest possible audience of readers.

The latest text-book of English literature.

The preparation of a school text-book of the history of English literature presents a task of constantly increasing difficulty. The number of good texts is already considerable, and there is not much latitude possible as to the selection or omission of facts. Nor is there much more in the matter of critical estimates; for authoritative opinion concerning the chief English authors is fairly well crystallized, and a new writer has no right to be original. Beyond an occasional variation of the accent, or shading of the emphasis, he cannot go if he is to be a safe guide for young students. He may express his own opinion concerning the relative supremacy of Shelley and Wordsworth, or of Tennyson and Browning; he may construct his own hierarchy of the Elizabethan dramatists; he may correct erroneous popular judgments. But he is under bonds not to be biassed or sensational or erratic in the views which he promulgates. The latest "History of English Literature" (Scribner) is the work of Professors William Vaughn Moody and Robert Morss Lovett, and its controlling principle is stated

in the following words: "The fact has been held constantly in mind that literature, being the vital and fluid thing it is, must be taught, if at all, more by suggestion, and by stimulation of the student's own instinctive mental life, than by dogmatic assertion. More than any other branch of study, literature demands on the part of the teacher an attitude of respect toward the intelligence of the student; and if at any point the authors of this book may seem to have taken too much alertness of mind for granted, their defence must be that only by challenge and invitation can any permanent result in the way of intellectual growth be accomplished." This is the apology of the authors, if any apology is needed, for having written their book, not in the dry fashion of the ordinary school-text, but with the literary grace and delicacy of phrase that we look for in the critical essayist who addresses an adult audience. They have produced the best-written elementary text-book of the subject that we have ever read; whether it will prove proportionally excellent as a teaching manual is a matter of some doubt. It is a book that can be read straight through with pleasure; whether it is a book that can be profitably studied, paragraph by paragraph, by crude young minds of slight literary range, is quite another matter. What we have said may be illustrated by a few sentences from the characterization of Hamlet. "The core of his purpose is always firm; and it is one of the ironies of circumstance that Hamlet has come to stand in most minds for a type of irresolution. This misunderstanding of the character is largely due to the exaltation of excitement in Hamlet, which causes his mind, even in the moment when he is pursuing his purpose with most intentness, to play with feverish brilliancy over the questions of man's life and death; which makes his throbbing white-hot imagination a meeting-place for grotesque and extravagant fancies; and which leads him, so to speak, to cover the solid framework of his enterprise with a wild festoonery of intellectual whim, to envelop it in fitful eloquence, swift and subtle wit, contemptuous irony and mordant satire." Fine as this unquestionably is in thought and expression, it must remain meaningless verbiage to nine-tenths of the young readers for whom it is intended. But even if this book should prove ill-adapted to its immediate purpose, there is matter for congratulation in its having been produced. It stands in refreshing contrast to the formal text-books, and is the book that we should next recommend to students and readers who have graduated from their Stopford Brooke's "Primer." It is well proportioned, giving much space to the last two centuries, yet not filling that space with superfluous names, titles, and dates. The writers have felt that an author worth mentioning at all was worth discussing with some seriousness, and this has been their method throughout. The "Reading Guide" at the end occupies twenty-five pages, and is of great value. We have noticed a few slips, but they

are hardly worth mentioning. They include such things, for example, as the misquotation "broadening down from precedent to precedent," and the statement that "The Cloister and the Hearth" is a story "of the life of Erasmus," instead of dealing with the parents of Erasmus.

*Records of a
vanished craft.*

So completely has wood-engraving been superseded by the modern "process" methods of picture reproduction that we of to-day are apt to forget or overlook the large part played by the graver's tool in the history of popular art. Up to little more than a generation ago, engraving on wood was practically the only method of reproducing an artist's drawing for the purposes of the printing press; wood-engraving was then a flourishing profession, and the engraver was a mighty personage upon whose skill the artist must depend entirely for the impression of his work received by the general public. An interesting realization of this vanished condition may be gained from the volume entitled "The Brothers Dalziel" (Dutton), a record, autobiographic in form, of the work of George and Edward Dalziel, two noted English wood-engravers. For half a century (1840-1890) these brothers, perhaps the leaders of their profession in England, worked in close association with many of the foremost artists of the period, not only in the reproduction of their drawings on the block, but also in the superintendence and publication of elaborate art-books, such as "Dalziel's Arabian Nights" and "Dalziel's Bible Gallery." The last-named collection includes some of the most notable work of what has been called the golden age of English illustration. To its preparation the Dalziels devoted years of patient labor and many thousands of dollars, enlisting the services of such artists as Lord Leighton, Burne-Jones, Holman Hunt, Ford Madox Brown, and Mr. G. F. Watts. Yet the enterprise was financially almost a complete failure, some two hundred copies being the extent of the sales. Messrs. Dalziel's informal account of their half-century of work is liberally sprinkled with appreciative letters (many reproduced in fac-simile) from the artists whose blocks passed through their hands. There is one from Rossetti, in which he speaks of two engravings (evidently those for the "Moxon" Tennyson) as "now highly satisfactory and well repaying all your pains." It will be recalled that Rossetti's first experience with the Dalziels, in connection with the drawing for Allingham's "The Maid of Elfin-Mere," was one of sore trial for both artist and engraver, and the inspiration for such pleasantries as the following:

"O woodman spare that block,
O gash not anyhow!
It took ten days by clock,
I'd fain protect it now.

Chorus—Wild laughter from Dalziel's workshop."

But, with due allowance for Rossetti's humorous exaggeration, it must be said that his tribulations were owing rather to his own ignorance of the tech-

nical requirements in the case than to any fault of the engravers. That the relations of the Brotherhood with their many exacting clients were generally of the most genial and satisfactory sort there is ample testimony in these pages. Of the thousands of blocks sent out from their workshop, the Messrs. Dalziel have selected the most noteworthy for reproduction in the present volume. There are upwards of 150 plates in all, including specimens of the work of nearly every prominent English artist of the earlier Victorian period who has worked in black-and-white. The collection thus brought together is a remarkable one, which the art-lover should not overlook. We trust the kindly memory of the Brothers Dalziel and their distinguished work may be kept alive for many a day by this handsome volume.

*Student life
at Oxford.*

The publication of Mr. John Corbin's "An American at Oxford" (Houghton) has an unanticipated timeliness, coming, as it does, just after the announcement of the Rhodes bequest. Every young man in America who is ambitious to become a Rhodes scholar at Oxford will be certain to want this book, to say nothing of the many others who will be attracted to it as an interesting contribution to educational literature. What Mr. Corbin does is to give us, in simple and sometimes too colloquial language, an account of the Oxford student's life, in and out of doors, from the time of his matriculation to the time when he leaves the venerable city of the Isis armed with his pass or honors degree, as the case may be. We know of no other book that gives precisely this information, which is frequently of a nature to impress very curiously the youth whose ideas of university life are derived from experience of American or German institutions. We are told about the provisions for the comfort of students, their breakfasts from the college kitchen, their dinners in hall, their cloistered conditions of life, and their athletic sports. Emphasis is properly placed upon the social aspects of life at Oxford, for in these aspects may be found the most distinctive difference between the English universities and those of other countries. We regret to notice that Mr. Corbin thinks that the Rhodes trustees "should be most vigorously urged to select the scholars from the graduates of American universities." That the founder of the scholarships had no such idea in his mind is perfectly evident from the terms of his will, and this suggestion is tantamount to a plea for bad faith on the part of the executors.

*The case of the
Short Story.*

Mr. Sherwin Cody is one of a number of writers who have recently been trying to make out a case for the artistic differentiation of the short story from the more extended work of fiction. They claim that the short story is not a novel in miniature, but a distinct literary form, with its own laws and mode of development. The argument is ingenious, but

it has always seemed to us a little sophistical, and the question is at least still open for debate. Mr. Cody has lately illustrated his thesis by collecting a dozen or more of typical examples, and publishing them in a volume with general and special introductions. This volume is entitled "Selections from the World's Greatest Short Stories" (McClurg), and, whatever we may think of the editor's thesis, the volume is a good one to read and to possess. As to the selection made, there are many possible opinions. Six of the stories are "Patient Griselda," "Aladdin," Balzac's "A Passion in the Desert," Irving's "Rip Van Winkle," Poe's "The Gold-Bug," and Hawthorne's "The Great Stone Face." There can hardly be any question about the claim of these six to be included in any representative collection, and the same may perhaps be said of the "Christmas Carol" of Charles Dickens. But we have grave doubts concerning "A Princess's Tragedy," from Thackeray's "Barry Lyndon," as also concerning the selections made from Maupassant and Mr. Kipling. As for the incongruity of putting things by Mr. J. M. Barrie and Mr. Arthur Morrison in such a collection, there can be no doubt at all. And where is Tourguéneff, the greatest of all masters of this form of literature?

A new treatise on Zoölogy.

The labor involved in the preparation of a modern manual of Zoölogy is so great and the expense of illustration so considerable that there is a growing tendency to make such treatises somewhat of an international undertaking. An illustration of this effort to obliterate national limitations is to be found in Messrs. Shipley and McBride's "Zoölogy" (Macmillan), which has been written with both the English and the American constituency in view. The English training of both authors gives, however, somewhat of a British bias to the terminology, and the sources of illustration are less American than students in this country might wish. This affects the work in question merely in the matter of convenience to users of the book upon this side of the Atlantic. Science cares little for political boundaries, and good books from any land are welcomed in all. It has been the aim of the authors to prepare an elementary treatise in which the subject should be developed as the reader advances. To this end the earlier chapters deal with the fundamentals of the science in an elementary way, while the later ones are more advanced both in method and matter. The authors have taken great liberties in the arrangement of the systematic portion of the text, to the consternation of those who rejoice in uniformity of classification and arrangement. Many new figures, either from original drawings or original sources, appear in this text for the first time. The compass of the book, and the skill with which the authors have chosen the matter from the great array of results of the investigations of recent years, render their manual one of our best short treatises on zoölogy.

A timely volume on forest culture.

The forest, as a living perpetual resource of the nation, is just beginning to claim its own with the American people. Time was when we looked to it merely for lumber, or sought only to rid the land of its presence; but now its relation to water supply, and thus to irrigation and navigation, is added to the prospect of a lumber famine. Growth of interest in silviculture is also evidenced by the establishment of courses of instruction in our universities, and the increase in our national forest reserves. The claims of recreation and sport are likewise potent, since they enlist æsthetic interests in the cause of forestry. All these considerations tend to make Professor John Gifford's book on "Practical Forestry" (Appleton) both timely and attractive. It is a popular presentation of the relation of trees to the manifold phases of our civilization, and to the phenomena and forces of nature, to soil, flood, and wind; to the landscape and to health. The agencies operative in the extension and limitation of forests, and methods for their formation and improvement, are discussed, and the industries which have been built upon their products are described. Brief reference is made to tropical forests, and the public reservations in this country are enumerated. The scope of the work, the suggestions for economic utilization of the forest, the condemnation of wholesale destruction and of fire waste, combine to make the book a force in the education of the reading public to the importance of prompt action in all public questions affecting our woodlands. Owners of country homes, and all lovers of nature, will find in it many suggestions of value.

An attractive Psychology.

Text-books in Psychology, though by no means the barren and dull contributions that they are supposed to be, are yet rarely of the type to make attractive general reading,—that of Professor James being always the notable exception. What may be demanded of a text is that it shall prove both helpful and attractive to the student who approaches the subject-matter with a student's interest and attitude. The recent text by Dr. Lightner Witmer of the University of Pennsylvania (Ginn & Co.) complies with these requirements to more than the usual extent. The specific traits of the book are the selections of its illustrative material, whereby charts and diagrams and illustrations enable the student to prove for himself many of the essential principles, and so in a modest measure furnish him with a miniature psychological outfit of an experimental kind; and again the selection and treatment of portions of the field best suited to the illustration of the facts and principles of mental analysis. Such a selection necessarily omits a great deal that a student might care to know; but by confining the attention to those portions that are really pedagogically suitable, the text gains in intent where it loses in extent. Dr. Witmer has produced a volume

with sufficient novel features to attract notice on the part of teachers and students of psychology. He has not sacrificed novelty to serviceability, and has maintained a consistent and tested plan of presentation throughout.

Observations on men and women. "Tween You an' I" is the grammarless title chosen by Max O'Rell to suggest the unpretentious and informal character of his latest collected observations upon men and women (Lothrop Co.). If one questions its felicity, the answer comes readily enough; we do not go to Max O'Rell for nicety of phrasing. What we do go for, we get in the new book, which, while it is never profound, and is often trite, contains plenty of amusing anecdotes with much witty criticism and interesting generalization. From the view-point of his cosmopolitan career, the author compares national characteristics, noting such matters as the philosophic cheerfulness of the French, the astounding length of the American memory, or the unfortunate assumption of the Englishman that he may be as disagreeable as he pleases when he travels. The author dispenses good advice in epigram to all the world and his wife, present and prospective, and analyses and classifies "Her Royal Highness Woman" as she appears in her endless variety to her subject man. His work strikes the popular note indicative of the lecturer and journalist; and in spite of the fact that there is almost too much of it, is clever and timely enough to find many readers.

BRIEFER MENTION.

"A Complete Geography," by Professors Ralph S. Tarr and Frank M. McMurry, is the second volume of the "two book series" of these successful text-makers, and is indeed a complete treatment of the subject for all ordinary school purposes. The maps alone number over a hundred, and the other illustrations, mostly photographic, are too numerous to count. The work is thoroughly modern and scientific in its treatment of the subject, and, best of all, is not an ungainly quarto, but a volume of reasonable dimensions, with a page not much larger than that of other school books. The Macmillan Co. are the publishers.

In modern language texts, the American Book Co. send us M. Jean de la Brète's "Mon Oncle et Mon Curé," edited by Miss Elizabeth W. White; an "Advanced French Prose Composition," by M. Victor E. François; and Herr von Wildenbruch's "Das Edle Blut," edited by Dr. Charles A. Eggert. From Messrs. Ginn & Co. we have a two-volume work on "Spanish and English Conversation," by Miss Aida Edmonds Penney. The Macmillan Co. publish an edition of Racine's "Athalie," edited by Professor F. C. de Sumichrast. Messrs. D. C. Heath & Co. publish the Comtesse de Ségur's "Les Malheurs de Sophie" (two stories only), edited by Miss Elizabeth W. White. Messrs. Henry Holt & Co. publish Fulda's "Unter Vier Augen" and Bendix's "Der Prozess," both comedies in one volume, edited by Mr. William Addison Hervey.

NOTES.

"Old English Ballads," edited by Dr. James P. Kinard, is a selection of sixteen familiar examples, with introduction and notes, published by Messrs. Silver, Burdett & Co.

"The Common Spiders of the United States," by Mr. James H. Emerton, is a practical manual, richly illustrated, for school use or private study. It is published by Messrs. Ginn & Co.

With the publication this month of "The Child and the Curriculum," by Prof. John Dewey, the University of Chicago Press announces the completion of its valuable series of "Contributions to Education."

"Training for Citizenship," by Mr. Joseph Warren Smith, is "an elementary treatise on the rights and duties of citizens," intended for the use of schools. The work is issued by the Lothrop Publishing Co.

"The Story of the Amphibians and the Reptiles," by Messrs. James N. Baskett and Raymond L. Ditmars, is a new volume in the series of "Home Reading Books" published by Messrs. D. Appleton & Co.

Messrs. P. Blakiston's Son & Co. have issued the first number of "The Medical Book News," a bi-monthly publication designed to furnish information of use to medical men in selecting books pertaining to medicine and the allied sciences.

"The Isoperimetric Problem of a Given Surface," by Professor Oskar Bolza, and "The Production of Muscular Twitchings," by Professor Jacques Loeb, are two further preprints from the forthcoming Decennial Publications of the University of Chicago.

"An Introduction to Physical Geography," by Messrs. Grove Karl Gilbert and Albert Perry Brigham, is a new "Twentieth Century Text-Book" published by the Messrs. Appleton. It is prepared for the early high school course, is concrete in treatment, and amply illustrated.

"The Middle Ages," by Professor Philip Van Ness Myers, is a revision of the first half of the author's successful "Mediæval and Modern History" of sixteen years ago. It will presently be followed by "The Modern Ages," both publications coming from Messrs. Ginn & Co.

The University of Chicago Press announces a reprint, edited by Prof. Frederic Ives Carpenter, of "The Life and Repentance of Marie Magdalene," a sixteenth-century morality play by Lewis Wager, now for the first time reprinted and provided with editorial apparatus. Another volume of literary interest soon to appear from the same press, is "The Diary and Correspondence of Wilhelm Müller," edited by Dr. Philip S. Allen and Dr. James T. Hatfield.

We note with pleasure the signs of prosperity and progress in our old friend under a new name, "Out West," formerly "The Land of Sunshine," Mr. Lummis's vigorous magazine of the Pacific Coast. Changing the name of a periodical is always hazardous, but in this case the wisdom of the step seems vindicated, and the new magazine has an air of maturity and fullness corresponding with its broadened field and title. The August number gives the third section of Mr. Lummis's remarkable series of papers, descriptive and expository, on California, which, with their profuse and novel illustrations, would make any magazine conspicuous. The illustrations as a whole seem better than usual in this number, and the reading matter of a

more even and inviting quality. The editorial writing, of course, does not fail in interest, and never can so long as it continues to be charged with Mr. Lummis's unhampered fervor of conviction and flavored with his breezy and enlivening personality.

The "History of the Roman People," which Dr. William Fairley has translated (and to a certain extent edited) from the French of Professor Charles Seignobos, represents the best form of scholarly French text-book, and is now offered for use in American schools and colleges. The author writes with graphic power, literary charm, and philosophical purpose, which qualities are mostly retained in this adaptation of his work. Messrs. Henry Holt & Co. are the publishers.

In a review of Mr. Bryce's "Studies in History and Jurisprudence," in THE DIAL for July 16, in discussing the chapter on the old constitution of Iceland it was incidentally remarked that "Mr. Bryce probably never visited the historic isle," etc. This surmise is evidently an error; for a correspondent calls our attention to a passage from the author's earlier work, "The American Commonwealth," in which he says: "Sixteen years ago I travelled in Iceland with two friends" (introductory chapter, p. 9 of ed. of 1888).

A revised edition of Mr. G. A. Wentworth's "College Algebra" is published by Messrs. Ginn & Co. The same publishers also send us a revised edition of Dr. Alfred P. Gage's "Introduction to Physical Science," and a new "Manual of Astronomy" by Professor Charles A. Young. The latter work occupies an intermediate position between the author's two earlier texts, which have been drawn upon freely in its preparation. It is a leather-bound volume of over six hundred pages, with many illustrations.

A fifth volume of "Old South Leaflets" brings together a new collection of twenty-five of these valuable reprints of source material, and will be welcomed by every teacher of American history. The contents are too varied for any general description, but we may note the group of eight that deal with the early exploration and colonization of the new world. The remaining pamphlets deal with subjects as far apart as More's "Utopia," Dante's "De Monarchia," Bede on Augustine, Horace Mann on free schools, Grotius on "War and Peace," and the Hague Conference.

LIST OF NEW BOOKS.

[The following list, containing 57 titles, includes books received by THE DIAL since its last issue.]

HISTORY.

- A History of the Nineteenth Century Year by Year. By Edwin Emerson, Jr.; with Introduction by Georg Gottfried Gervinus. In 3 vols., illus. in color, etc., 12mo. Dodd, Mead & Co. \$3.60 net.
- Immigration of the Irish Quakers into Pennsylvania, 1682-1750, with their Early History in Ireland. By Albert Cook Myers, M.L. Illus., large 8vo. gilt top, uncut, pp. 477. Swarthmore, Pa.: Published by the Author. \$3.50 net.
- Society in the Elizabethan Age. By Hubert Hall, F.S.A. Illus. in color, etc., large 8vo. pp. 305. E. P. Dutton & Co. \$2.50 net.
- Egypt in the Neolithic and Archaic Periods. By E. A. Wallis Budge, M.A. Illus., 12mo. pp. 222. "Books on Egypt and Chaldea." Oxford University Press.
- Old Charlestown: Historical, Biographical, Reminiscent. By Timothy T. Sawyer. With portrait, 12mo. gilt top, pp. 527. Boston: James H. West Co. \$2.

European Constitutional History; or, The Origin and Development of the Governments of Modern Europe, from the Fall of the Western Roman Empire to the Close of the 19th Century. By Nelson Case. 8vo. pp. 421. Jennings & Pye. \$1.50.

A Primer of Greek Constitutional History. By A. H. Walker, M.A. 16mo. uncut, pp. 178. Oxford: B. H. Blackwell.

BIOGRAPHY.

Matthew Arnold. By Herbert W. Paul. 12mo. gilt top, uncut, pp. 188. "English Men of Letters." Macmillan Co. 75 cts. net.

Studies in the Lives of the Saints. By Edward Hutton. 12mo. gilt top, uncut, pp. 157. E. P. Dutton & Co. \$1.25 net.

GENERAL LITERATURE.

Indian Fables. Collected and edited by P. V. Ramaswami Raju, B.A. Illus., 12mo. pp. 129. E. P. Dutton & Co. \$1.50.

The Dead City: A Tragedy. By Gabriele d'Annunzio; rendered into English by Prof. G. Mantellini. Illus. in color, etc., 12mo. gilt top, pp. 282. Laird & Lee. \$1.25.

Schiller's Einflus auf Grillparzer: Eine Litterarhistorische Studie. Von O. E. Lessing. Large 8vo. uncut, pp. 124. Madison: University of Wisconsin. Paper, 50 cts.

The Time Elements of the Oresteian Trilogy. By Jonathan Bayley Browder, M.A. Large 8vo. uncut, pp. 76. Madison: University of Wisconsin. Paper, 35 cts.

NEW EDITIONS OF STANDARD LITERATURE.

Novels of William Harrison Ainsworth, "Windsor" Edition. New volumes: Rookwood, with a Memoir by W. E. A. Axon, 2 vols.; Jack Sheppard, 2 vols.; The Fitch of Bacon, 1 vol. Each with photogravure frontispiece, 16mo. gilt top, uncut. J. B. Lippincott Co. Per vol., \$1. net.

Works of F. Hopkinson Smith, "Beacon" Edition. Vol. I., Laguerre's, and Well-Worn Roads; Vol. II., A White Umbrella in Mexico, and In Other Lands; Vol. III., Colonel Carter, and Other Tales of the South; Vol. IV., Caleb West, Master Diver. Each with frontispiece in color, 12mo. gilt top, uncut. Charles Scribner's Sons. (Sold only in sets of 10 vols. by subscription at \$15.)

Temple Bible. New volumes: Jeremiah and Lamentations, edited by E. Tyrell Green, M.A.; Ezekiel, edited by O. C. Whitehouse, D.D. Each with photogravure frontispiece, 24mo. gilt top. J. B. Lippincott Co. Per vol., leather, 60 cts. net.

POETRY AND VERSE.

An Anthology of Victorian Poetry. Edited by the Right Hon. Sir Mountstuart E. Grant Duff, G.C.S.I. 8vo. gilt top, uncut, pp. 570. E. P. Dutton & Co. \$2.50 net.

The Death of Sir Launcelot, and Other Poems. By Condé Benoist Pallen. 12mo. uncut, pp. 124. Small, Maynard & Co.

Songs. By James Vila Blake. 12mo. uncut, pp. 109. Boston: James H. West Co.

Ballads and Poems. By Wesley Bissonnette. 8vo. pp. 64. Colorado Springs: Published by the author.

FICTION.

Jezebel: A Romance in the Days when Ahab Was King of Israel. By Lafayette McLaws. Illus., 12mo. gilt top, uncut, pp. 490. Lothrop Publishing Co. \$1.50.

The Bridge of the Gods: A Romance of Indian Oregon. By F. H. Balch. Seventh edition; illus. by L. Maynard Dixon. 12mo. gilt top, pp. 280. A. C. McClurg & Co. \$1.50.

Castle Craneycrow. By George Barr McCutcheon. 12mo. gilt top, uncut, pp. 391. H. S. Stone & Co. \$1.50.

The Romance of Leonardo da Vinci: The Forerunner. By Dimitri Merejkowski; exclusively authorised translation from the Russian by Herbert Trench. With portrait, 12mo. pp. 463. G. P. Putnam's Sons. \$1.50.

World's People. By Julien Gordon (Mrs. Van Rensselaer Cruger). 12mo. uncut, pp. 352. J. F. Taylor & Co. \$1.50.

A Conquering Corps Badge, and Other Stories of the Philippines. By General Charles King. Illus., 12mo. pp. 309. Milwaukee: L. A. Rhoades & Co. \$1.25.

The Starbuck. By Opie Read. Illus. in color, 12mo. pp. 323. Laird & Lee. \$1.50.

Michael Carmichael: A Story of Love and Mystery. By Miles Sandys. Illus. in color, etc., 12mo, pp. 317. Laird & Lee. \$1.25.

The "Man in the Street" Stories, from "The New York Times." With Introduction by Chauncey M. Depew. With portrait, 12mo, pp. 310. J. S. Ogilvie Pub'g Co. \$1.

Billy Burgundy's Letters. Illus., 18mo, uncut, pp. 74. J. F. Taylor & Co. 75 cts.

RELIGION.

Character Photography: Chapters on the Developing Process in the Better Life. By Rev. A. C. Welch. 12mo, gilt top, pp. 260. Jennings & Pye. \$1.

TRAVEL AND DESCRIPTION.

The Night Side of London. By Robert Machray; illus. by Tom Browne. 8vo, gilt top, uncut, pp. 300. J. B. Lippincott Co. \$2.50 net.

The Burton Holmes Lectures. Vol. VI., Yellowstone National Park, Grand Canyon, and Moki Land. Illus. in color, etc., large 8vo, gilt top, uncut. Battle-Creek: Little-Preston Co.

SCIENCE.

A Contribution to the Ichthyology of Mexico. By Seth Eugene Meek. Illus., large 8vo, uncut, pp. 80. Chicago: Field Columbian Museum. Paper.

Meteorite Studies — I. By Oliver Cummings Farrington. Ph.D. Illus., large 8vo, uncut, pp. 50. Chicago: Field Columbian Museum. Paper.

REFERENCE.

List of References on Reciprocity. Compiled under the direction of A. P. C. Griffin. 4to, uncut, pp. 38. Government Printing Office.

The Concise Standard Dictionary of the English Language. Abridged from the Standard Dictionary by James C. Fernald. Illus., 16mo, pp. 480. Funk & Wagnalls Co. 60 cts.

BOOKS FOR THE YOUNG.

The Bale Marked Circle X: A Blockade Running Adventure. By George Cary Eggleston. Illus., 12mo, pp. 376. Lothrop Publishing Co. \$1.20 net.

The Errand Boy of Andrew Jackson: A War Story of 1814. By W. O. Stoddard. Illus., 12mo, pp. 327. Lothrop Publishing Co. \$1. net.

The Little Citizen. By M. E. Waller. Illus., 12mo, pp. 324. Lothrop Publishing Co. \$1. net.

Harold's Discussions. By John W. Troeger, A.M., and Edna Beatrice Troeger. Illus., 12mo, pp. 298. "Nature-Study Readers." D. Appleton & Co. 60 cts.

The Story of the Amphibians and the Reptiles. By James Newton Baskett and Raymond L. Ditmars. Illus., 12mo, pp. 217. "Home Reading Books." D. Appleton & Co. 60 cts.

BOOKS FOR SCHOOL AND COLLEGE.

Handbook of Best Readings. Selected and edited by S. H. Clark. 12mo, pp. 561. Charles Scribner's Sons. \$1.50 net.

An Introduction to Physical Geography. By Grove Karl Gilbert and Albert Perry Brigham. Illus., 12mo, pp. 380. D. Appleton & Co. \$1.25 net.

Complete Geography. By H. Justin Roddy, M.S. Illus., large 4to, pp. 144. American Book Co. \$1.

Studies in United States History: A Guide for the Use of Students and Teachers. By Sara M. Riggs. 12mo, pp. 173. Ginn & Co. 65 cts.

Elementary Geography. By H. Justin Roddy, M.S. Illus., 4to, pp. 128. American Book Co. 50 cts.

MISCELLANEOUS.

The Unspeakable Scot. By T. W. H. Crosland. 12mo, uncut, pp. 215. G. P. Putnam's Sons. \$1.25 net.

Oriel College. By David Watson Rannie, M.A. Illus., 12mo, gilt top, uncut, pp. 244. "Oxford University College Histories." E. P. Dutton & Co. \$2. net.

Prompt Aid to the Injured: A Manual of Instruction, Designed for Military and Civil Use. By Alvah H. Doty, M.D. Fourth edition, revised and enlarged. Illus., 12mo, pp. 302. D. Appleton & Co. \$1.50.

Quaker Arrivals at Philadelphia, 1682-1750: Being a List of Certificates of Removal Received at Philadelphia Monthly Meeting of Friends. By Albert Cook Myers, M.L. 12mo, uncut, pp. 131. Philadelphia: Ferris & Leach. \$1.25.

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A YEAR OF CONTINENTAL LITERATURE.

II

Continuing from a previous number our summary of the "Athenæum" annual reports of the Continental literatures, we now present the following abstracts: Greece, by Professor S. P. Lambros; Holland, by Mr. H. S. M. van Wickevoort Crommelin; Hungary, by Mr. Leopold Katscher; Italy, by Dr. Guido Biagi; Poland, by Dr. Adam Belcikowski; Russia, by Mr. Valerii Brinsov; and Spain, by Don Rafael Altamira.

One would expect from Athens some account of the riotous proceedings evoked last autumn by the vernacular translation of the New Testament, but Professor Lambros makes only a passing allusion to the matter.

"The attempt to introduce into historical description popular idiom only tolerated in poetry is not in accordance with the desire of the nation; on ethnic grounds the Greeks wish to be purists. So the experiment of translating the Gospel into popular dialect by Mr. Alexander Pallis was regarded as anti-national and anti-religious, and led last November to a rising of the students and people of Athens which ended in fatal scenes and the resignation of the Government."

The chief literary happening of the year in Greece has been the Centennial festival of the patriotic poet Solomos, whose poems have appeared in a new critical edition, and whose statue was unveiled in Zante last June. In *belles-lettres*,

"Mr. Panajotis Zanos has published three plays, 'Diogenes Romaros,' 'Andromeda and Perseus,' 'Comnenus and Theodora.' The last deals with the taking of Thessalonica by the Turks in 1430. Mr. Nicholas Lascaris has produced various one-act comedies. Mr. A. Nicolaras has written a beautiful play on Ariadne. The best publication of the dramatic year is the 'Aristodemos' of Mr. K. Angelopoulos. Full of feeling are the first attempts in poetry of a young lady, Miss Aemilia Kurtelis, entitled 'Chrysanthema.' A pseudonymous writer, Vangos, has mystified people by an old Roman manuscript of folk-poetry. The name of the new Macpherson cannot be revealed at present. The poem itself is not without merit, but has nothing of Ossian's swing about it."

Historical and philological works are as numerous as ever, but not very interesting save to the specialist.

Heer Crommelin, writing of things Dutch,

says that "the book which must puzzle the critic of Holland most this year is, undoubtedly, Heer Jan Apol's 'Phaëthon and the Fool.' It is no more than a common tale of youthful experiences and feelings, but told in a sort of poetic ecstasy." The works of Heer Cyriel Buysse ("Van Arme Menschen"), of Heer van Hulzen ("Zwerfers"), of Heer Brandt van Doorne ("Verweghe en Zijn Vrouw"), of Heer van Eckeren ("Donkere Machten"), and of Heer Louis Couperus, are characterized by "a healthy endeavor to put away all undue elaboration and to strive only for a pure expression of thoughts and feelings worth uttering." Heer Couperus has produced this year not less than three volumes, two of which belong to a sort of tetralogy, "De Boeken der Kleine Zielen"; while the third, called "Babel," discusses "the extreme pains our times takes to produce monstrous superfluities."

"The theme is a huge scheme for rebuilding the Tower of Babel. It is resolved that this time the tower shall reach the throne of Baal. Thus it becomes a work of years and years, which costs the lives and happiness of thousands. But the self-seeking pride of the master-builders, who suffer others to do the hard work, is kept back neither by floods or the fire of heaven, which threaten to destroy the building, nor by any reasons of sentiment. The impossibility of reaching heaven by a tower built on the blood of slaves is at length acknowledged by Cyrus, a shepherd's son of royal descent who had joined the builders. He leaves them when it dawns on him that their labour leads to no other goal than the unreasonable glorification of a few; and when he communicates this discovery to the enslaved multitude, a flower, the flower of mercy, springs up from the hard granite of the tower, a miracle which surpasses the dazzling enterprise of man."

Other works of fictive art are: "Na Scheiding en Dood," by Mrs. Atink; "Doodendans," by Heer Stijn Streuvels; and "De Jonge Dominee," by Heer J. Eigenhuis. The "Hollandsche Belletrie" of Dr. C. van Deventers is a critical work dealing with the writers of the present day. The author

"is especially attracted by the psychological element in literature, and is ready to forgive many faults as to form and plan, and even as to the exposition of character, if only the author is thoroughly in earnest, and the spirit of his work is sympathetic."

In poetry, after some years of considerable dearth, new life is evident. There is Dr. van Eeden's "Passielooze Lillie," poems notable for their sweetness and thoughtfulness.

"Less popular, though not less in craftsmanship, is Dr. J. B. Schepers's 'Bragi,' which has been very well received. . . . An interesting event of the year has been the appearance of political songs of the time by the young Heer C. S. Adama van Scheltema, a socialist, grandson of a well-known public man."

On the stage, the most conspicuous figure is that of Heer Herman Heyermans.

"His works are so well written that in reading them one has no difficulty in forgetting their doubtful dramatic merit. His latest work, 'Ora et Labora,' is little more than a melodrama (which probably accounts for its success on the stage), but the dialogue is very clever. Heer Heyermans meets life with a laugh and a sneer, but he renders it with a sigh and a tear, to please the pit."

Fiction in Hungary, writes Mr. Leopold Katscher, "has been at an extraordinarily low ebb during the past twelve months — so much so that only two novels and three volumes of short stories deserve mention." The novels are "Heathens," by Mr. Ferencz Herczeg, and "The Tartod Bear-Hunting," by Mr. Dezsö Malonyay. The former of these novels is a vigorous historical romance of the eleventh century; the latter is Transylvanian and modern. The three volumes of stories are "Insignificant Tales," by Mr. Béla Szivus, who has been styled the Hungarian Gorky; "Wanderers," by Mr. Ede Kabos; and "Living Pictures," by Mr. Istvan Barsony.

"The best volume of poetry this year is Mr. Lajos Bartók's 'Hope and Remembrance,' which is calculated to increase his deserved popularity. It contains verse of fiery imagination, rare beauty of form, and patriotic elevation."

On the stage "no play of literary value has had a lasting success; still, several really good dramas and tragedies have been produced." Mr. Jenö Rakosi is the author of "Queen Tagma," a "half-historical, half-legendary and fanciful tragedy, strangely influenced by Shakespeare and the Greek classics; a romantic and powerful piece of work." Mr. Lajos Palagyi's "The Slaves" is a Roman verse-drama of the times of Nero. Mrs. György Verö's "Cain" is distinguished from other treatments of the subject by its substitution for envy of ill-fated love for a woman as Cain's motive for slaying Abel — the love of both brothers for one sister. Among works of serious scholarship, the following are important: "The Memorial of King Matthias Corvinus," by many hands, edited by Professor Marki; "Labour," by Mr. Jenö Kunz; "Essays on Political Economy," by Professor Béla Földes; "The Protection of Marriage in Criminal Law," by Mr. Rustem Vanbéry; and the "Dictionary of the Revival of the Magyar Language," by Mr. Kalman Sziby.

Dr. Guido Biagi is pessimistic on the subject of the intellectual life of Italy at the present time.

"We have experienced a period of lassitude, of languor, that shows no sign of passing away. . . . We are witnessing a fatal decadence in various branches of literature, and the public is getting rapidly disgusted by a sense of satiety and nausea. Lectures or conferences, for instance, have become a veritable nuisance, a public calamity. No one any longer desires to listen to them, whether he be invited or (as Leopardi proposed) paid something to lend his ears and patience."

The decadence of the theatre is universally lamented.

"Now the theatres are full of translations from the French of comedies the subjects of which are generally lewd, with improbable plots, in which are jumbled incidents of dubious humour and scenes grotesquely salacious. Passion is not the subject of these productions, but rather sensual caprice."

The one production of the year that helps to redeem this deplorable situation is, of course, the "Francesca da Rimini" of Signor d'Annunzio. In this work of genius, the author

"Wished to prove that a work of art, as regards the public, the subject, and poetry itself, should be represented with the aid of whatever may serve to make its value and purpose best understood. What is done elsewhere when the plays of Shakespeare are acted, what is done in France by grandiose neurotic representation, might at least be attempted for an Italian drama. And the poet, with the taste of an artist and the patience of a scholar, determined to search out and study every minute detail of costume, furniture, and scenery, in order to supply correspondingly faithful pictures of the troublous life which he evoked by the breath of his poetry. . . . The audience felt that they were in the presence of a work of art; they breathed as it were that air of bygone times, so full of perfumed breezes, where the warm blood spirting forth waters the beds of flowers, where the sweet scents of poetry mingle with the acrid odours of battle. The faithful and vigorous reproduction of those scenes of mediæval life struck by its boldness the mind of the ordinary public, and was very favourably received by graver critics."

There have been published during the year "two collections of poems of the highest value." One of them is the single-volume abridgment of the complete works of Signor Carducci, the other is a similar abridgment of the poems of his alumnus, Signor Giovanni Marradi. Of this poet,

"A Livornese, his master had already written that he had 'the gift of full-throated song, the inspiration of melody,' and it was great praise; but he has, especially by his 'Rapsodia Garibaldina,' shown that he is able to sing, and sing well, of 'the profound intuitions of life and of history.' Marradi is now recognized as a poet of every-day life, as he is acknowledged on all hands to be a marvellous artificer of verse, a vigorous word-painter. To read his songs is to enjoy sweet and strong music, to hear once more all the beauties of classic art express our deepest feelings, the Olympic illusions which atone for what he calls 'the pallid melancholy of the world.' So long as Italy has such artists, we need not despair of her future."

In the field of romance a few works are men-

tioned, none of which are of much importance. The titles include "Lettere d'Amore," by Signora Serao; "Servetta," by Signora "Regina di Luanto"; "Il Capolavoro," by Signor Giustino L. Ferri; "Quando il Sogno è Finito," by Signor Giuseppe de Rossi; and "Il Ritorno dell' Aretusa," by Signor Enrico Castelnuovo.

"Signor Francesco d'Ovidio, one of the masters of criticism, has published his 'Studj sulla Divina Commedia,' which constitute one of the most valuable contributions to modern Dante literature. This book of d'Ovidio's has been widely studied and discussed by the most competent authorities, and is recognized generally here as a work of the first importance."

History is represented by "Episodi del Risorgimento Italiano," by General Giacomo Durando; "Scritti Politici e l'Epistolario di Carlo Cattaneo," edited by Mrs. Jessie White Mario; "Epistolario Inediti di G. Mazzini," and Signor Guglielmo Ferrero's "Grandezza e Decadenza di Roma." A travel book of real importance, the Duke of the Abruzzi's "Viaggio al Polo Nord," will be published next October. The Hugo centenary was celebrated in Italy, as well as the eightieth birthday of the Marchesa del Grillo, better known to the public as Adelaide Ristori. And the recent unveiling, in Florence, of a monument to Rossini, is said to mark "the first time that the Pantheon of Italian glory has opened to a musician."

Dr. Adam Belcikowski tells us that "The Affaire Dolenga," by Mr. J. Weyssenhoff, has been the greatest success of the year in Polish fiction. "A highminded and talented young engineer wins the love of the somewhat eccentric daughter of a prince, but conventional prejudices prove too strong, and her happiness is sacrificed to them." A novel called "Miss Mary," the work of Mr. K. Przerwa-Tetmajer, "is hardly a successful compound of imagination and realism. A millionaire's daughter, of Jewish descent, has fallen in love with a musician, but on the failure of his opera she refuses to be his wife and marries a ruined count instead. Her passion is roused once more when the composer, who has meanwhile passed through the torments of hell, at last makes himself renowned on both sides of the globe; but now he, in his turn, scornfully rejects her love."

Other works of fiction are "Fame" and "Fiat Lux," both by Mr. A. Krechowicki; "Mr. Philip of Konopie," by Mr. K. Glinski; "Nigh to Heaven," a novel of student life by Mr. E. Paszkowski; "The Grey Yarn," by Mr. J. Swierk; "The Art Worshipers," by Mr. K. Rojon; and "From Bygone Years," by Mr. G. Danilowski. Lyric poetry is represented chiefly by three works, Mr. J. Kasprowiez's "The End of the World," a song-

cycle, "the subject of which is the tragic conflict of a soul full of doubt and despair, yet at the same time deeply religious and longing ardently for faith"; Mr. L. Rydel's "Poems," which "make a very different and most harmonious impression"; and Mr. L. Staff's "Master Twardowski," dealing "with a legendary wizard of the sixteenth century who has much in common with the German Faust." A number of plays are mentioned, including one by the writer of the present article; and the report closes with a few words about Professor A. Brückner's new history of Polish literature, written in the German language.

"In Russian society and Russian literature," writes Mr. Briusov,

"There has been observed for some time a mystic and religious movement. During the last year it exhibited itself with special force. A new society has been formed in Petersburg for religious and philosophic meetings. . . . At the assemblies papers are read on religious and ecclesiastical questions, judgment is passed upon them, and opinions are uttered with a freedom rare in Russia. Ecclesiastics take part with laymen, who are chiefly authors. Vestments alternate with overcoats, and many ladies come. For the first time, after a rupture of two centuries, the literature of the layman has stretched out a hand to spiritual thought. For the first time problems have made their appearance, and questions have been discussed equally important to both."

In connection with these assemblies, and in a way marked by their influence, several publications are mentioned, among them Professor Merezhkovski's "Christ and Antichrist in Russian Literature," Mr. N. Minski's "Philosophic Dialogues," Mr. Boborkin's novel "The Confessors," and a collection of stories by Mrs. Zenaida Gippius.

"Mr. Leonid Andreev has had the greatest success in *belles-lettres*, strictly so-called. His first volume of tales was sold off in a few weeks. He has remained in the fundamental form of his productions true to tradition — *i. e.*, he is completely accessible to the ordinary reader, but at the same time, in some of his methods and moods, he is near to the 'new poetry.' He possesses the talents of a *raconteur*, and may be expected in the future to find out an independent path."

With the success of this book can alone be compared that of the books of "Maxim Gorky," which are now sold by tens of thousands.

"He has published the fifth volume of his works, and in this have appeared the conclusion of his novel 'The Trio' and his drama 'The Bourgeois,' which was played at Petersburg with great success. In this play a bourgeois family in easy circumstances is living in a little town. The children have been educated — the son is a student, the daughter a teacher; and misunderstandings arise between the parents and the children."

The first place in Russian poetry must be

given to "Songs from the Nook," by Mr. K. Slucevski.

"He is one of the most remarkable Russian poets. He has now been writing for almost half a century, but till lately he had not secured the fame he deserves. The great public knows Slucevski by name only, but he is surrounded with the affectionate regard of his friends and all poets. If in Russia a *plébiscite* were taken among poets, as it is in France, Slucevski would certainly receive the greatest number of votes. 'The Nook' is the name of the poet's estate, where he spends his summer holidays."

The Gogol jubilee has been celebrated this year, and has called forth the publication of new editions, unprinted letters, numerous fragments, and a large amount of critical discussion.

The Spanish chronicle for the year, compiled by Don Rafael Altamira, has the usual lengthy list of historical and antiquarian productions, works of little interest to others than specialists, which we will pass unmentioned, save for a note upon Cánovas del Castillo, who has been made the subject of two biographies. His character

"is certainly most interesting to an historian. He was a genuine representative of the Bourbon restoration, and also of the strange and deplorable pessimism which, by paralyzing the arms of many men of ability, was the cause of almost all our disasters during the closing years of the nineteenth century. But the time has not yet come for panegyrists, even of the utmost honesty of purpose, to extol his career in eulogistic phrases."

In *belles lettres* "two facts are observable: the return of our authors to the cultivation of the story, from which they have been inclined to hold aloof of recent years, and the invasion of Castilian poetry by modernity." Among the best works of fiction are "Adventuras, Inventos, y Mistificaciones de Silvestre Paradox," and "Camino de Perfeccion," both by Señor Baroja, a new writer; "Sonata de Otoño," by Señor Valle Inclán; "La Conquista de la Elegancia," by Señor Danvila; and "Sonnica la Cortesana," by Señor Blasca Ibañez. The annals of verse-writing and of the stage are of no particular interest, although Señor Galdos has produced "Alma y Vida," an admirable symbolistic drama.

THE limited edition of Montaigne's Essays, which Messrs. Houghton, Mifflin & Co. announce, will undoubtedly prove the crowning achievement of The Riverside Press. The Florio translation is the one selected, and the work will comprise three folio volumes of uncommon typographical beauty. The frontispieces, decorative title-pages, and initial letters will all be engraved on wood, and in the bibliography there will be facsimile reproductions of title-pages and other interesting material from famous old editions.

The New Books.

THE NINETEENTH CENTURY IN REVIEW.*

Whatever the defects of Mr. Emerson's "History of the Nineteenth Century Year by Year," it is to be said at the outset that they are largely inherent in the plan of his rather formidable undertaking. Though it is difficult to see how any other method of treating so vast a subject would have enabled him to tell the story better, it is certain that the presentation of wholly dissociate matters in successive paragraphs, throughout his three volumes, is frequently disconcerting. On the other hand, the fact that the story as told is almost continuously interesting, even though it runs through 1912 closely-printed pages, attests the wisdom and ability of the author at once. Certainly, to take up each country by itself and carry on its history through more than a hundred years would hardly have been likely to produce better results, while it would have necessitated the narration of all international affairs at least twice over. Carefully though not voluminously indexed as it is, "A History of the Nineteenth Century Year by Year" forms a valuable addition to works of reference in any library, at the same time that it affords pleasant reading as a whole. The use of marginal annotations of topics is an assistance to every reader; and the numerous illustrations, many of them in color, add to the desirability of the volumes.

It has long been the belief of Americans that from among their number were to arise the great historians of the modern world. Holding aloof from Europe to an extent which lessens national prejudices to the minimum, able from a point of view so far removed to assume the attitude of "contemporaneous posterity," and pledged by reason of their nationality to regard favorably all government which is based upon generous and sound political principle rather than upon political expediency, it appears to be the duty of Americans to interpret to the nations of Europe the actualities and tendencies of their own acts. The necessity for this is the greater, in view of the fact that British historians, however dispassionate, have never been able to treat European affairs with the accuracy which they have bestowed

upon American affairs, and this at a time when identity of language enables them in a great measure to form American opinion in regard to the annals of the Continent of Europe. Here the citizens of the United States hold a just balance, the mixing of races and nationalities in our country going far toward divesting us of all bias. And it is of the century so recently closed — the century in which the term "chauvinism" took its rise — that this is especially true.

Throughout his account of the life of the nations of the world, Mr. Emerson discloses a steadfast Americanism which has the courage of its convictions. His work is in no sense philosophical, its aim being rather to collect and present facts than expound their tendencies. Yet his adherence to the broad democratic principles upon which this republic was founded can be discerned, though his views are those of the conservative rather than the radical believer in popular government. He has done wisely in using a translation, by Mr. Maurice Magnus, of the introduction prepared by Gervinus for his history of the nineteenth century, projected but never realized, as the introduction to his own work. It brings the age just closed into perspective, and enables the reader to trace tendencies stretching far back of the year 1800, with which the account opens. In his preface, Mr. Emerson remarks:

"It is the pride of Americans that their hemisphere has contributed its share, and over, to the sum-total accomplished by the world since the death of Washington. In the roll-call of the great men of this age few names stand forth more brightly than those of Jefferson, Bolivar, Lincoln, Grant, Farragut, and Lee, or those of Fulton, Ericsson, Morse, Edison, Diaz, and Dewey.

"Considerations such as these have entered largely into the preparation of this work. To them must be ascribed the apparent preponderance given to the part played by America in the history of the world during the Nineteenth Century. When a similar work was undertaken by Gervinus, the great German historian, he laid the responsibility for modern statecraft and ideals of government at the feet of America."

These words indicate that dispassionate attitude which must characterize the work of the true historian, and no American will quarrel with the setting of the affairs of the new world upon an equal footing with those of the old in a history of this kind. This is one evidence of the author's good faith; another may be found in his inclusion of the arts of peace as essential factors in the world's development and progress, the sombre events of war and conquest being often brightened by citations

*A HISTORY OF THE NINETEENTH CENTURY YEAR BY YEAR. By Edwin Emerson, Jr. With an introduction by Georg Gottfried Gervinus. In three volumes. Illustrated. New York: Dodd, Mead & Co.

from the poets, while the authors, artists, and inventors of the age are given equal prominence with the rulers, statesmen, and warriors. Even matters so seemingly slight as the invention of patent leather may be found side by side with the echoes of the tramp of armies; while the poets of all Christendom appear, those of foreign speech in adequate translation. The pages are consecutively numbered from the beginning to the end of the work, making reference easy. The style is popular, almost familiar, and its journalistic tendency is admirably suited to the subject matter,—the history being largely a journal of the times, and too closely related to the present, for the most part, to permit of any other treatment.

It is interesting to note that the eighteenth century ended, as the twentieth began, with a dispute regarding its initial year. Mr. Emerson seems to lend himself to those who would have the century open in a year with a round number, by formally including the year 1800, after a preliminary chapter of forecast. But he also includes the year 1901 by way of close, so that his book does not add its mite toward a settlement of a highly unimportant dispute. His first volume contains a map of the world at the beginning of the epoch, just as the last includes one at its close; in this latter there is a mistake in coloring, France and Great Britain being apparently assigned the same tint, though on the map itself they are duly differentiated.

Where so much ground is covered, necessarily a process of selection must be adopted. Yet it would be unfair to draw a hard and fast line at any point. Mr. Emerson apparently intends that his work shall be interesting as well as important; hence he shows a fondness for events that combine these two elements in greater or less degree. There is little opportunity for humor, but plenty for good nature and human sympathy. Still, one may read of January, 1812, that "Wellington, to use Napier's expressive phrase, 'instantly jumped with both feet upon Ciudad Rodrigo.'" And there seems to be something of a moral for the readers of to-day in the statement respecting the first steamboat, that "Next, the courts were asked for an injunction to restrain Fulton from using his new machine on the Hudson." Wherever there has been an authoritative presentation of any part of his broad subject by another, Mr. Emerson has gladly made use of it, duly weighing the evidence where more than one side has had a hearing.

The first of the three volumes is practically given up to the first Napoleon. With the exception of the withholding of the important fact that the government of Great Britain sought to end the life of the Emperor of the French by assassination, there is here the fairest possible statement of the life of that gigantic figure, the facts being set down without malice or extenuation. Even a matter coming so near home as the war between Great Britain and the United States, in 1812-14, shows no national prepossessions,—a return for the compliment paid Mr. Theodore Roosevelt by the publishers of the "History of the Royal Navy" in permitting him to furnish the corresponding chapter of that work. It is a downright pleasure to see the facts regarding the battle of Lundy's Lane made clear, without boasting of a great American victory on that hard-fought field. There is, however, no mention made of the destruction of the government buildings and records of York, now Toronto, which justified in some measure the British vandalism in Washington; nor is anything said of Major Croghan's defense of Fort Stephenson, the most brilliant exploit of American arms on land in the North, and one of real moment.

The second volume carries the tale down to the close of 1857. Some exception will doubtless be taken to this account of Poe's last moments: "On his way to New York to settle up affairs in anticipation of his marriage, Poe fell in with some of his companions in dissipation at Baltimore. He became drunk, wandered through the streets, and was finally taken to a hospital in an unconscious condition. Later he became delirious, and finally expired." But here, as elsewhere, Mr. Emerson's critical judgment is generally sound regarding authors, as in his brief estimate of Poe's genius. The Mexican War falls within this period, and its events are presented with entire dispassion, as may be seen in the treatment of the battle of Buena Vista, where, as is noted, "Both sides claimed the victory. The Mexicans chanted *Te Deums*."

It is in the last volume, especially in its latter pages, that the most exceptions will be taken to Mr. Emerson's selection of material. He is here obliged to rely upon newspaper information in good part, and his treatment of the Spanish War has nothing of the authority which attends his discussion of the War between the States. An example of his writing at its best will be found in this extract:

"On the following morning the Merrimac came out into the Roads to finish her work of destruction. There she beheld her new antagonist (the Monitor) lying beside the Minnesota like a 'tin can on a shingle.' Lieutenant Jones commanded the Merrimac in place of the wounded Buchanan. He realized at once that the new outlandish vessel was his foremost adversary. The day was sunny and bright, and crowds of spectators thronged the shores to behold the great duel. After exchanging shots with the Minnesota, the Merrimac closed with the Monitor. Both vessels pounded each other ineffectually. The Monitor's cast-iron balls broke upon the armor of the Merrimac, while the Merrimac's shells burst to no purpose over the Monitor's turret. After thus exchanging fire for two hours, the Merrimac's gunners quit to save the ammunition. Manifestly the Monitor had an immense advantage in her superior speed and manœuvring power, as well as in the greatest radius afforded by the revolving turret. Lieutenant Worden, accordingly, resolved to ram his enemy. He missed the Merrimac by only two feet, both ships grazing. The Merrimac retaliated in kind. Jones ran his stem right over the Monitor's deck, the force of the blow knocking down most of his men. Before they could get over the side of the ship, the Monitor glided away from under the Merrimac. The slow speed of the Merrimac saved the Monitor. It was indeed fortunate for Worden that the Merrimac had lost her ram on the previous day. Later the Monitor drifted into shoal water, and the Merrimac, unable to follow, drew off. Thus the engagement ended as a drawn battle. Neither ship had been seriously injured, nor had either lost a single man. The Monitor had been struck twenty-two times without appreciable injury. The Merrimac, as a result of her two days' fighting, had ninety-seven indentations in her armor. Bloodless as this first encounter between ironclads was, it proved one of the decisive battles of the Civil War, securing to the North the command of the sea. The demonstration of the superior merits of steam power and armor protection in action was so striking that it practically sealed the doom of the old ships."

A curious inadvertence is to be noted in the following: "While marching, the soldiers chanted their favorite song, 'The Battle Cry of Freedom,' the tune of which is known to the present day in America as 'Marching through Georgia.'" The closeness with which events in times of peace are followed is to be seen in the account of the attempt of Gould and Fisk to secure the Albany and Susquehanna Railroad, on page 1478. This is the basis of Messrs. Merwin and Webster's "The Short Line War," which was criticized on its publication for telling an impossible story. The account of the labor disturbances of 1894 is given in this language:

"In the middle of June the great Pullman car strike started in Chicago. In connection with this movement 40,000 railroad employees struck in the Western States. By the beginning of July the intervention of the United States troops was found necessary to protect interstate commerce and the transmission of the mails. Many thousands of strikers refused to allow the trains to be

moved. Most of the remaining buildings of the Chicago World's Fair were set on fire, and other outrages committed. The troops repeatedly charged the mob. At one time the strikers destroyed all the station yards at the various railroads. On the 9th of July, President Cleveland issued a proclamation practically declaring martial law in Chicago. The Federal courts punished those strikers that failed to obey injunctions for contempt of court. On July 16, the labor strike throughout the Union was practically brought to a close, and the House of Representatives thanked the President for his energetic action."

Nothing could illustrate better than this mixture of truth and falsehood the danger of relying upon sensational newspaper accounts when there are official documents fully covering the ground. Mr. Emerson is referred to the Cooper Union speech of the late Governor John P. Altgeld, and to the report of the commission of enquiry headed by the Hon. Carroll D. Wright. From these he may learn that the Pullman strike began in May; that many more than 40,000 railway employees struck late in June; that the Federal troops were sent into Illinois, for the first time in the history of the United States, without any request from the State authorities, and that they did practically nothing to protect interstate commerce or the transmission of the mails; that the strikers offered at all times to move the mail trains; that the destruction of the World's Fair buildings has never been laid to the strikers' door, and that none of the other damage, which by no means included "all the station yards" in the city, has ever been brought home to the strikers in any way; that the troops did not "repeatedly charge the mob," for the excellent reason that there were few mobs at any time during the strike; and that the government, after sentencing the leaders of the strike to imprisonment for disobeying an injunction of the court in committing a crime, abandoned voluntarily the attempt to prove them guilty of the identical crime on criminal prosecution—*quorum omnia pars fui*.

It is to be regretted that Mr. Emerson says nothing of the offer of Spain to arbitrate all differences with the United States previous to the outbreak of the recent war; and that nothing whatever is said of the several important battles fought by the Filipinos against the Spanish, by which the latter were cooped up in Manila. Nothing is said, either, of President McKinley's proclamation commanding the Filipino army to lay down its arms, which was the beginning of the war of subjugation; nor of the extension of the American lines beyond the limits set by the protocol,

which was the provoking cause of actual hostilities. Nor is anything said of the provisions of the Treaty of Paris regarding the friars in the Philippines, which has been the cause of so much of the trouble in the archipelago. When Mr. Emerson says, discussing the "bottling up" of Cervera's squadron in the harbor of Santiago by Schley, "His resulting loose tactics, it is asserted, caused him to be superseded by Captain Sampson, his inferior in rank," he is in error, Sampson having been put over Schley at the outbreak of hostilities.

The account of the war in South Africa and the controversies leading to it would have been much the gainer if Mr. Emerson had made himself familiar with the short history written by Mr. F. W. Gooch for "The Heart of the Empire." But here the annalist may shield himself behind his privilege of selection, it being manifestly impossible to include everything and keep his work within practical bounds. Generally speaking, the "History of the Nineteenth Century" is a worthy book and a valuable addition to historical literature.

WALLACE RICE.

AN AMERICAN PHYSICIAN IN RUSSIAN PRISONS.*

Among the many books and articles that have been written upon the treatment of Russian prisoners and exiles, Dr. Howard's work is unique in that it is written from inside knowledge of that which it describes. As the author says in his Introduction, the ordinary investigator labors under so many disadvantages that he cannot know the real facts; he must depend upon the accounts of officials or of prisoners whose statements he cannot verify; his visits are known beforehand and carefully prepared for. "But the daily routine of the ordinary actual life of prisoners and exiles, in prison and out of prison, when no traveller is near; the ordinary methods and life of the officials; the actual working of the system in its different details and departments,—these may be as unknown to this traveller at the end of his trip as when he started. Of these things, seen from the inside, the English-speaking public is still practically ignorant."

Dr. Howard has written from full personal knowledge. He has been a student of life and

of man on every continent; and, what is better, his studies and activities have brought about permanent good for society in more than one direction. He was an English boy who came to America because it seemed to be possible for him to get a college education here. Graduating from Williams College a few years before the Civil War, the same eager interest in men that led him afterwards to give years to the investigation of prison conditions in the various countries of the world, led him to become a clerk in a St. Louis slave-market, in order that he might get at the facts of slavery. These facts kindled a burning hatred of the institution, and he nearly lost his life in the attempt to serve as an agent of the "underground railway" in connection with his service in the slave-market. He served with honor in the Northern army, to the permanent injury of his health. In his profession he was remarkably successful, both at home and abroad. The prevalent method of resuscitation of persons seemingly drowned was worked out by him, and is known by his name. A pleasant incident is recorded of his life in the remote corner of the earth which the present book describes.

"The reports of a drowning accident had caused me to hurry down to the beach, where I found Dr. A. endeavoring to resuscitate the patient. Asking him where he had learned the method of artificial respiration he was employing, he told me that it was the American method, known as the 'direct method' of Professor Howard, and that he had learned it in St. Petersburg. He was immensely astonished at finding that the person who was showing his pleasure in the returning life of the patient was himself the author of the method; and from that day onward, both in the hospital and out of it, Dr. A. treated me with as much consideration and respect as if I were the senior physician of the post, and he merely an assistant."

Dr. Howard has received the credit of being the originator, and largely the organizer, of the London Ambulance Service. His influence was strong in the same direction in Paris. His medical writings are highly esteemed by the profession. During the whole of his active life of forty years he was especially interested in the different convict systems of the world, the study of criminology and prison reform. General O. O. Howard says, in the Preface, that the author went through the principal prisons of England, Germany, and the United States, and through every convict prison between St. Petersburg and Siberia; in Russia he travelled many hundred miles, in hourly contact with five hundred exiles, by road, river, and rail. He made practical studies of the Armenians'

*PRISONERS OF RUSSIA. A Personal Study of Convict Life in Sakhalin and Siberia. By Benjamin Howard, M.A., M.D., F.R.C.S.E. Illustrated. New York: D. Appleton & Co.

troubles in their midst. He went again and again into the Russian Jew question, and was twice put under arrest, utterly uncertain as to what might await him. Such is the man to whom we are indebted for this interesting and authoritative account of Russian prison administration in the most remote of her convict settlements, to which only the most hardened and depraved criminals are sent, — the bleak island of Sakhalin, out in the ocean beyond Siberia.

The narrative opens with a description of Vladivostok, important as the eastern terminus of the Trans-Siberian railway, as it was ten years ago. Dr. Howard was allowed to go through every part of the prison at that place, without any opportunity having been given to prepare for his coming; and to talk freely with any of the prisoners, apart from guide or official. While there was great slackness in the administration, according to Western ideas, and abundant filth, he found no evidence of such general harshness as we have been accustomed to associate with Russian prison administration. The combination of tact and assurance that enabled Dr. Howard to penetrate where all others had failed to penetrate, and to get all that he wanted where others had failed to get anything, is a cause of constant admiration to the reader. He succeeded in making confidential friends at sight of chiefs of police, prison officials, governors of provinces, and all others, apparently, who could be useful to him. It was not in his plans to visit Sakhalin, though he was deeply interested in the place as completing the penal system of Siberia, being the place to which the incorrigibles were sent; but no foreigner had been allowed to visit the island, and he did not suppose that a way could be opened for him. But it was his good fortune to dine one evening where the Governor of the island was a guest, returning from his annual holiday trip; this official gave him a hearty invitation to be his guest for the summer, and Dr. Howard was only too glad to accept it.

The descriptions of the life of the officials in their remote place of exile, as well as of the soldiers, and the convicts of various grades, are most interesting, and there are many things that would be well worth quoting if space allowed. Though there were but a few free Russians there, this very isolation brought out national or race characteristics, as well as individual character, with startling clearness. One gets an insight into the religious and in-

tellectual life of the average Russian that could not be gained by contact with the people under ordinary conditions. Through his profession and the admiration that Dr. A. felt for him, Dr. Howard had free access to the hospital through his stay on the island.

"While, on the one hand, Dr. A. professed that the hospital was greatly indebted to me, I, on the other hand, declared that I was much more indebted to it, there being no other spot on the island where I could so well and deeply have studied the pathology of the exile system as here, whither came everything which most deeply testified against it. On the slightest excuse every exile and convict claims his right of seeing the doctor, and it is impossible, therefore, for any cruelty or abuse of any kind whatsoever to continue long in operation without some evidence of it coming under the eye of the physician. . . . Thus the doctor has his finger literally on the pulse of the physical and moral life of the whole settlement all the time. It would be too flattering to say that this hospital was my observatory. It was my chemical and pathological laboratory."

With this prolonged opportunity for close study of the Russian penal system among the worst convicts, in a place remote from official inspection and control, considered even in Russia to be a hell, almost out of the world, it will be a surprise to many that the conclusions of this competent observer are distinctly favorable to its fundamental idea, as compared with the penal systems of England and America. This fundamental idea is "the utilization of the prisoner for the highest good of the state."

"The state does not seek to punish the prisoner, but to profit by him. The segregation of the prisoner to the service of the state implies protection of society from the criminal. In accordance with the general imperial policy as described, the minute the prisoner arrives at his Siberian destination, he is asked what he can do best. If there is no pressing reason to the contrary, he is at once employed accordingly. If he has no special skill, he is put to such work as the settlement most needs. Or, if the prisoner shows special capacity, he may be put under training in one of the prison shops as an apprentice. If during his probationary prison period he has commended himself, he is not only allowed to do the best he can for himself outside the prison under mild surveillance, but, to get started, may receive temporary help from the officials, subject to reimbursement at fixed rates. This especially applies to agricultural laborers, who receive allotments of land, clothes, rations, implements, cattle, seed, etc., for two years. This is done systematically by the state, not for the good of the prisoner, but for its own benefit. Scattered throughout Siberia, in its towns and cities, are scores of millionaires, the results of that system; and the more of these the better the Government likes it, because this all reacts to the benefit of the state. . . . Under this system the Russian Government does not waste its murderers, but, like a wise sanitary engineer dealing with sewage, protects society against them by removing them and then utilizing them, so that, instead of loss, the state gets an actual profit. That there is punishment to the prisoner from first to last,

incidental to his segregation, is inevitable, but it is incidental."

The cruelties of which we read, — the common accounts of which Dr. Howard believes to have been generally exaggerated, though he himself gives some very revolting instances of prison punishments of the worst grade of offenders, — he ascribes to the maladministration inevitable under an absolute government, and under conditions of remoteness from the central authority. We commend our readers to the author's chapter on this subject, including an elaborate comparison of results with those of England and America.

The book is full of interest for its vivid descriptions, as well as for the information it contains. One chapter tells of the punishment by the knout, one case of which the author, alone of foreigners, saw and followed up by hospital observation. Another chapter is on the physiognomy and the remorse of murderers, — and with ten thousand of them around him through a whole summer, Dr. Howard had ample material for study. C. H. COOPER.

CUSHING AND HIS WORK AMONG THE ZUÑI INDIANS.*

Mr. Cushing's life at Zuñi is perhaps the incident in American anthropological research which is best known to the general public. He was probably the first of our ethnologists who actually took up his abode in an Indian town merely for purposes of study. In magazine articles and lectures, he has himself given us glimpses of his life at Zuñi — of his reception by the kindly old governor, of his experiences with his fellow-townsmen, of his adoption into their priesthoods. Other writers from time to time have given further details; among the most interesting of these descriptions is an article entitled "An Aboriginal Pilgrimage," in which the journey of the Zuñi priests to the Ocean of Sunrise is delightfully chronicled. Few persons, however, have ever realized fully the hardships and trials and disease which the earnest investigator suffered in pursuing his investigations.

Did time and space permit, we would gladly sketch Cushing's life-work; but we can only refer to a few points. The work Cushing did was preëminently practical. At Zuñi, he spoke

the language of the people, he wore their dress he ate their food; he assisted in their councils, he participated in their ceremonials. When studying an art or an industry, he was only satisfied after he had himself mastered the technique. Was it pottery? — he must himself shape a vessel; was it weaving? — he must himself fabricate a blanket; was it arrow-making? — he must himself be able to smooth the stick, to feather the shaft, to shape the point. When investigating mythologies, his mystical and poetical nature came easily into rapport with those of the shamans whose cosmogonic legends he was writing down.

Unfortunately, Cushing wrote but little. Brief articles by him, of uneven value, are widely scattered through periodicals; there are fragmentary reports of the archæological expedition into the Salt River Valley; Edna Dean Proctor's "Song of the Ancient People" was inspired and commentated by him. Three papers of the highest importance appeared in annual Reports of the Bureau of Ethnology — "Zuñi Fetiches," "A Study of Pueblo Pottery," "Outlines of Zuñi Creation Myths." In connection with the Pepper-Hearst Expedition, he published a "Preliminary Report on the Exploration of Ancient Key-dweller Remains on the Gulf-coast of Florida." The work here reported was one of the most startling and interesting in all American archæology. In his last years, Mr. Cushing worked in collaboration with Dr. Culin, of the University of Pennsylvania, upon Indian games; and a report of their work will appear in the future.

Valuable as this work is, and considerable as it would be for an ordinary investigator, it is small in comparison with the enormous mass of material which Cushing must have gathered during his years of industry, the greater part of which will probably never see the light. We are grateful, then, in a special degree, for the fact that some of that material, left almost ready for publication by the author, now appears as a handsome book under the title of "Zuñi Folk-Tales." It has been published under the care of an editorial committee, of which Dr. F. W. Hodge is the active member. It is a worthy memorial of Cushing, the man and the student. An excellent portrait of him forms the frontispiece; an introduction by Major Powell follows; then come thirty-three stories; a dozen capital scenes at Zuñi and pictures of Pueblo life are scattered through the volume. Paper, print, and binding are of the best.

* ZUÑI FOLK-TALES. Recorded and translated by Frank Hamilton Cushing. With introduction by J. W. Powell. New York: G. P. Putnam's Sons.

The stories themselves are not the *great* legends of the tribe. They are not the cosmogonic story, nor the migration legend, nor the hero myth, — though cosmogonic and migration and hero elements occur in them. They are rather the simple, every-day, popular tales. Many of them deal with the twin heroes, "the beloved twain"; their adventures in destroying monsters, in freeing captives, in making love, are favorite popular themes. Others are coyote stories; this animal, at once cunning and a fool, is always trying to imitate others, and always getting into difficulty. In these animal tales, considerable shrewdness and keen observation of animal life and character are shown. Other stories tell of the adventures of poor and neglected youths or maidens, and of warriors bold.

Naturally, one of the great values of the collection is the light that is incidentally thrown by it upon the life of the people to whom it relates. Modes of hunting, dress, fondness for ornament, tools, weapons, implements, forms of civility, modes of courting, — these and a hundred other ethnographic facts are brought out. A second value of the collection is the opportunity it gives for comparison with other tales; this is equally great, whether we see in such resemblances evidence of contact or a common origin, or merely exemplification of the uniform action of the human mind everywhere when similar conditions are presented. Some resemblances in these Zuñi tales to stories told elsewhere are fairly startling, and raise many interesting questions. Lastly, these stories give glimpses of racial psychology. And here the simplicity and directness of Cushing's transcription is important. Interesting indeed are the runs, or formal phrases, which recur again and again, but especially at the beginning and end of tales. The poetical strain which runs through many, and the bold employment of metaphor and other figures, are delightful. Constantly, too, we gain a knowledge of the animistic ideas of the Indian and of his monsters, divine beings, etc.

The editor of the volume has wisely omitted comment and explanation. Notes and suggestions, unless Cushing's own, would have fitted badly. As it stands, the book will appeal to two sets of readers. Many will read it for itself; for it has a quaintness, a flavor, a charm, and a character that warrant its general reading. It will be read by the student for its folk-lore content and its ethnographic importance. And for whatever reason it is

read, or by whatever readers, it will increase knowledge of, and sympathy for, those simple Zuñi folk with whom Cushing lived and whom he loved. The general reader does not wish annotation: the scientific investigator will supply his own. One story of the collection, indeed, is reprinted from the "Journal of American Folk-lore"; it is told for the scientist, and has Cushing's own notes. It has its value, but its simplicity, its charm, its soul, are lost in the preparation of it for the scientific reader only. We can but be glad that the others are *not* annotated; that they speak more to the heart and less to the mind; that they appeal first to the man, and then to the scholar. Such a form of narration is the most fitting in a book which is to stand before the world as a monument to Frank Hamilton Cushing.

FREDERICK STARR.

THE WAY TO SOCIAL SALVATION.*

"Forsooth, brothers, fellowship is heaven, and lack of fellowship is hell: . . . Therefore, I bid you not dwell in hell, but in heaven; or while ye must, upon earth, which is a part of heaven, and forsooth no foul part." Thus did William Morris, in the year 1889, voice the gospel of the twentieth century; which, upon close examination, is found to bear a striking resemblance to that of the first. It was not so long ago that the works of Dr. Samuel Smiles were held to contain the best possible advice for the coming generation, and the young man was reminded that every citizen of the United States was eligible for the presidency. Even to-day we are constantly assured of the truth that "there is always room at the top," though it is not explained how the top would remain elevated if the bottom rose as advised. Yet the times are changing, and human society is coming to realize that it is something more than an aggregation of individuals. The social instincts, which have necessarily existed from the beginning of the species, are being increasingly supplemented by the social intelligence, and thus mankind seems in a fair way to learn

* DEMOCRACY AND SOCIAL ETHICS. By Jane Addams. New York: The Macmillan Co.

SOCIAL SALVATION. By Washington Gladden. Boston: Houghton, Mifflin & Co.

THE LEVEL OF SOCIAL MOTION. By Michael A. Lane. New York: The Macmillan Co.

CRIME IN ITS RELATION TO SOCIAL PROGRESS. By Arthur Cleveland Hall. New York: The Columbia University Press (Macmillan Co., agents).

how to use that sharp two-edged tool with which he has so often cut his fingers.

The works before us illustrate the relation between supply and demand. They have not been written, like popular novels, to amuse the public and enrich the authors. Their purpose is serious, and they have all cost more labor, no doubt, than can be fairly recompensed by any possible financial returns. Nevertheless, they are the articulate expression of a widespread cry, "What shall *we* do to be saved?" They are characteristic of the twentieth century, — if we may venture to see characteristics in a babe so young.

Though comparisons are often unfair, we think it not amiss to say at the outset that Miss Jane Addams's "Democracy and Social Ethics" is by far the best book of the lot. It is, what the others are not, a study at close range; and yet it has not the common fault of such studies, of lacking a philosophic groundwork. Miss Addams knows her people as individuals, yet never loses sight of their relationship to society. If we may venture to formulate her remedy for existing social evils, we may say perhaps that it is *to give each individual such knowledge of and concern for his social status as he now has for his individual status*. By social status we here mean not his rank in society, — not, in short, the way society treats *him*, — but the way *he* treats society, his utility and efficiency therein. By thus shifting and broadening his interests, the pyramid, which formerly stood upon its apex, is placed securely on its base, and that *with no loss of individuality*. If anyone doubts the last statement, let him consider the case of Miss Addams herself. Educational methods are criticised because of their failure to give the ordinary workman an understanding of the meaning of his work.

"The man in the factory, as well as the man with the hoe, has a grievance beyond being overworked and disinherited, in that he does not know what it is all about. . . . If a workingman is to have a conception of his value at all, he must see industry in its unity and entirety; he must have a conception that will include not only himself and his immediate family and community, but the industrial organisation as a whole."

We may perhaps leave the book with one more significant quotation.

"It is as yet most difficult for us to free ourselves from the individualistic point of view sufficiently to group events in their social relations and to judge fairly those who are endeavoring to produce a social result through all the difficulties of associated action. The philanthropist still finds his path much easier than do those who are attempting a social morality. In the

first place, the public, anxious to praise what it recognizes as an undoubted moral effort often attended with real personal sacrifice, joyfully seizes upon this manifestation and overpraises it, recognising the philanthropist as an old friend in the paths of righteousness, whereas the others are strangers and possibly to be distrusted as aliens. It is easy to confuse the response to an abnormal number of individual claims with the response to the social claim. An exaggerated personal morality is often mistaken for a social morality, and until it attempts to minister to a social situation its total inadequacy is not discovered."

Dr. Gladden, in "Social Salvation," publishes a series of lectures which were delivered in March of the present year before the students of the Divinity School of Yale University. The lectures are addressed to men who are preparing for the ministry; but Dr. Gladden justly considers that they will be found no less interesting to the lay public. The subjects are seven: "Religion and the Social Question," "The Care of the Poor," "The State and the Unemployed," "Our Brothers in Bonds," "Social Vices," "Public Education," "The Redemption of the City." As might be expected, the style is clear and forcible, and there are many passages worth remembering. Perhaps the following is the most significant of the tenor of the work, and of the tendencies we have referred to:

"The truth is that Democracy, with universal suffrage, is our dispensation; we are in for it, and we must fight it out along that line; if we are to be saved at all, we must be saved by the people; if we are to be reformed, the reform must spring from the intelligent choice of the people; it must express their wishes; the notion that by some sort of hocus-pocus we can get society reformed without letting the people know it does undoubtedly haunt the brains of some astute political promoters, but it will not work."

And again:

"The city of the future which we saw in our dream is simply a great community coöperative for the public good, and in order that the coöperation may be effective, the people must know what is good and how to coöperate. And this involves a mighty change in the characters of multitudes of them!"

Dr. Gladden, like Miss Addams, finds fault with the social conduct of persons who in private affairs are above reproach. He says:

"The thoroughgoing partisanship of the reputable people is another prime cause of bad government. The great majority of moral and upright citizens can be relied on to vote the regular ticket if Beelzebub is the nominee. This infatuation affects deacons and elders of churches, Sunday-school superintendents, staid professional men, great multitudes of citizens who are on most other subjects tolerably sane."

Yet, with all this, one does not feel that Dr. Gladden has been able entirely to free himself from a certain bias of caste; he seems, as it

were, to remain elevated in his pulpit, looking over the heads of his people rather than meeting them face to face. Perhaps this impression would not have arisen except by contrast with Miss Addams's simply direct and frankly Democratic book; but the following passage is illustrative of the attitude referred to:

"There are always, in such times [of depression of trade], individuals who have a little money and much good-will, and who feel called upon to give liberally to the relief funds to be administered by certain charities. It would be better if they would begin some enterprise of repair or improvement upon their houses or their grounds and would set idle men at work upon it, paying out as wages what they intend to give in charity. If the work is not greatly needed, it will be a far greater benefaction to furnish it than to bestow alms upon idle laborers. In view of the fact that the work is not needed, the wages offered may fairly be less than those paid in flush times, and the trade-unions, in such cases, should relax their demands. Thus there is an economic adjustment, and the man of good-will serves himself as well as his neighbor by getting his work done more cheaply in the hard times."

Mr. M. A. Lane's "The Level of Social Motion" is, as its sub-title indicates, "an inquiry into the future conditions of human society." In the course of ten chapters the author discusses at great length such subjects as "The Flow of Moral Energy," "Organism and Environment," "The Increment of Psychic Capacity," "Social Kinetics," "The Law of Capitalization," and so forth, hinting every now and then at a law which he has discovered which will shed a flood of light on the intricate questions considered. In Chapter XI. at last we read, "the time has now come to lay before the reader the supreme conclusion of our theory." This conclusion is, that "the human population of the earth is moving with accelerating force toward a mean, or normal number, which, when once reached, can never again be disturbed." This is explained by the supposition that as wealth is generally diffused, intelligence will become universal; and as it is supposed that an increased use of the brain checks fertility, the race will begin to diminish in numbers. Hereupon, however, the most fertile individuals will be preserved by natural selection, and the result will be an increased but more stupid population. This increase, however, will again be checked by the demand which will arise for intelligent mates, and sexual selection will restore the equilibrium. This is a very brief statement of the author's position, but we hope it is accurate. For his own part, the writer of these lines can only say that he has given many hours to the study of the book, and has read the "supreme conclusion" twice,

but is quite unable to make sense of it. The author appears to be sincere and diligent, and of course incidentally says many things which are true; but we think he has built him a house of gossamer.

Dr. A. C. Hall, in his "Crime in its Relation to Social Progress," defines a crime as "any act or omission to act, punished by society as a wrong against itself." A sin, therefore, is not necessarily a crime, nor is a crime invariably a sin; moreover, a crime must be an offense that is punished, not merely threatened with punishment by statute. From this conception of crime, which is endorsed by the best authorities, it follows that it cannot exist except in organized societies, and that it increases with civilization. All progressive societies are continually creating new crimes, and the number of persons violating the law is thereby increased. For example, in England numbers of people are now annually arrested for cruelty to animals, not sending their children to school, and not complying with the vaccination act,—crimes which were unimaginable as such not long ago. Dr. Hall therefore insists that we should regard the increase of "criminals," not with alarm, but actually as a sign of social health and progress. We may look forward to a time when crime will be unknown owing to the perfect socialization of every individual; but in the meanwhile—and it must be a long while—progress toward this ideal condition is necessarily accompanied by friction, manifesting itself as crime. For the rest, the bulk of the book consists of an interesting historical study of crime; a little too like a scrap-book, we think, while some of the stories of animal crimes are likely to afford merriment to the scoffer.

T. D. A. COCKERELL.

BRIEFS ON NEW BOOKS.

*A Frenchman's
letters from
London, 1725-30.*

That the world moves is never more vividly impressed upon us than when reading the memoirs of our ancestors; and if we find evidence of its amelioration as well, so much the more gratifying. César de Saussure, a native of Lausanne, whither his family had fled to escape religious persecution in Louis XIV.'s reign, was early filled with a curiosity to see the world, and set out on his travels at the age of twenty. Five years were spent in and near London, at the close of George I.'s reign and the opening of that of George II. The young traveller's letters, hitherto unpublished, have been drawn upon for a chatty and picturesque "Foreign View of England in the Reigns of George I. and George II."

(Dutton). Madame Van Muyden, the translator and editor, is by marriage a great-great-granddaughter of the letter-writer. The fact that Voltaire borrowed these letters of travel from their writer, read them, and praised them as both entertaining and useful, is their sufficient endorsement. The state of English society revealed by them is not exactly calculated to make one a praiser of the past. The young foreigner witnessed the hanging of the notorious Jonathan Wild, an execution that was regretted by many good people on the ground that they should thenceforth have no one to whom to go to recover their stolen property at half its value,—this system of money-raising on stolen goods having been brought to a state of perfection by the robber-captain. Criminals were executed every six weeks at Tyburn, in batches of five, ten, and even fifteen. Popular amusements were of a most degrading character. Water, although abundant and good, was unknown as a beverage, says the author. More grain is said to have been used for beer than for bread. An especially entertaining chapter is devoted to the coronation of George II. and Queen Caroline. The coronation procession was composed of seventy-two divisions and was of unprecedented "pomp and magnificence." A curious after-piece to the banquet at Westminster Hall was the letting in of the populace after the invited guests had dined and departed. The result was the speedy disappearance, not only of everything eatable and drinkable, but of all things movable as well, including the tables and benches. Nine illustrations and a map, from contemporary sources, add to the value and interest of this highly readable volume. So well, too, has the translator done her part that the reader is reminded of his debt to her only by the title-page and the preface.

The science of modern optics.

The absence of any advanced text in the English language which embodies all lines of progress in recent years in the field of theoretical and experimental optics has led Professors C. R. Mann and R. A. Millikan of the University of Chicago to bring out a translation of Drude's "Theory of Optics" (Longmans). The great merit of this work lies in the fact that it includes an authoritative presentation of the results of original work in the past decade in this field of physics, by a leader in the science. Indeed, the book itself, in the section devoted to physical optics, contains some original hypotheses of the author. We find here, for the first time in English, a satisfactory presentation of the theory of optical instruments as elaborated by Abbe and his followers. In the department of physical optics, the author sets forth very fully the electromagnetic theory as to the nature of light. The ion-hypothesis of Helmholtz is adopted as the simplest, most intelligible, and most consistent way of presenting dispersion, absorption, and rotary polarization, as well as magneto-optical phenomena and the optical properties of bodies in motion.

The discussion of the relation of optics to thermodynamics and to the kinetic theory of gases serves not only to illustrate the interrelations of the sciences, but also to demonstrate the virility with which this domain of science has been exploited. There is nothing better in English, or in any other language, which gives in such small compass so full and complete a presentation of the science of modern optics. The book is written for the physicist, and presupposes a knowledge of differential and integral calculus. In the preface to the translation, Professor Michelson states that no one who desires to gain an insight into the most modern aspects of optical research can afford to be unfamiliar with this remarkably original and consecutive presentation of the subject of optics.

The last essays of C. D. Warner.

Charles Dudley Warner's last volume of essays (Dodd) will bring pleasure to countless readers, glad of an opportunity to have him discourse to them once more with all his old-time grace and lucidity. The title of the book, "Fashions in Literature," taken from the opening essay, is hardly representative. Many of the papers were originally addresses, and their topics are more often social than literary. The education of the negro, the characteristics of the American newspaper, the proper disposition of criminals, the civic ideals we should strive toward and the national conditions we must face, the relation of literature to the stage and of truth to literature,—all these diverse matters are discussed with characteristic lightness of touch and suggestive largeness of view. Most of the papers belong to the closing years of a long and full life, but there is no trace in them of the acerbity or disillusionment of age. Instead, we find genial humor, unflinching but not unreasoning optimism, and infectious enthusiasm for the best in American life and letters; and we close the book with a sense of widened reach and deepened insight that it is within the gift of few American men of letters to impart.

The art of index-making.

"The man who publishes a book without an index ought to be damned ten miles beyond Hell, where the Devil could not get for stinging-nettles." Such was the opinion of John Baynes, as quoted in Mr. Henry B. Wheatley's volume on "How to Make an Index" (London: Elliot Stock); and those who have frequent occasion to refer to indexless books will be apt to endorse the imprecation. Mr. Wheatley's work is issued as the final volume in "The Book-Lover's Library," and forms, we should say, the most needed and useful title in this attractive series. The practical directions as to index-making, occupying about half the book, are the result of long experience, and contain suggestions which even the expert will find profitable. The remaining chapters are semi-historical in character, dealing with such subjects as "Amusing and Satirical Indexes," "The Bad Indexer," and "The Good

Indexer." Both in the practical and historical sections, Mr. Wheatley contrives to write entertainingly. Among the examples which he cites of ludicrous blunders in index-making there appears the famous one of

"Mill on Liberty,
— on the Floss,"

and also one, more recent, of the same kind,—

"Patti, Adelina,
— Oyster,"

though for this latter Mr. Wheatley does not vouch. There is also quoted that time-honored entry of "Best (Mr. Justice), his great mind," supposed to be a reference to the passage "Mr. Justice Best said that he had a great mind to commit the man for trial." The closing chapter of the book is a well-argued plea in behalf of a general or universal index, in the course of which Mr. Wheatley pays just tribute to the memory of Dr. W. F. Poole, greatest of American indexers. The volume concludes, as it should, with an index which stands as a model of the author's precepts.

*A history of
Cromwell's army.*

The history of England during the fateful seventeenth century has ever been a subject of perennial interest, but it is only in our own time that modern methods of historical research are gradually giving final shape to that history. Mr. C. H. Firth, whose life of Cromwell is rightly praised as the work of a real historian, has followed it up by "Cromwell's Army: A History of the English Soldier during the Civil Wars, the Commonwealth, and the Protectorate; being the Ford Lectures delivered in the University of Oxford in 1900-1" (James Pott & Co.). Mr. Firth is a civilian, but he found that he could not study the history of the Great Rebellion without studying the military history as much as the political or the religious history. After showing the utter inefficiency of the armies and the military organization of the earlier part of the century, he gives us an elaborate and authoritative discussion of the army as remodelled by Cromwell. As is necessary in treating of this army alone, there are chapters on Religion in the Army and Politics in the Army. The work is a real contribution to the history of the period.

*Court of the
Grand Duchess
of Saxe-Weimar.*

The expectations aroused by the title "A Grand Duchess and her Court" (Dutton) are doubly disappointed. Without seeing the sub-title, "And the Classical Circle of Weimar," even the semi-initiated knew that the particular duchess was Anna Amalia or Louise of Saxe-Weimar. The handsome outfitting of the two large volumes was a confirmation of the anticipated treat. But alas, for a lost opportunity! To portray the court of Saxe-Weimar in its best estate was a task challenging the highest grade of critical, historical, and literary skill. It could not be done well without an intimate knowledge and appreciation of the great German authors who frequented that court, and it ought to have been

undertaken only by a person of broad and cosmopolitan spirit who could judge both human beings and monarchs. The author of the present book, F. Gerard, manifests none of these qualifications. It is the product apparently of a "Kammerjungfer," with all her worshipful and tremulous awe of titles, her interest in costumes and tittle-tattle, her ignorance of literature and the deep interests of individuals and nations, and her abominable English. Quotation-marks around pet words, italics for others, French and German words unnecessarily introduced and elaborately explained, commonplace information conscientiously injected into parentheses and foot-notes, and everywhere the showman's "Let us next" and the fondly cherished editorial "We,"—all these could be forgiven if only there were some strong quality to compensate. Anna Amalia does not lack heroic and pathetic elements, but they are not here. Her daily life would have been an interesting study in the court manners of the eighteenth century, but it is not here. Her relations with Goethe and Schiller are more interesting than those with Wieland—though less intimate; but these also are not here. The court of the Grand Duchess has yet to be described in all its more interesting and vital features.

*A compilation
of Napoleonic
literature.*

The flood of Napoleon literature continues unabated, as is shown by the publishers' lists of the current season. Among these books are some of originality and importance, neither of which qualities can be attributed to Mr. Charles Josselyn's "The True Napoleon, a Cylopedia of the Events of his Life" (R. H. Russell). Yet the work is not without interest. It is made up of a great number of paragraphs taken from well-known books and woven together into four chapters, each dealing with a portion of Napoleon's life. There is the semblance of narrative, the author from whom the paragraph is taken being noted in the margin; but there is little connection of substance, and there is no index. While the book cannot but be full of interesting things, its main value would seem to be in furnishing desultory reading for those who already have knowledge of Napoleon's life and work. The book is beautifully made and illustrated.

*New text-book
of American
literature.*

We are much pleased with Mr. Julian W. Abernethy's "American Literature," a school text-book just published by Messrs. Maynard, Merrill & Co. A manual of this sort cannot help being repetitious, and must follow the lines made familiar by its many predecessors. The present work can claim nothing particularly original in treatment or method, but it may be cordially commended for its excellence of proportion and for its sound and conservative critical judgments. As far as it has distinctive features, they are to be found in the increased attention given to recent writers, in its happy correlation of literature with history, and in the extensive

lists of books and selections provided for illustrative reading. The use of actual illustrations in the way of extracts is also to be commended. These, although fairly numerous, are brief, and merely stimulative to further reading on the part of the student.

BRIEFER MENTION.

"The Grimm Library," published in London by Mr. David Nutt, is a series of scholarly studies of literary origins, mostly by young and ambitious investigators. The several volumes deal, among other subjects, with the Perseus legends, the Cachallin Story, the legends of Sir Gawain and Sir Lancelot, and the home of the Eddic poems. This latter work, by the way, is by no less a scholar than Herr Sophus Bugge, and the translation is by Mr. W. H. Schofield. The latest addition to the series is a study of the epic theme of a combat between father and son. It is entitled "Sohrab and Rustem," is written by Mr. Murray Anthony Potter, and was prepared as a thesis for the Harvard doctorate.

A "Companion to English History (Middle Ages)," by Mr. Francis Pierrepont Barnard, is a book that teachers and students alike will find of great helpfulness in their work. There are twelve sections, each the work of an eminent special authority. Among them may be mentioned "Ecclesiastical Architecture," by the Rev. Arthur Galton; "Costume, Military and Civil," by Mr. A. Hartshorne; "Town Life," by Miss Lucy Toulmin Smith; "Monasticism," by the Rev. Augustus Jessopp; "Learning and Education," by Mr. R. S. Rait; and "Heraldry," by the editor. Each section has a bibliography, and the whole work is illustrated by nearly a hundred full-page plates. The Oxford Clarendon Press (Mr. Henry Frowde) publishes this important educational work.

Rossetti and Rembrandt are the subjects of the first two volumes in the "Popular Library of Art," edited by Mr. Edward Garnett and published in this country by Messrs. E. P. Dutton & Co. The volumes are of pocket size, attractively made and liberally illustrated. The treatment is mainly critical, with no more attention to biographical facts than is necessary. In the volume on Rossetti, Mr. Ford M. Hueffer makes an effort to treat his difficult subject impartially, and succeeds fairly well. In spite of a style which is too often careless, the essay is perhaps as good a critical account, in small compass, of Rossetti's art-work as we now have. The illustrations include several interesting sketches not hitherto reproduced except in Mr. Marillier's costly volume. M. Auguste Bréal's essay on Rembrandt is illustrated entirely from the artist's etchings and original drawings in the British Museum.

"The Teaching of History and Civics in the Elementary and Secondary School," by Professor Henry E. Bourne, is a volume of the "American Teachers' Series" published by Messrs. Longmans, Green, & Co. It is a much-needed volume, and its scope is commensurate with the importance of a subject which is only just coming to its own in our educational programmes. The work has two sections, the first being on "The Study and Teaching of History," and the second on "The Course of Study." The second part, in particular, is full of direct practical usefulness to the teacher on account of its syllabi and its bibliographies. We can commend this work very highly.

"Some of the Rhymes of Ironquill," a volume considerably expanded from earlier editions, but still leading off with the ridiculous doggerel of "The Washer-woman's Song," is published by Messrs. G. P. Putnam's Sons. These rhymes, as is now generally known, are the product of Mr. Eugene F. Ware, of Topeka, whose recent appointment to a federal position by President Roosevelt was probably meant in good faith to be an official recognition of American literature, and will doubtless add not a little to the vogue of the rhymester. Although these efforts have, in fact, no relation whatever to literature, they constitute an entertaining sort of grimly humorous journalism, and our only quarrel with them is that innocent readers here and there may take them to be a form of poetry.

Mr. F. Hopkinson Smith is, it seems, already an "author" in the sense of attaining to a standard library edition of his complete writings. It is a subscription edition, in ten volumes, styled the "Beacon," (which befits a "maker" who alternates between lighthouse and literature), and is published by Messrs. Charles Scribner's Sons. There are illustrations in color, a portrait, and several stories hitherto unpublished in book form. "Caleb West," "Laguerre's and Well-Worn Roads," "Colonel Carter," and "A White Umbrella in Mexico" are the four volumes now at hand, and the other six will follow in rapid succession.

Dr. Willard Clark Gore is the author of a monograph on "The Imagination in Spinoza and Hume," published in the "University of Chicago Contributions to Philosophy." The object of the work, says the writer, "is to make a specific test, or at least to find an illustration, of the general proposition that philosophy, or metaphysics, and psychology form a logical partnership, or organic unity, which cannot be ignored or dissolved without impairing interests that each holds to be peculiarly its own." The interest of this theme, combined with Mr. Gore's attractive and lucid handling, makes the study one of much value.

Mr. Edwyn Robert Bevar is the latest of translators to attempt the "Prometheus Bound" of Æschylus, and his version appears in a simply sumptuous octavo, with wide margins, from the press of Messrs. Ballantyne, Hanson & Co., with the publisher's imprint of Mr. David Nutt. The translator contributes a brief preface and a lengthy introduction. In the former he explains that the Elizabethan drama, the English Bible, and the Miltonic epic have been, in a sense, the models for his guidance — truly a wise and well-considered choice. Certainly he has produced a vigorous and dignified version of "the most sublime poem in the world" — a version that will at least compare favorably with any of its rivals.

"The Ancestor," a new periodical publication of English origin, for which the Messrs. Lippincott are the American agents, starts out with an issue dated April, to be a quarterly review; but the single number is in fact a handsome volume of large octavo size, bound in substantial boards. Considering the illustrations and the well-nigh sumptuous character of the paper and print, the price of a dollar and a half per part is surprisingly moderate. Among the contributors, most of whom are titled, the name of Mr. J. Horace Round figures no less than four times in the first table of contents, which promises well for the historical scholarship of the undertaking. Upwards of a score of full-page plates, besides others in the text, constitute the illustrations of this volume.

NOTES.

"A Manual of Instruction in the Principles of Prompt Aid to the Injured," by Dr. Alvah H. Doty, is now published in its fourth revised edition by the Messrs. Appleton.

Mr. Edward Atherton has edited for "Appletons' Home Reading Books" a summary of "The Adventures of Marco Polo," with comments pertinent and otherwise, and illustrations.

"Meteorite Studies," by Mr. Oliver Cummings Farrington, and "A Contribution to the Ichthyology of Mexico," by Mr. Seth Eugene Meek, are recent publications of the Field Columbian Museum.

"Jack Sheppard" and "Rookwood," each in two volumes, and "Fitch of Bacon," in one, are recent additions to the "Windsor" edition of W. H. Ainsworth's novels, published by the J. B. Lippincott Co.

"Ezekiel," edited by Dr. O. C. Whitehouse, and "Jeremiah" and "Lamentations," edited by Mr. E. Tyrell Green, are the latest volumes of the "Temple Bible," published by the J. B. Lippincott Co.

"Hymns of the Faith" is the English title given by Mr. Albert J. Edmunds to his translation of the "Dhammapada," made from the Pâli dialect of Sanskrit, and now published by the Open Court Publishing Co.

Preprints from the forthcoming "Decennial Publications of the University of Chicago" are coming to us every few days. The latest of them is a masterly study of "Credit," by Professor J. Laurence Laughlin, a quarto pamphlet of twenty-eight pages.

A revised edition of Messrs. Herrick and Damon's "Composition and Rhetoric for Schools" has just been published by Messrs. Scott, Foresman & Co. The modifications are in the direction of simplification, but the substance of the earlier edition remains intact.

An important novel dealing with the careers of Lewis and Clark, and their great expedition, will be published in November by Messrs. A. C. McClurg & Co. Neither author nor title has yet been announced, but the work is understood to be from the pen of a well-known writer.

From the Library of Congress we have a useful "List of References on Reciprocity," compiled by Mr. A. P. C. Griffiu. Books, periodical references, and congressional documents upon the subject are catalogued in three lists, and the whole is supplemented by an index of authors.

"Harold's Discussions" is the fifth volume of the "Nature-Study Readers" prepared by Mr. J. W. Troeger and Miss Edna Beatrice Troeger, and published by the Messrs. Appleton. The chapters are concerned with elementary geology, physiography, astronomy, and biology. The presentation of the matter is simple and attractive.

The American Book Co. are the publishers of a new set of school geographies, two in number, which are the work of Mr. H. Justin Roddy. They are, respectively, "Elementary" and "Complete," and aim at a more simplified treatment of the subject than is found in most school books upon this subject.

"Schiller's Einfluss auf Grillparzer," by Mr. O. E. Lessing, and "The Time Elements of the Orestean Trilogy," by Mr. Jonathan Bayley Browder, are two additions to the "Philology and Literature Series" of the University of Wisconsin. Both are doctoral dissertations, and both are creditable to their authors and to the institution whence they proceed.

The popularity still enjoyed by the Rev. S. Baring-Gould's "Vicar of Morwenstow" is attested by an "eighth edition" (Whittaker). Aside from the pleasing features of the book, its value as a biography can perhaps be estimated by striking a mean between the high praise with which the "Saturday Review" greeted its first appearance, and the scathing condemnation it met with from "The Athenæum."

Messrs. E. P. Dutton & Co. publish "The Home Aquarium," by Mr. Eugene Smith. This book gives simple practical directions for keeping the common fauna and flora of our lakes and streams, as well as for the determination of their species. For those whose ambition rises above a globe of goldfish it is just the book needed.

Professor Earle W. Dow has made a translation, which is published by Messrs. Henry Holt & Co., of the chapter on "The Fendal Régime" in the "Histoire Générale" of MM. Lavissee and Rambeaud. This chapter is the work of Professor Charles Seignobos, and in nowise suffers from its present detachment.

Mr. William Frederick Harvey has translated from the Danish, and Messrs. E. P. Dutton & Co. have published, the learned treatise of Dr. Christopher Nyrop upon "The Kiss and its History." It is an instructive book, and also an entertaining one, prefaced by a warning "as to the danger of even reading about kisses," which is not likely, we fancy, to make any reader close the volume for fear of being led astray.

We are indebted to a correspondent in Japan, Mr. E. W. Clement, for the following interesting paragraph: "It is generally supposed that languages, like poets, are 'born, not made'; and that the changes in a language come, not artificially, but naturally. But we are now treated to the spectacle of an attempt to effect a tremendous reform in a language, many centuries old, by legislative enactment. And the nation which is making this apparently foolish and useless attempt is Japan, which has already often startled the world by its marvellous reforms. And if its wonderful success in legislative reforms in other lines are any criterion in this case, it will succeed in effecting much-needed reform in its language. At the last session of the Imperial Diet of Japan, a sum of money was appropriated for a 'linguistic commission.' This was appointed in the spring of this year, has held several meetings, and has already arrived at some decisions. It has been decided, for instance, that 'a phonographic script' is to be employed; but the much-discussed question, whether it shall be the common Japanese *kana* (syllabic characters) or Roman letters is still on the docket. It is also proposed to reduce the number of Chinese ideographs in common use. Moreover, the differences between the written and the spoken language are to be abolished; and the formal epistolary style is to be reformed. It has also been decided that the whole system of Japanese etymology must be 'carefully revised.' Even the 'problem of local dialects' is to be attacked, and 'a standard dialect fixed.' It is noticeable that the commission is not afflicted with trepidity, but is proceeding with the utmost courage to attack the most difficult problems. It is composed of some of the most practical, as well as the most scholarly, men of the Empire; and its work will be watched with the deepest interest, both at home and abroad. And the great changes already effected in the Japanese language since the country was opened are some warrant for believing that this commission will achieve a measure of success."

TOPICS IN LEADING PERIODICALS.

September, 1902.

Abyssinia, A Trip through. W. F. Whitehouse. Scribner.
 Adams, Charles Kendall, The Late. *Review of Reviews*.
 Aerography. Percival Lowell. *Popular Science*.
 Aeronaut, How I Became an. Santos Dumont. *McClure*.
 Agricultural Prosperity, Diffusion of. *Review of Reviews*.
 Americans in Europe as Seen from a Consulate. *No. Amer.*
 Arid Regions, Ancient Civilizations in. *North American*.
 Autumn Thoughts. Edward Thomas. *Atlantic*.
 Betting, Twofold Cause of. A. T. Hadley. *Century*.
 Black Men, Training of. W. E. B. Du Bois. *Atlantic*.
 Black, William. Edward Fuller. *Atlantic*.
 Books, Giving of. By the author of "Elizabeth." *Century*.
 Canadian Northwest, Migration to. Cy Warman. *Rev. of Rev.*
 Casanova at Dux. Arthur Symons. *North American*.
 Catskills, Midsummer in the. John Barroughs. *Century*.
 Colombia, Situation in. E. A. Morales. *North American*.
 Cooley, Julia, Poetry of. R. Le Gallienne. *Harper*.
 Cuban Reciprocity. W. A. White. *McClure*.
 Democracy and Society. Vida D. Scudder. *Atlantic*.
 Education, Higher, National Standard in. *Atlantic*.
 Eels and the Eel Question. M. C. Marsh. *Popular Science*.
 Empress Dowager, Visit to the. Belle V. Drake. *Century*.
 England after Salisbury, Political Situation in. *Rev. of Revs.*
 Equatorial Islands, Our. James D. Hague. *Century*.
 Expositions, Management and Uses of. G. F. Kunz. *N. Am.*
 Farmer, American, Improved Condition of. *Rev. of Reviews*.
 Farmer's Balance Sheet for 1902. W. R. Draper. *Rev. of Rev.*
 Garden, Fall Work in. E. E. Rexford. *Lippincott*.
 Gem-Engraving, Epochs of. M. Sommerville. *Harper*.
 Godkin, E. L., Recollections of. J. B. Bishop. *Century*.
 Grieg as National Composer. A. M. Wergeland. *No. Amer.*
 Haeckel's Philosophy. Frank Thilly. *Popular Science*.
 Headman, The. Agnes Repplier. *Harper*.
 Holmes, O. W., Jurist. G. P. Morris. *Review of Reviews*.
 Hospital Matron, Memories of a. Emily Mason. *Atlantic*.
 Industrial Betterment. Richard T. Ely. *Harper*.
 Isthmian Canal Sanitary Problems. G. M. Sternberg. *N. Am.*
 Italy, Public Debt of. M. Ferraris. *North American*.
 Japan, Industrial, Creator of. Stanhope Sams. *Rev. of Revs.*
 Kansas of Today. Charles M. Harger. *Atlantic*.
 Knox, Attorney General. L. A. Coolidge. *McClure*.
 Labor, Bonus System of Rewarding. *Review of Reviews*.
 Libraries, Public, and Children. H. C. Wellman. *Atlantic*.
 Light and Colors, New Theory of. Isaac Newton. *Pop. Sci.*
 Literary Criticism, Contradictions of. H. C. Howe. *No. Am.*
 London Wage-Earners, Among. W. A. Wyckoff. *Scribner*.
 Macaulay's English. T. E. Blakely. *Harper*.
 Mammal—Story of the Word. Theo. Gill. *Popular Science*.
 Manufactures, Census of. S. N. D. North. *Rev. of Reviews*.
 Migrations Westward, Early. Woodrow Wilson. *Harper*.
 Navy's Greatest Need. Roy C. Smith. *North American*.
 Navy, The New. Talcott Williams. *Atlantic*.
 Nitrogen, "Fixing," from the Atmosphere. *Rev. of Reviews*.
 Novel—Will It Disappear? A symposium. *No. American*.
 Pelée, A Study of. Robert T. Hill. *Century*.
 Pelée the Destroyer. A. F. Jaccaei. *McClure*.
 Philippine Government, New. Sidney Webster. *No. Amer.*
 Privacy, Law of. E. L. Adams. *North American*.
 Profit-Sharing, Instance of. Sam'l Cabot. *Rev. of Reviews*.
 Rabbi Joseph, The Late. A. Cahan. *Review of Reviews*.
 Royalty, Mental and Moral Heredity in. *Popular Science*.
 Russian Jew in America. M. Fishberg. *Review of Reviews*.
 Seashore, A Reverie at the. S. Hartmann. *Harper*.
 Stevenson's Country, In. William Sharp. *Harper*.
 Street and Highway, Civic Improvement in. *Century*.
 Theoreau and Isaac Hecker, Correspondence between. *Atlan.*
 Twain, Mark, Boyhood of. H. M. Wharton. *Century*.
 University Control. J. J. Stevenson. *Popular Science*.
 Villa Medici, Prix de Rome Students at the. *Scribner*.
 Watson, William. George E. Woodberry. *Century*.
 Weather and Trade in U. S., A Year of. *Popular Science*.
 West Indian Eruptions, Phases of. I. C. Russell. *Century*.
 Woods, Going into the. Eben G. Scott. *Atlantic*.

LIST OF NEW BOOKS.

[The following list, containing 40 titles, includes books received by THE DIAL since its last issue.]

BIOGRAPHY.

Daniel Boone. By Reuben Gold Thwaites. Illus., 12mo, pp. 257. "Appletons' Life Histories." D. Appleton & Co. \$1. net.

HISTORY.

A History of England, from the Earliest Times to the Death of Queen Victoria. By Benjamin Terry, Ph.D. With maps, 8vo, pp. 1100. Scott, Foresman & Co. \$2. net.
 Political History of the United States. With Special Reference to the Growth of Political Parties. By J. P. Gordy, Ph.D. Second edition, thoroughly revised, in 4 vols. Vol. II., 12mo, pp. 581. Henry Holt & Co. \$1.75 net.
 The Feudal Régime. By Charles Seignobos; translation edited by Earle W. Dow. Large 8vo, uncut, pp. 70. Henry Holt & Co. Paper, 50 cts. net.

GENERAL LITERATURE.

Remembered Days. By James B. Kenyon. 12mo, gilt top, uncut, pp. 239. Eaton & Mains. \$1.

FICTION.

Chanticleer: A Pastoral Romance. By Violet Hall. Illus. in color, 12mo, gilt top, uncut, pp. 304. Lothrop Publishing Co. \$1.50.
 The Just and the Unjust. By Richard Bagot. 12mo, gilt top, uncut, pp. 362. John Lane. \$1.50.
 A Speckled Bird. By Augusta Exans Wilson. 12mo, pp. 426. G. W. Dillingham Co. \$1.50.
 Luck o' Lassendale. By the Earl of Iddesleigh. 12mo, gilt top, uncut, pp. 351. John Lane. \$1.50.
 Tales about Temperaments. By John Oliver Hobbes. 12mo, pp. 207. D. Appleton & Co. Paper, 50 cts.
 The Way of a Man. By Morley Roberts. 12mo, pp. 311. D. Appleton & Co. Paper, 50 cts.

TRAVEL AND DESCRIPTION.

Trolley Exploring in New York, New Jersey, and New England. By Cromwell Child. Illus., 24mo, pp. 120. Brooklyn Eagle Press. Paper, 10 cts.
 Water Exploring: A Guide to Pleasant Steamboat Trips Everywhere. By Cromwell Child. Illus., 24mo, pp. 112. Brooklyn Eagle Press. Paper, 10 cts.

SCIENCE.

Elements of the Theory of the Newtonian Potential Function. By B. O. Pierce, Ph.D. Third, revised and enlarged edition; illus., 8vo, pp. 490. Ginn & Co. \$2.50.
 Kathlamet Texts. By Franz Boas. Illus., 4to, pp. 261. "Smithsonian Institution Publications." Government Printing Office.
 Report of the U. S. National Museum, for the Year Ending June 30, 1900. Illus., large 8vo, pp. 738. Government Printing Office.

BOOKS OF REFERENCE.

The Reference Catalogue of Current Literature. Containing the full titles, with prices, of books now in print and on sale; with index. In 2 vols., 8vo. New York: Office of the Publishers' Weekly. \$5. net.
 A Glossary to the Works of Shakespeare. By Rev. Alexander Dyce; revised and edited by Harold Littledale, M.A. 8vo, gilt top, pp. 370. E. P. Dutton & Co. \$3.

BOOKS FOR THE YOUNG.

Stepping Stones: Essays for Everyday Living. By Orison Swett Marden; with the assistance of Abner Bayley. Illus., 12mo, pp. 323. Lothrop Publishing Co. \$1. net.
 The Admiral's Aid: A Story of Life in the New Navy. By H. H. Clark. Illus., 12mo, pp. 412. Lothrop Publishing Co. \$1. net.
 That Minister's Boy, and Fred Harwood: Two Stories for Boys. By W. W. Hooper. Illus., 12mo, gilt top, pp. 256. Brooklyn Eagle Press. \$1.
 The Treasure of Shag Rock: An Adventure Story. By Robert Lloyd. Illus., 12mo, pp. 344. Lothrop Publishing Co. \$1. net.

Folly in the Forest. By Carolyn Wells; illus. by R. B. Birch. 12mo, pp. 282. Henry Altemus Co. \$1.
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(A classified list of books announced for publication during the coming Fall and Winter season.)

BOOKS OF THE COMING YEAR.

In making these few random notes upon the lists of publishers' announcements for the season now opening, we are compelled to exclude many important categories altogether, and to confine our attention to the books that have some relation to literature in the narrower sense — that is, to books which contain literature or are concerned with literary history and criticism, with an occasional excursion into the allied realms of history and biography. Even with this restriction, we must be confined to the mention of a very few names and titles, deliberately ignoring many others that are perhaps no less important than those singled out for comment. The book of the year, if we mean by that expression the book that will attract the widest attention and be made the subject of the most extensive discussion, is pretty likely to be Mr. Morley's long-awaited biography of Gladstone. It is fortunate for Gladstone's memory that Mr. Morley should have been chosen for his biographer, and we are sure that the author will do all that literary art can accomplish to make of Gladstone's figure a living personality for the coming generations. Otherwise, Gladstone would be in danger of becoming little more than the shadow of a name for the general reader of the twentieth century. He could not be ignored by the historian, but he could easily be forgotten by the great reading public. All that he has left behind him in the way of published speeches and miscellaneous writings is so nearly unreadable, and so utterly inadequate to convey any notion of the power that impressed itself upon his contemporaries that, in default of a great biography, his fame would be in danger of eclipse within a very few years. We have no doubt that Mr. Morley has produced a great biography, sympathetic and thoroughly-informed: we have no means of foretelling whether it will be finally ranked with his Cobden, or with his trio of French biographical studies. Those who cherish Gladstone's memory will devoutly hope that the latter will be its fate. Now that Mr. Morley has got into the way of writing again, may we not express a parenthetic wish that the series of "Twelve English Statesmen" may be

made twelve in number no less than in name by the early addition of the life of Chatham that Mr. Morley agreed to write when the series was first projected many years ago.

If Mr. Morley remains in any active sense the editor of the "English Men of Letters" series he is to be congratulated upon the new lease of life recently taken by that enterprise. Three new volumes of the series have already been published, and are reviewed in our present issue; no less than eleven others are now announced as in preparation. The choice of biographers has in every case that peculiar element of fitness which has always distinguished this series of books above all others with which comparisons might be made. Hitherto Hawthorne has been the sole American representative of English literature in the series, but of the new volumes projected no less than four are to have American subjects. We note in this connection that the series of "American Men of Letters," which has, like its English prototype, been neglected for many years, is now to be extended by the addition of several new volumes.

While upon the subject of literary and other biography, we may record a number of promised books that may be anticipated with much satisfaction. The Rev. Edward Everett Hale's "Memories of a Hundred Years" has already appeared in serial instalments, but we shall be glad to have it published in permanent form. An authorized biography of Bret Harte has been prepared by Mr. T. Edgar Pemberton, and cannot well fail to prove interesting. The elaborate biography of Christopher Columbus upon which Mr. John Boyd Thacher has been working for many years promises to be one of the most sumptuous publications of the season. The devotion of a son, in the one case, and of the widow in the other, will provide us, respectively, with two volumes of the letters of Charles Darwin, and a two-volume life of Max Müller. Sir Leslie Stephen's two-volume work, "Studies of a Biographer," will have many subjects, and will illustrate once more the author's singularly happy and incisive method of literary portraiture. The recent Dumas centenary has called attention to the fact that we have in English no life of the novelist better than Fitzgerald's hack compilation, a defect which now promises to be remedied by the appearance of two new biographies, the work, respectively, of Mr. Henry A. Spurr and Mr. Arthur F. Davidson.

Probably the most important historical announcement of the season is that the first of the twelve projected volumes of "The Cambridge Modern History" is ready for publication. Although the death of Lord Acton has made necessary the appointment of a new editor (Mr. A. W. Ward), the work will be continued upon the original plans, and the volumes may be expected in fairly rapid succession. "The Renaissance" is the title of the initial volume of the series. In this connection we may mention the two volumes of Lord Acton's "Historical Lectures" that are soon to appear. The late John Fiske will be represented this year by three posthumous volumes. Two of the three are "Essays Historical and Literary," and the third is "New France and New England," which will fill the gap in the American series, and provide a continuous history of our country from the discovery to the beginning of the constitutional period. Another work of great importance in this field is the illustrated "History of the American People" upon which President Woodrow Wilson has long been engaged, and which will soon be in our hands. It will occupy five large volumes, and will supply a real want.

The most important announcement in the field of literary history is the new "Illustrated History of English literature" upon which Mr. Richard Garnett and Mr. Edmund Gosse have for some time been engaged. The work will fill four large volumes, and represents a type of history which has long been familiar in the principal European countries, but which for some strange reason has not hitherto been attempted for our own literature. The series of "Literatures of the World" is to have two additions this season. Dr. Brandes will publish his history of modern Scandinavian literature, and no man living is better qualified for this undertaking. For the American literature in the same series the services of Professor William P. Trent have been enlisted, which is also a happy choice. Mr. Trent is likely to write as good a book as that which we owe to Professor Wendell, and it will doubtless be free from those qualities which have made the latter work irritating to a certain class of readers. A history of German literature by Professor John G. Robertson is a work that we shall await with much interest. If the four new volumes in the Columbia University studies in literature shall prove as

acceptable as their predecessors, they will make an important addition to the student's outfit. Two works in Shakespearian criticism are promised in the shape of Professor Lounsbury's "Shakespeare and Voltaire" and the late Sidney Lanier's "Shakespeare and His Forerunners." The former volume will be welcome to those who are acquainted with M. Jusserand's treatment of the same subject, and the latter, to consist of Lanier's unpublished lectures, will add notably to the author's reputation.

English poetry promises to be enriched by a new volume of Mr. Swinburne's poems and a collection of "New Poems" by Mr. Theodore Watts-Dunton. Mr. Stephen Phillips is to have a fourth drama in verse, with "David and Bathsheba" for its subject. The translation of Sig. d'Annunzio's "Francesca da Rimini," by Mr. Arthur Symons, will be a true English poem, a statement which can rarely be made concerning a work of verse-translation. We are glad also to note that Mr. William Vaughn Moody's "A Masque of Judgment" is to be reissued, and thus brought to the attention of the wide circle that this extraordinary poem deserves to reach. As for works of fiction they are legion. We note a few of the many titles, restricting the list to books by well-known novelists. "No Other Way" is the title of a posthumous story by Sir Walter Besant. Other novels from across the Atlantic are "The King's Byways," by Mr. Stanley J. Weyman; "The Vultures," by Mr. Henry Seton Merriman; and "Love with Honour," by Mr. Charles Marriott. Of American origin are the following: "Captain Macklin," by Mr. Richard Harding Davis; "Cecilia, the Last of the Vestals," by Mr. F. Marion Crawford; "The Fortunes of Oliver Horn," by Mr. F. Hopkinson Smith; "The Wings of the Dove," by Mr. Henry James; "The Maid-at-Arms," by Mr. Robert W. Chambers; and "Barbara Ladd," by Mr. C. G. D. Roberts. Two masters of the art of short-story writing, Mr. T. B. Aldrich and Mr. Henry Van Dyke, are to have new collections. Of foreign novelists, Mr. Jeremiah Curtin promises to make us acquainted with a new Pole, Mr. Alexander Glovatski, his romance being called "The Pharaoh and the Priest"; while the great German romancer, Herr Felix Dahn, will be reintroduced to our public by means of "A Captive of the Roman Eagles," one of the finest of his later works.

THE ACTOR AND THE MAN.

Many readers of the late Phillips Brooks's biography must have been surprised to discover that this man—so imaginative in his sympathies, so little ascetic in any way—had the old Puritanic distrust of the theatre. Have as little to do with it as possible, he counsels; and of the actor's profession in particular, he believes it to be necessarily enervating to character. It is possible that Brooks had in mind the outward temptations of stage-life—Shakespeare's "public means that public manners breed." But on second thought one is inclined to believe that his criticism went deeper and struck at the very nature of an art.

Curiously enough, M. Coquelin, in his defense of the actor's profession before Harvard University, admits the force of such a criticism. There is a social stigma attaching to the stage, says Coquelin; what is its cause? With characteristic French subtlety, he makes no reference to the social dangers of stage-life. He assumes that the public is suspicious, not so much of them, as of the actor's art itself and its influence upon the man. It is the impersonator that it regards with instinctive distrust. The actor upon the stage is not speaking for himself, he has simply borrowed the emotions of a part; and the belief persists that emotion thus constantly assumed, adopted in fact as a profession, is incompatible with self-respect, if not with sincerity. Brooks, no doubt, with others of insight, knew that as a matter of fact it might easily debauch the moral sense.

Needless to say, Coquelin refuted the criticism; but I question if any actor could make so serious a defence without himself feeling the force of the doubt that he dismisses. If we are to trust the record of a recent novelist, it is an actress whose "own self gave her pain, the mutability of her features, the strange mimic power possessed by the muscles of her face, the unconscious art that regulated the meaning of her gestures"; and Shakespeare's own passionate resentment of his profession reads like something more than mere disgust with stage associations:

"Alas, 'tis true I have gone here and there,
And made myself a motley to the view,
Gored mine own thoughts, sold cheap what is most dear,
Made old offences of affections new;
Most true it is that I have look'd on truth
Askance and strangely;—"

This trafficking in the emotions, which is the very soul of dramatic art—is there any artist who has lent himself to it again and again without once feeling some loss of personal integrity, some pang of outraged manhood?

Yet surely this objection to the stage, if it is true at all, must hold good for every use of the dramatic temperament, for all art where the artist is compelled to experiment in the emotions; and as a matter of fact, dramatists and novelists and poets have

been perfectly well aware of the moral paradox in their own calling. Keats says of the "poetic character," as he calls it,—having always in mind Shakespeare's genius with its vast susceptibility,— "It has no self. It is everything and nothing. . . . What shocks the virtuous philosopher delights the chameleon poet . . . It does no harm from its relish of the dark side of things any more than from its taste for the bright one, because they both end in speculation." Imaginative curiosity indulged for its own sake! Is that condition of dramatic sympathy indeed so harmless to the man? The poet continues with this interesting bit of autobiography: "It is a wretched thing to confess; but it is a very fact, that not one thing I ever utter can be taken for granted as an opinion growing out of my identical nature—how can it when I have no nature? When I am in a room with people, if I ever am free from speculating on creations of my own brain, then not myself goes home to myself, but the identity of every one in the room begins to press upon me, so that I am in a very little time annihilated." So then the most typical of poets is authority for the confession of a recent novelist, and Mr. Barrie's "Sentimental Tommy" is not the special instance that somehow the aggrieved reader felt like declaring it to be. The poetical character has no self. It is everything and nothing. Sincerity, as plain men and women know sincerity, is impossible to the artist. The passions of art are fictitious passions, and the reader is the dupe, if not of professional, at least of artistic sentimentality. Somehow it does not put us on better terms with the artist that he is himself included in the deception that he practises—that he is not a man, but just an emotional subject. For the moment we are almost reconciled to the passing of art altogether. For one need not be the worst of Philistines and yet instinctively distrust an enjoyment so little respecting in its origin, and ask with all seriousness whether, if the success of the artist does indeed mean the death of character, art itself is worth the price.

But the statement itself grows more and more questionable as we come to judge it by the history of normal art. Is it really the absence of character that serves the artist? Say that the first condition of his art is his impressionability, to which he yields himself at the expense of those convictions, those self-limitations which shape character. Yet, without convictions, an art has never been known to develop along healthy lines. It lacks precisely that constructive inspiration which separates sane art from our modern diseased impressionism—the impressionism of which d'Annunzio and his analysis of the artist-soul in "The Flame of Life" is a flagrant example. Mere curiosity about life, the love of emotional and intellectual adventure for its own sake, is no doubt the first motive of the imaginative as opposed to the moral genius. But such an ex-

perimental mood serves, though at first almost unconsciously, the understanding of life which later inevitably crytallizes into moral conviction. Keats himself is forced to this conclusion; for although his art never had time to grow up, its serious manhood is foreshadowed in those wonderful letters of his. He sees how that versatile comprehension, which is at first the sole aim of art, has the tremendous effect of "sharpening one's vision into the heart and nature of man—of convincing one's nerves that the world is full of misery and heart-break, pain, sickness and oppression." In other words, the normal artist finds himself gradually weaned from his first indifference and detachment. He begins to feel, as Keats quotes, "the burden of the mystery," and is forced to explore it on his own account. One can watch this deepening sincerity in the development of all sound genius. A slight but very genuine art, such as Stevenson's, bears witness to it. Of course Shakespeare is always the typical example. If one should complain, for instance, of the "Midsummer-Night's Dream," that its author (to quote Emerson) is simply "Master of the Revels," and has no moral or personal stake in his own creation, one has but to open "Lear" to find oneself in the presence of intense moral sympathies and aversions through which a strong personality speaks. Evidently, in the development of an art, a man has been maturing, and steadily using the vicarious sympathies of the artist more and more in the service of conviction, of direct and personal passion.

At any rate, M. Coquelin's plea for the dignity of the actor's profession rested just here. He insisted that the actor must never really abnegate his own personality. For to impersonate, one must also interpret; and to interpret, the actor must preserve the critical vantage-point—the vantage-point of individual experience and intellectual conviction.

It is a fine point in criticism, which simply goes to prove that the intellectual attitude of the dramatist, if he is to aim at the best success, cannot really differ from that of other serious callings. Shakspeare defined in his maturity the mission of the stage, and incidentally, we may suppose, of his own art: "to hold, as 'twere, the mirror up to nature; to show virtue her own feature, scorn her own image, and the very age and body of the time his form and pressure." The most imaginative of men, the most subtle of natures ("just within the possibility of authorship," to quote Emerson again), he justifies his art by its simple moral purpose. Was it not precisely this simplicity of aim which kept Shakespeare's genius from the refined debauchery of what is sometimes pleased to call itself the "artistic" temperament? The man was not the creature of his art. The art was ever increasingly the product of the man.

EDITH BAKER BROWN.

COMMUNICATION.

IS "HAWTHORNE'S FIRST DIARY" A FORGERY?

(To the Editor of THE DIAL.)

Five years ago Houghton, Mifflin & Co. published for me a little volume with the title "Hawthorne's First Diary, with an Account of its Discovery and Loss." Nearly thirty years previous to this publication, I was in correspondence with a mysterious person, whom, after his death in 1871, I found to be a mulatto named William Symmes, who was in the employ of Col. Baker's detective bureau in Washington during the Civil War. When Hawthorne, then in his teens, was living with his mother in Raymond, Maine, this negro of about his age was living in an adjoining town, and they often hunted, fished, and skated together. In a letter sent to me in 1870, for publication in a weekly paper with which I was then connected, Symmes asserted that from a Maine soldier hailing from Raymond, whom he nursed in a Virginia hospital, he obtained a little manuscript volume—a sort of diary kept by Hawthorne when he was between twelve and sixteen years of age. I could not induce him to send me the book, but from time to time he copied some of the items from it, and I published them. Persons were mentioned in these items who were living when at last they were printed, and they testified to the accuracy with which events within their memory were recorded. The style of many of the passages was decidedly Hawthornesque. The mulatto refused to take any money for the articles he furnished, and persistently declined to send the manuscript book from which he alleged the items were copied. He promised when he next visited New England he would bring the book with him. He did not come to New England; and died in Florida soon after making the promise. Much search has been made, but the manuscript has never been found.

It must be confessed that a suspicious mystery enveloped the whole affair, and yet the literary style and the corroboratory testimony of many persons mentioned in the alleged "Diary" inclined me to full belief in its authenticity. Hawthorne's mother and other relatives were constantly referred to precisely as he would be likely to speak of them, and there was a boyish tone in every paragraph that it would require genius in any middle-aged man to assume. Is it imaginable that a comparatively illiterate and uncultured man could have composed this admirable inscription, alleged to have been written on the fly leaf of the "Diary" by Hawthorne's uncle, Richard Manning?

"Presented by Richard Manning, to his nephew Nathaniel Hawthorne (*sic*), with the advice that he write out his thoughts, some every day, in as good words as he can, upon any and all subjects, as it is one of the best means of his securing for mature years, command of thought and language.

"Raymond, June 1, 1816."

One item tells of swapping knives with a Quaker lad named Robinson Cook. An aged Quaker of the name wrote to me at once that he well remembered this transaction. Many other items were similarly corroborated, so that for nearly thirty years I rested in the belief that the "Diary" was genuine in spite of the suspicious circumstances mentioned. New and very strong evidence to shake this belief has come to me within a few months. I have found that one of the items could not possibly have been written by

Hawthorne, while it may have been forged by Symmes. A curious drowning incident is recorded, with the date missing, as in most of the other items. I have found that the story is true in all its details, but it happened in 1828, years after Hawthorne left Raymond, and after he ceased to be the boy who purports to be writing. Symmes, however, was in that vicinity in 1828. See how cunningly he puts the story into Hawthorne's mouth, writing forty years after the event described:

"A young man named Henry Jackson, Jr., was drowned two days ago, up in Crooked River. He and one of his friends were trying which could swim the faster. Jackson was behind but gaining; his friend kicked at him in fun, thinking to hit his shoulder and push him back, but missed, and hit his chin, which caused him to take in water and strangle, and before his friend could help or get help, poor Jackson was (Elder Leach says) 'beyond the reach of mercy.' I read out of the Psalms to my mother this morning, and it plainly declares twenty-six times, that 'God's mercy endureth forever.' I never saw Henry Jackson,—he was a young man just married. Mother is sad; says she shall not consent to my swimming any more in the mill-pond, with the boys, fearing that in sport my month might get kicked open, and then sorrow for a dead son be added to that for my dead father, which she says would break her heart. I love to swim, but shall not disobey my mother."

Let any one who reads this little story try to tell it in fewer or better chosen words, and he will not fail to notice that a master hand guided the pen. What could be neater than the criticism of Elder Leach's funeral sermon, and the mildly humorous turn in regard to his mother's misgivings? If Hawthorne wrote this paragraph it must have been when he was twenty-four years old, and this thought must be dismissed. If Symmes wrote it, and I see no escape from this alternative, it was done when he was nearly seventy years of age, after a strenuous life as a cook on a sailing vessel, and as a spy upon spies during the civil war. It must have required the genius of a Chatterton to have forged that story in language so like what we may imagine young Hawthorne would use. And this is only one of many passages in which equal literary skill is shown.

Some critics I have consulted are disposed to believe the bulk of the "Diary" is genuine, but that Symmes ventured upon interpolations. For my own part, I confess I am puzzled, and have lost hope of ever solving the mystery. The chapters of the book dealing with Hawthorne's life in the Maine wilderness, and telling the romantic story of the life of Symmes, are reliable, having been gathered from many authentic sources. Hawthorne's biographers have not given his life in Maine the number of years nor the importance that really belong to it. From the age of ten to the time of his graduation he spent a large part of each year in Raymond, which is in the same county as Brunswick, the seat of his college. The mulatto Symmes is known to have been his companion in boyish sports. The father of Symmes was a leader of the Maine bar a century ago, and he gave his illegitimate son his own name. For five generations his white ancestors were clergymen of note in England and New England, and two of them were martyrs in the Marian persecution. If Symmes was the forger, possibly we may account for his literary skill by supposing he inherited it from a long line of cultured ancestors. He himself knew nothing of this ancestry, and did not even know how to spell his own name!

SAMUEL T. PICKARD.

Boston, Mass., Sept. 6, 1902.

The New Books.

THREE ENGLISH AUTHORS.*

We are glad that a sketch of William Hazlitt has been included in the new series of "English Men of Letters," and the work of preparing it could hardly, on the whole, have fallen to better hands than those of Mr. Augustine Birrell. Robert Louis Stevenson is the man who could have handled the subject almost ideally, and we understand that he once thought of undertaking it, but was deterred by the repugnance which was caused him by the "Liber Amoris" episode. Hazlitt was the glorified journalist of English literature, but, being essentially a journalist, his work was miscellaneous and fragmentary. As such, it does not command the continued interest of new generations of readers, and, although the student of literature and the lover of fine writing will always cherish Hazlitt's writings, they do not appeal to the larger modern public. The new edition of his collected work now in course of publication will help to extend his leasehold in popular esteem, but even that will not avail to make a notable increase in his following. Such a sketch as Mr. Birrell has prepared, on the other hand, will make many persons acquainted with a writer who has hitherto been little more than a name to them, and will, besides recalling the annals of his career, give them a fair notion of his literary quality, for the author has wisely introduced many illustrative extracts, some of considerable length, and amounting altogether to about a third of the entire volume. And it would be strange if some few readers, at least, coming upon such a passage as the eloquent characterization of Coleridge, should not at once take Hazlitt into their affections, and make further acquaintance with his works. Mr. Birrell deals discreetly with the varied career of this acute critic and confirmed sentimentalist. Nothing extenuating, even in the case of Hazlitt's relations with his wives and other women, but setting down nought in malice, Mr. Birrell draws a sympathetic portrait of a personality that repelled more than it attracted, but that won the esteem of many good men and the steadfast friendship of Charles

* WILLIAM HAZLITT. By Augustine Birrell. New York: The Macmillan Co.

GEORGE ELIOT. By Leslie Stephen. New York: The Macmillan Co.

MATTHEW ARNOLD. By Herbert W. Paul. New York: The Macmillan Co.

Lamb. An index adds materially to the usefulness of this work, and we wish that the publishers could see their way to provide similar apparatus for all the books of the series to which this belongs.

The task of preparing an account of "George Eliot" for this series of critical and biographical studies has fallen into the hands of Sir Leslie Stephen, which means for the reader refined intellectual entertainment as well as the discussion of the novelist from a broader than the merely literary point of view. Sir Leslie is not only the sanest of literary critics, but he is also a philosophical scholar peculiarly interested in the problems with which "George Eliot" was possibly too much preoccupied for her best interests as a novelist. He would be the last to deny that a novelist may properly have views upon serious subjects, and make use of fiction as a medium for their expression. "A novelist's facts can prove nothing, for the simple reason that they are fictions; and his narrative when it is reasoning in disguise, becomes intolerable." This is undoubtedly true, and needs to be said; but on the other hand, there is much pertinence in the questions that follow the above remark.

"What is a poor novelist to do who happens to have been impressed by some of the great masters of thought, such as Plato or Spinoza, whose philosophies are embodied poetry? Is he to forget all the thoughts that have occurred to him in his philosophical capacity, and to write as though he had no more speculations about the world or human nature than the most frivolous of his readers? If his philosophy has really modified his own microcosm, can he drop it when he describes the world? And why should he be called upon to drop it? Must he not, at any rate, have some tinge of psychology?"

The one who puts these questions is clearly in sympathy with the novelist's almost avowed purpose of teaching philosophy by example; but he does not hesitate to note the failures or the imperfect successes of her method. The best of her novels, after all, are those in which her social philosophy is most implicit. "The Mill on the Floss" would probably be the best of them all were it not hopelessly marred by the closing section. The impossible Mr. Stephen Guest is too much for the critic, who sums up in these words the episode of his relations with Maggie:

"We might even have forgiven her, if, after being a little overpowered by the dandified Stephen, she had shown some power of perceiving what a very poor animal he was. The affair jars upon us because it is not a development of her previous aspirations, but suddenly throws a fresh and unpleasant light upon her character. . . . George Eliot did not herself under-

stand what a mere hair-dresser's block she was describing in Mr. Stephen Gnest. He is another instance of her incapacity for portraying the opposite sex."

Of the novelist's one excursion into the region of historical fiction, Sir Leslie has a rather poor opinion; but who can say that the following criticism is essentially unjust?

"When we take up a book in which one is to be a contemporary with the Borgias, and to have personal interviews with Machiavelli we may expect a similar sensation. We are to be spectators of a state of things in which the elementary human passions have been let loose, when violence and treachery are normal parts of the day's work, when new intellectual horizons have opened, and yet the old creeds are still potent, and there is the strangest mingling of high aspirations and brutal indulgence, when the nobler and baser elements of belief are so strangely blended that the ruffian is still religious, and the enlightened reformer fanatically superstitious. If anybody derives any vivid impression of such a world from 'Romola' his eyes must be much keener than mine."

It so happens that a book published since this paragraph was written provides an apt illustration of Sir Leslie's comment. "The Resurrection of the Gods," by the Russian Professor Merejkowski, deals with precisely the same period of history, and, although without one-half of the technical skill of the novelist which "Romola" displays, it does accomplish precisely what we are told that such a work should accomplish. A more exact characterization of the Russian work could not be made than is contained in our quotation from Sir Leslie Stephen. When the author comes at last to the history and character of Daniel Deronda, he strikes fair game. If that blameless prig has not yet "gone the way of all waxworks," in Mr. Swinburne's phrase, he is pretty generally recognized as the weakest of the novelist's creations, and we can sympathise with the sly fun that Sir Leslie delights to poke at him. His playful and delicious satire infuses the whole chapter devoted to this novel, but would evaporate if any attempt were made to illustrate by quotations.

For the "Matthew Arnold" volume in this series the services of Mr. Herbert Paul have been enlisted,—a choice that, on the whole, approves itself to the judicious. Mr. Paul has a pointed epigrammatic style that is almost brilliant, although there is about it a certain degree of dogmatic hardness. His sympathy with his subject is keen upon the literary side, but rather defective upon the philosophical side, although he is much more satisfactory than Mr. Saintsbury in the discussions of Arnold's theological and political writings. Being a religious conservative as well as a Glad-

stonian he could hardly be expected to forego a somewhat caustic criticism of Arnold's politics and persuasive religious rationalism. He indulges in a good deal of rather minute literary criticism—the sort that singles out lines and phrases for comment—and it is not always well-advised. But of Arnold's value as a literary critic he has no doubt whatever. "Mr. Arnold did not merely criticise books himself. He taught others how to criticise them. He laid down principles, if he did not always keep the principles he laid down. Nobody, after reading 'Essays in Criticism,' has any excuse for not being a critic." Even more pronounced in its emphasis is a passage from the introduction. "Matthew Arnold may be said to have done for literature almost what Ruskin did for art. He reminded, or informed the British public that criticism was a serious thing; that good criticism was just as important as good authority; that it was not a question of individual taste, but partly of received authority, and partly of trained judgment." In a sense, Mr. Paul has had a comparatively easy task. With less than half a dozen books to consult for authority, he has simply set down the events in Arnold's life, and commented upon his writings in the order of their publication. This volume, like the "Hazlitt," is provided with an index, for which we are thankful.

WILLIAM MORTON PAYNE.

CONSTITUTIONAL PHASES OF THE CIVIL WAR AND RECONSTRUCTION.*

The three most recent volumes in Scribner's "American History Series" are by Prof. John W. Burgess. Two of these are devoted to the period from 1859 to 1865, under the title "The Civil War and the Constitution." This period is illustrated in two distinct aspects: one, its military history, giving a condensed and succinct account of the campaigns and engagements of the war; and the other, its constitutional history, with discussions of the questions then or since mooted, concerning the constitutional phases of the movements of the period. These two lines of study are here presented together, in chapters arranged

*THE CIVIL WAR AND THE CONSTITUTION, 1859-1865. By John W. Burgess, Ph.D., LL.D. In two volumes. New York: Charles Scribner's Sons.

RECONSTRUCTION AND THE CONSTITUTION, 1866-1876. By John W. Burgess, Ph.D., LL.D. In one volume. New York: Charles Scribner's Sons.

chronologically. Some readers would doubtless prefer a division of these subjects which would give each a volume by itself. The author's pages do not seem to exhibit any common *vinculum* uniting the two. A final chapter of the second volume is devoted to a terse but clear and instructive *résumé* of the international complications growing out of the war. The third volume closes with a chapter treating in a similar manner of the international relations of the United States between 1867 and 1877.

The eminently valuable portion of this work is its constitutional history. The presentation of the important subjects of Secession, Emancipation, the National Powers of the Government, and the War Powers of the Executive in their constitutional relations, is profound and scholarly, and is seasoned with the author's well-known fearlessness and impartiality. The cause of Secession is shown to have been constitutionally and morally groundless; constitutionally because the only real grievance of the secessionists was, that after March 4, 1861, the legally elected and installed government of the United States would be in the control of a party which would probably legislate contrary to the wishes of the secessionists, on subjects admittedly within the legislative power; and morally, because the secessionists had been offered compromises, liberal beyond reason, to induce them to abandon their attempted secession. Our author places fitting emphasis upon the willingness of the Republican leaders in Congress to avoid war by supporting an irrevocable amendment to the Constitution, forever protecting slavery in the States. This was the supreme test of their desire for peace. They are to be "considered as having offered everything that could have been expected from wise, honest, and sincere men, for the pacification of the country, and, from the point of view of a sound political science, more than they ought to have done." Our author here makes clear his settled opinion that every normal constitution essentially requires provisions for its own amendment; so the Republicans of 1861 were conceding unwisely in favoring the Corwin amendment.

"An irrevocable, unamendable provision in a Constitution *in regard to anything* is a rotten spot, which threatens decay to the whole Constitution. It is a standing menace to the peaceable development of any political system. It is the most direct contradiction possible of one of the most fundamental principles of political science, the principle that the amending power in a constitution, the legally organized sovereign power

in the political system of a country, must be able to deal with any and every subject. . . . The proposition to withdraw from its operation the most serious and burning question of our political ethics was a proposition to set the clock of ages back a century and more, so far as concerned the advancement of liberty and of the science of government. . . . It meant the reversal, in principle, of the chief advance which we had made in the development of our constitutional law from the system of 1781 to that of 1787."

These vigorous views relate to an episode that is past. But they are timely; for they illustrate principles of constitutional jurisprudence that are permanent and of perennial interest.

Professor Burgess states fully, though briefly, the facts which put to rest the silly story that President Lincoln acted unfairly toward the secessionists in the matter of provisioning Fort Sumter. He defends not only the constitutionality, but the morality also, of the Emancipation Proclamation. The inherent Nationality of the Federal government, as an essential of political and constitutional science, is very clearly expounded; and the entire regularity and necessity of the exercise by the President of plenary powers in time of war are demonstrated as vigorously as they were by Solicitor Whiting himself during the war time.

"It is altogether gratuitous to concede that the Government of the United States overstepped its *constitutional* powers, and acted on the principle that necessity knows no law, in preserving the Union by force against dissolution. It overstepped its ordinary limitations, but it had, and has, the *constitutional* right to do that, in periods of extraordinary danger. The root of the error in denying this right lies in the claim that the Constitution made the Union. The truth is that the Union made the Constitution, and that the physical and ethical conditions of our territory and population made the Union."

It is unpleasant to observe any defects, however slight, in so fair a composition. But our author is an over-earnest controversialist; and while uniformly measuring his expressions on all subjects of prime importance, he sometimes lapses into mere rhetoric when discussing minor topics. His very just animadversions upon the gross errors involved in John Brown's raid on Harper's Ferry derive no greater force from the abundant epithets which are here heaped upon the unfortunate Brown and his ill-fated cause. So, again, with reference to Lincoln's ancestry. It must have been some unfair prejudice which described his father as "a dull, lazy, shiftless, poor white, of Kentucky backwoods life, the son of a man of the same sort"; and his mother, who is incorrectly said to have been "the daughter of one Lucy Hanks," as one of another family which "belonged like-

wise to the class of poor white trash." If it were desirable to refer at all to Lincoln's ancestry, in such a history, the simple facts might have been given, instead of exploded myths. The American people will forgive the poverty of Lincoln's parents, in view of the sturdy yeomanry which made their fathers successful pioneers in the new West of the eighteenth century, and in view of the intense antipathy to human slavery which governed their lives and descended to animate and distinguish the life and career of their great son.

It is not quite clear why our author should admit, while he justifies the act, that Lincoln, on his accession to the Presidency, "shifted the whole issue" from the restriction of slavery to the maintenance of the Union. The President in fact shifted no issue. The explanation of his emphasizing the preservation of the unbroken Union is so simple that no apology would be pertinent. The issue on which Lincoln was elected was at once forced to the background. Secession in arms brought forward a new and paramount issue: the Union must be fought for and preserved. It would have been idle to discuss any lesser issue, in the face of this greatest one of all. So thought the loyal millions who rushed to the defence of the Union, at the call of the President. So will thousands of them testify to-day.

The third volume in our list, entitled "Reconstruction and the Constitution," is a detailed thesis on the processes employed for the rehabilitation of the insurrectionary States, from 1865 to 1872. The discussion refers, almost continuously, to the questions arising, as related to or affected by the Constitution, so that the narrative deals with constitutional history in the proper sense. The treatment of these questions by Professor Burgess is minute, discriminating, and often masterly. He is impartial, both in praising and in blaming the leading actors of the Reconstruction period; and his fearlessness in criticism, and his sincere desire to find and declare the true constitutional ground which should have been occupied at every step of the momentous proceedings, will challenge the commendation of unbiassed readers. The executive and the legislative branches of the government are by turns censured and applauded, as they have seen or failed to see the step proper to be taken at the moment. The Presidential policy is shown to have been erroneous in treating the statehood of the insurrectionary States as in no way vitiated by their attempts at secession, and in

seeking to rehabilitate them by the employment of less than a full majority of the qualified electorate. The legislative policy was based upon the correct theory that the impaired functions of the insurrectionary States could be restored only by Congressional action; but the mistakes made by Congress in working out this theory were glaringly worse than those of the Executive department in seeking to reconstruct without the agency of Congress.

According to Professor Burgess, the States of the Union derived from the Constitution all their powers of local autonomy, and the logical consequence of an attempt to secede from the Union was to deprive the State so attempting of such autonomy, and reduce it to a Territorial condition; for it could not abridge the sovereignty of the Union over the land within its limits, and the act of rebellion against that sovereignty could have no other effect than the abjuration of Statehood by the offender. This being accepted as true, it is the author's view that but two modes of reconstruction were logically feasible.

"The one was, to establish territorial civil governments in the late rebellious region, and maintain them there until the civil relations between the two races became settled and fixed. The other was, to so amend the Constitution of the United States, before the re-admission of the 'States' which had renounced the 'State' form of local government under the Union, as to give Congress and the national judiciary the power to define and defend the fundamental principles of civil liberty. Neither of these methods would have demanded martial law or universal negro suffrage."

Professor Burgess has a good word for the last-named project, which he tersely denominates "the nationalization of civil liberty." But his preference seems to have been for the plan first mentioned, of placing the insurrectionary states under Territorial civil government, "and keeping them there until the spirit of loyalty to the Nation was established, and the practice of civil equality among all citizens was made thoroughly secure." Our author does not refer to the great and undue anxiety which President Johnson was exhibiting at that time, to hasten his own scheme of Reconstruction by the appointment of "Provisional Governors." It was this precipitate action of the President which first invited the counteracting policy of Congress. Several of the Southern Governors had summoned their legislatures, as our author states, to meet for the purpose of Reconstruction; and they were, in some instances, dissuaded from so meeting by officers of the Union Army. Johnson's hurried appointment of

"Provisional Governors" was a higher bid for Southern favor, and he was hoping to be thereby made the leading politician of the South. Lincoln, if living, would have had no such motive for haste in making such appointments; and if there had been disagreement between him and Congress, he would doubtless have been able to compose the difficulty. The delicate tact of Lincoln was wanting in Johnson's composition.

Professor Burgess is astute to expose each error which Congress made, either in departing from the logic of its own correct theory of the mode of Reconstruction, or in going counter to the Constitution. Of its errors of the first class, he says that "they intensified partisanship at the expense of statesmanship." It was a departure from the principles of the Constitution, when Congress arranged to have States not yet rehabilitated, — or still "out of their practical relations," as Lincoln phrased it, — to vote upon amendments to the fundamental law; as also when a Freedmen's Bureau, upon the basis of a war measure, was created in time of peace; and again when, by the Tenure-of-office act, it was attempted to deprive the President of his normal functions under the Constitution. These purely constitutional questions are discussed with a considerate calmness of expression that gives to the author's conclusions the weight and emphasis of a judicial deliverance. But when he intermits his examination of these general phases of Congressional power and function, to discuss the measures resorted to by the majority in Congress, then the jurist descends to the plane of the partisan, and calm exposition gives place to heated denunciation and the use of epithets. Several of the measures adopted by Congress are declared to have been "monstrous," although one of them is admitted to have been within its Constitutional powers. Constitutions were framed for some of the seceding States by "carpet-bag, scalawag, negro conventions." The reconstructed legislatures were "hideous" bodies of men, and the result of their work came near being "ghastly." This intensity of indignation felt by the historian will appeal strongly to all who, with him, disapprove the employment of temporary devices to maintain party control, which are in contravention of fundamental principles; but it must be confessed that such a profusion of epithets is out of place in dispassionate history. Our author deals gently with the foibles of Secretary Stan-

ton, and none of the many excesses of President Johnson provoke his resentment, save those attending his famous "swinging around the circle." How unwise and how uncalled for were the impeachment of President Johnson and his trial upon the impeachment, and how fortunate was his acquittal, are clearly demonstrated in a chapter which, by some oversight, has been entitled "The Attempt to Impeach the President." This chapter will be read with interest by the many, now living, who deprecated at the time the extent to which partisanship had carried the majority in the lower house of Congress. JAMES OSCAR PIERCE.

CORRESPONDENCE OF A LOYALIST FAMILY.*

Books containing the "raw material" of the early history of our country are of much interest at the present time, and those on the Tory or Loyalist side are perhaps the more interesting because more rare. One of these has recently been issued privately under the title "Letters of James Murray, Loyalist." This book is formed by a selection from material left to the heirs of the late James Murray Robbins, of Milton, Massachusetts. It is edited, at the request of Mrs. Susan I. Lesley, a direct descendant of James Murray, by Mrs. Nina Moore Tiffany, author of several works on Colonial America, assisted by Mrs. Lesley herself, who was prevented by ill-health from doing the work alone.

The story begins back on the Scottish border, in Roxburghshire, where James Murray was born, of a good family. But it is not until his departure for the Carolinas, in 1735, that our interest quickens. He was then twenty-two, and in possession of a small patrimony, part of which he laid out in merchandise, expecting also to invest in land on his arrival in America. His sister accompanied him, together with some other young people sent in his charge, and several mechanics. His destination was North Carolina; and having letters to Governor Johnston, then recently appointed, he took his place as a conservative and friend of the Governor, as opposed to the popular faction. He finally settled in Newton (after-

* LETTERS OF JAMES MURRAY, LOYALIST. Edited by Nina Moore Tiffany, assisted by Susan I. Lesley. Illustrated. Privately printed. Boston. For sale by W. B. Clarke Co.

wards called Wilmington), where he had a house and lot in town, and a plantation about fifteen miles out. He lived in North Carolina from 1735 to 1765, and his letters at this period are much concerned not only with trade and family affairs, but also with factional politics, which disturbed North Carolina during the whole of his residence there. Mr. Murray soon became involved in these disputes himself, as he occupied the position of collector of the port and later was a member of the Board of Councillors. His opinion of the people of North Carolina during his first years there was frankly expressed.

"I wish I could write you something agreeable of the country, or rather the present set of inhabitants, for the place itself is well enough were it peopled by frugal, honest, industrious people, who would not sacrifice the general good of the province for the obtaining their own private ends, or would not be so stupid as to be led by the nose by those that would. Then I might say, without the spirit of prophecy, that this Province would soon be one of the best in America."

Mr. Murray was a progressive and enterprising planter as well as trader; and we read of rice crops, indigo, tar, pitch, and lumber, and later of a beginning at silk culture. The bricks for his new house were burnt by his laborers, and the lumber prepared in his own saw-mill. At one time he sent to New York for "a Sober diligent man, with or without a family, Skilld in Tanning and Currying," at another for a "good Sawyer to tend a Saw Mill." His plantation, where he built a handsome house, was called Point Repose. His condition had steadily improved, until he was able to say, a few years before he finally left North Carolina:

"I am not out of humour with the Country as you imagine. I am perswaded I have my health better here than I could have any where else, and my Improvements are amusements to my taste no other place could afford. As to the people, they are neither better or worse in gross than those of other Countries: that I have not been a greater favourite with them is more my own fault than theirs."

When, in 1765, Mr. Murray removed to Boston, it was with his second wife. He lost his first wife in 1758, and several children died both before and after this event. His youngest daughter, Elizabeth, remained with him for some time; but Dorothy, the oldest, had been for several years with Mr. Murray's sister Elizabeth (Mrs. Smith, afterwards Mrs. Inman) in Boston. They had friends and relatives in that city, and Mr. Murray, who, on his first visit to Boston, had conceived a dislike for the place, now found it prosperous, pleas-

ant, and congenial. In politics the family always remained conservatively loyal to the government, partly through disposition, partly because of the many family ties binding them to England and Scotland, and partly through conviction. Mr. Murray did, however, foresee possible union and severance in the future, but he did not gage the meaning of the demonstrations that were taking place in Boston at the time of his settlement there. In regard to the Stamp Act, he writes:

"The Stamp Act, so far from being a hurt to the Colonies, which they pretend to be unable to bear, will be a necessary Spur to their Industry. The Difficulty will be to keep that Industry from being employed on articles that will interfere with the Mother Country, and so to preserve the Benefit & dependence of America to Britain as long as may be: but in the process of time, this extensive, fertile territory, cultivated as it will be by millions of people healthy and strong, must by the nature of things preponderate. Our comfort is that period seems to lie far beyond our day."

When Boston was shut up, in April, 1775, and Cambridge became the camp of the American army, Mr. Murray found himself separated from many of his friends. He and his wife, his brother-in-law Mr. Inman, his daughters Elizabeth and Dorothy (Mrs. Forbes), Mrs. Forbes's children, and a niece, were in Boston. Mrs. Inman, with a nephew and servants, was in Cambridge. She was respected by the patriots, many of whom were her friends. She writes humorously to her relatives in Boston:

"You know how fond I am of grandeur. I have acted many parts in life, but never imagined I should arrive at the muckle honor of being a General; that is now the case. I have a guard at the bottom of the garden, a number of men to patrol to the Marsh, and round the farm, with a body guard that now covers our kitchen parlor, and [now at] twelve o'clock they are in a sweet sleep, while Miss Denforth and I are in the middle parlor with a board nailed across the door to protect them from harm. . . . The women and children have all left Cambridge, so we are thought wonders."

The annoyances the Loyalists endured were many. Mrs. Inman's friend, Mrs. Barnes, writing to her, says:

"The greatest terror I was ever thrown into was on Sunday last. A man came up to the gate and loaded his musket, and before I could determine which way to run he entered the house and demanded a dinner. I sent him the best I had upon the table. He was not contented, but insisted upon bringing in his gun and dining with me; this terrified the young folks, and they ran out of the house. I went in and endeavored to pacify him by every method in my power, but I found it was to no purpose. He still continued to abuse me, and said when he had eat his dinner he should want a horse, and if I did not let him have one he would blow my brains out."

After the battle of Bunker Hill, Mr. Murray writes:

"Mr. Murray Presents his Affectionate Compliments to his Sister Inman & his Daughter Forbes. He has obtained Leave from the Commander in Chief to see them or either of them, with General Howe's consent, at the advanced posts of Charlestown on Saturday next. He proposes this Interview to be between the hours of Eleven & one O'Clock. Betsey is named in the Permit & purposes to be of the party. Mrs. Inman's old Acquaintance Colin Campbell, now a Captain in the 35th. Regt, intends to escorte us, if he shall be on duty, we shall bring some other officer to be Eye & Ear Witness of all that passes. And the Ladies are desired to use the same precaution, on their side: the Times require it."

There were still merry-makings among the Tories, and in November Mrs. Inman writes to Dorothy Forbes:

"Betsy is going to the Ball. She begs you'll send her stays, white satiu ribbed ones, best laced ruffles, tucker, and some small flowers and a large one. . . . She has to wear colored clothes, therefore must have lace. . . . Pray send her fan and a pocket handkerchief; do not omit any of the things."

Mr. Murray was an "Addresser of Gage," at the time of General Gage's recall to England, and this was a mark against him in the eyes of the patriots. His sugar-house first served the King's troops as barracks, and was afterwards used as a hospital for patients inoculated for the small-pox. When Boston was evacuated, after the fortification of Dorchester Heights by Washington, Mr. Murray was obliged to sail for Halifax with Howe. He never saw Mrs. Inman or his daughters afterwards. He longed to be with them, however, and after settling his wife in Halifax he visited Newport, New York, and Philadelphia,—wherever he could be nearest to them,—and wrote and sent them supplies. But he returned, after two useless years, to Halifax, where he remained, in spite of his wife's desires to go to England. He died in 1781. His sister and children in Cambridge endured many hardships, with their resources reduced, and separated from their friends. Mrs. Inman died in 1785, but Mrs. Forbes and Elizabeth Murray, afterwards Mrs. Robbins, lived to see a prosperous and independent country.

There are many interesting things in this book upon which we have not space to touch. The appendix contains genealogical information, of interest chiefly to the Murray descendants; but the book as a whole is of so general an interest to students of American history that it ought not to remain a privately printed work.

EDITH GRANGER.

THE BUSINESS OF CITY GOVERNMENT.*

Professor Fairlie may be said, without exaggeration, to have advanced municipal economy to the status of an exact science: an achievement for which he was admirably fitted by his earlier studies for the National Municipal League and various periodicals and official publications, following a thorough university course in administration. By drawing upon the results of his previous studies and many other sources of information, he has made his work on "Municipal Administration" encyclopedic in scope and treatment. The bulkiness of the volume is by no means due to diffuseness of style; the book is packed solidly full of facts, and facts many of which are not easily accessible elsewhere. A few technical points are treated with unnecessary detail, but in general the reader is more likely to wish for a fuller treatment than for further condensation. The important question of the final disposal of sewage, for example, deserves more than a page and a half; although even in that scant space Professor Fairlie distinguishes the principal methods in use and gives a convenient checklist of the cities (except in Australia) where each method is employed.

The accuracy of such a work as this is of course subject to an inevitable limitation arising from frequent changes in municipal administration, as well as to the practical impossibility of making so comprehensive a work on a new science absolutely infallible in the first instance. At first thought it seems a little curious that our own University of Cincinnati should be omitted from a list of municipal colleges which embraces several European institutions, and that Seattle should be left out of an even longer list of cities maintaining employment bureaus; but the fact of the matter probably is that it is easier to get complete information about European cities than about those of our own country. The list of state employment bureaus might have been made more complete, however, if state undertakings were to be enumerated at all, and the same may be said of state parks; while an account of state fire insurance ought not to overlook the curious and interesting experience of Vermont. The statement that American cities have abandoned their attempts at vacant lot cultivation seems a little too sweeping.

* MUNICIPAL ADMINISTRATION. By John A. Fairlie, Ph.D., Assistant Professor of Administrative Law, University of Michigan. New York: The Macmillan Company.

The comprehensive character and admirably condensed style of this treatise may best be shown by quoting two paragraphs on an important topic.

"While municipal ownership of street railways has thus existed in Great Britain since 1870, municipal operation was positively forbidden in the Tramways Act of 1870, and is only of recent development. The first exception was in 1882, when the corporation of Huddersfield was authorized to operate the local steam tramways, which had been abandoned by the operating company, provided no reasonable offer could be secured from another operating company to lease the lines; and with some hesitation the experiment was begun. The next instance of municipal operation occurred, not in Great Britain, but in the United States. When the Brooklyn Bridge over the East River was opened, in 1883, the cable road over it, one mile in length, was from the start operated by the trustees or joint committee representing the two municipalities of New York and Brooklyn. It continued to be operated by the bridge trustees until January 1, 1898, and after that by the Department of Bridges in the enlarged New York until July, 1898, when arrangements were made to operate it in connection with the Brooklyn elevated railroads by the company owning the latter roads.

"The Huddersfield and Brooklyn Bridge railways remained isolated examples, and did not mark the beginning of any movement toward municipal operation. It was not until 1893 that other examples appeared. In that year two British cities (Plymouth and Blackpool) received authority to operate their tramways. The year following, Leeds and Glasgow also began municipal operation. All of these instances were in the face of the Tramways Act of 1870; and a standing order of the House of Commons was now adopted shutting out any further bills authorizing municipal operation. In 1896, however, this order was repealed; Sheffield, Dover, Nottingham, and Hull thereupon received the necessary authority, and since then the movement in Great Britain has extended. Already twenty cities are operating the local railroads, the most important of which are Glasgow, the London County Council (which now owns 23 miles out of 111, and is taking over other lines as the franchises expire), Liverpool, and Leeds. Half a dozen other towns are now making the transition, while still others, such as Birmingham and Manchester, have applied for authority and have declared their intention to work their lines on the expiration of the present leases. Barmen in Germany and Prague in Bohemia, and a few Swiss towns, also operate local street railroads; but there is no such general movement in other countries as in Great Britain."

Of the four main parts into which the book is divided, dealing respectively with municipal history, activities, finances, and organization, this review has dealt almost wholly with the second, because it is the part which most needed to be written, and which will prove of greatest value; but the other divisions of the work are treated in due proportion to their relative importance. The historical part might

be considered disproportionately long, except that it includes two or three chapters of what might be styled present-day history, scarcely distinguishable from Part II.

There are some evidences of hasty writing in irreconcilable disagreements between verbs and their subjects; but there are scarcely any defects, either of form or substance, which would be worth calling attention to but for the certainty that so useful a book will soon run into a second edition. MAX WEST.

LIFE AND TRAVEL IN PERSIA.*

Persia is playing a rôle of ever growing importance in Central Asia. The encroachment of Russia on the north, including their expulsion of Persian ships from the Caspian Sea, has seriously limited the power of this ancient kingdom. The emulation, for a half-century, between Great Britain and Russia for supremacy of influence in the court of Persia, has been one of the most interesting diplomatic plays in the Orient. She is now located between Russia's possessions and the Persian Gulf — an outlet to the southern seas on which Russia has long cast a wishful eye. She is the back-door to Afghanistan and India, countries controlled by British influence and sovereignty. The right imperial authority in Persian territory could easily keep watch over the great and fertile Babylonian valley. An industrial and commercial Western nation would soon extract from the mountains and plains of Persia an almost boundless wealth of mineral and agricultural products. Her 640,000 square miles of territory, embracing some of the choicest of mountains and valleys, in the hands of twentieth-century enterprise, would soon prove to be one of the most resourceful of central Asiatic countries.

Major Sykes, author of "Ten Thousand Miles in Persia," is a good specimen of the enterprising and wide-awake Englishman who makes the most of his advantages. Besides eight years' residence in Persia, he travelled extensively in India, Russia, and Turkey. His position as a government official gave him ex-

*TEN THOUSAND MILES IN PERSIA; OR, EIGHT YEARS IN IRAN. By Major Percy Molesworth Sykes, H. M. Consul, Kermán and Persian Baluchistán. With numerous illustrations. New York: Imported by Charles Scribner's Sons.

PERSIAN CHILDREN OF THE ROYAL FAMILY. The Narrative of an English Tutor at the Court of H. I. H. Zillu's-Sultán, G. C. S. I. By Wilfrid Sparroy. Illustrated. New York: John Lane.

ceptional opportunities to ascertain facts, and to investigate subjects which were quite beyond the range of the ordinary globe-trotter.

His journey begins by entrance into Persia from the north, by way of the Caspian Sea — ceded to Russia by the treaty of Turkomanchai. His first trip was through the dangerous Turkoman territory, thence through Khorassáu to Kermán. Of this latter province and its city he gives us an elaborate description — knowledge acquired through long residence and extensive acquaintance. The magnificent mountains of this province are the salvation of its population. To those they retreat in the hot summer and from their melting snows they receive their supply of cool air and fresh water. Baluchistán must be the roughest, ruggedest, and most picturesque of countries, according to Major Sykes. A Baluchi proverb says: "When the Almighty created the world, Baluchistán was formed from the refuse material." Its mountains, rising to 13,000 feet, with an active volcano (Chehl-Tan), and extensive ranges, give it a wild uninviting appearance except to adventurers.

One of the interesting parts of the book is that which describes the Kárun valley — the site of ancient Elamite authority with its fortified-power at Susa. Modern conditions in that fruitful valley, — of the only navigable river in Persia — and its proximity to the maritime commerce of the Persian Gulf make it one of the most important sections for Persia's prosperity. To one interested in ancient history the most fascinating chapter of the volume is that (XXVIII) which describes the journey from Shiráz to Isfahán. In this the author describes that cradle of the great ancient Achæmenian kings, presenting some admirable illustrations of these majestic ruins as they appear to-day. Major Sykes discusses in a very intelligent manner the commercial and political status of Persia in reference to the ambitious powers of to-day, plainly indicating that Great Britain is making no gains in this country. The familiar easy method of telling his story, and his abundant and beautiful illustrations and good map of Persia, make Major Sykes's volume one of the most important of those in its field.

The experiences of Mr. Wilfrid Sparroy, an English tutor at the court of the Sultan at Isfahán in Persia, are brimful of interest. The chapter on "The Uses of the Veil" is especially instructive as to the habits and customs of women in Persia, in contrast with

those of their Western sisters. The concluding chapter, on "The Cat on the Footstool" — the figure formed by the geographical form of Persia, — is a spirited discussion of Russia's and England's influence at the court of the Sháh. The author severely scores the lethargy of English officials, both in Persia and in London, and points out that the continuation of the present policy will mean the further decline and final fall of England's advantages in Persia. The book is supplied with choice illustrations depicting scenes at court described by the author, and also some of the most picturesque views on his travels. A little more pains in securing facts regarding many points discussed might have greatly increased the value of the work to the student of the Orient.

IRA M. PRICE.

BRIEFS ON NEW BOOKS.

*More letters
of FitzGerald.*

"Many of the Letters in the present volume have come into my hands since the first Series was published.

The others, although they were not included in the previous collection, the object of which was to let FitzGerald tell the story of his own life, seem worthy of preservation, now that he has taken his place among English Letter-Writers. They are of the friendly human kind which entertained Carlyle." Thus Mr. William Aldis Wright by way of preface to "More Letters of Edward FitzGerald," recently published by the Messrs. Macmillan. There can be no doubt whatever that FitzGerald has taken the place indicated; we should even have said the highest place, for surely there is no published correspondence in all our literature which exceeds in charm the three volumes (now four) which have been given us by FitzGerald's editor. Such a collection is best reviewed by illustration, and we proceed at once to select a few striking passages. This is written to Pollock in 1846. "Have you seen Festus? Tennyson writes word there are many fine things in it. He is come back from Switzerland rather disappointed, I am glad to say. How could such herds of gaping idiots come back enchanted if there were much worth going to see. I think that tours in Switzerland and Italy are less often published now than formerly; but there is all Turkey, Greece, and the East to be prostituted also; and I fear we shan't hear the end of it in our life time. Suffolk turnips seem to me so classical compared to all that sort of thing." Here is a critical comparison, dated 1869, the sanity of which will be better and better appreciated as the years pass. "There was an absurd Article in my old Athenæum comparing the relative merits of Tennyson and Browning; awarding the praise of Finish, etc., to A. T., and of originality to R. B.! I am not

perhaps sufficiently read in the latter; for I never could read him; and I have reliance on my own intuition that, such being the case, he is not a rival to A. T., whom I judge of by his earlier poems (up to 1842). In Browning I could but see little but Cockney Sublime, Cockney Energy, etc., and as you once very wittily said to me that Miss Brontë was a 'great Mistress of the Disagreeable,' so, if B. has power, I must consider it of that sort. Tennyson has stocked the English language with lines which once knowing one can't forgo. Cowell tells me that even at Oxford and Cambridge Browning is considered the deepest! But 'this also will pass away.' But not A. T." Here is an essentially just criticism of Lowell. "With just a little less ambition of fine, or smart writing, Lowell might almost do for many books what Ste. Beuve has left undone. He has more Humour; but not nearly so much Delicacy of Perception, or Refinement of Style; in which Ste. Beuve seems to me at the head of all Critics." Finally, we may quote a few words of FitzGerald's self-deprecatory allusion to his own work. In 1880 he writes of his own vogue in the United States, humorously styling himself "the great American Pote," and says: "As to the Americans you met, if I were ten years younger I should really be disquieted by such over-estimation as must make me ridiculous here." It was some ten years earlier that he had written to Woolner of his own "Persian things" that "they have their merits, and do very well to give to Friends, and to please a few Readers for the time, and then to subside — things of Taste, not of Genius at all — which, you know, is the one thing needful."

*A timely essay
by Goldwin Smith.*

Professor Goldwin Smith has written many books larger than "Commonwealth or Empire" (Macmillan), but none more weighty or more clearly the utterance of large scholarly experience and wise philosophical reflection. It is a book that thoughtful Americans will do well to heed, for upon their decision concerning the momentous questions which it raises the fame of our country, now hanging in the balance, will largely depend. Against our Commonwealth, he impressively urges, "three forces, distinct but converged, are now arrayed. They are Plutocracy, Militarism, and Imperialism. The three instinctively conspire; to the plutocrat Imperialism is politically congenial, while he feels that Militarism impregnates society with a spirit of conservatism, and may in case of a conflict of classes furnish a useful force of repression." Outlining the forces whereby popular government in our country has been steadily undermined of recent years, and the gradual growth of an unwritten Constitution which is fast coming to supplant the fundamental written instrument of our liberties, he pertinently says: "If to any one such a forecast seems visionary, let him ask himself whether a few years ago he could have dreamed that the principles of the Declaration of Independence would be

discarded and almost derided; that dominion over other races would be forcibly assumed; and that American citizens would be heard passionately calling upon their Government to shoot down as rebels people struggling for their independence against a foreign yoke." It is indeed a melancholy plight to which our national rake's progress has brought us during the past four years, and the friendly dispassionate admonition of the political philosopher to "look here, upon this picture, and on this" does not exactly contribute to the self-esteem of men who are still capable of viewing recent developments in their true historical light. "The Declaration of Independence, it is true, was a creation of the eighteenth century; its abstract doctrine of human equality belongs to the political philosophy of that era. But it has living force when it says, as in effect it does, that man shall not exercise lordship over man. When the people of the United States, after recognizing the Filipinos as their allies, bought them with their land of Spain, as they would buy the contents of a cattle-ranch or a sheep-fold, and proceeded to shoot them down for refusing to be delivered to the purchaser, they surely broke away from the principles on which their own polity is built, and compromised the national character formed on respect for those principles." How much finer than the base ideal that has dominated our political action of late is the ideal set forth in the following words: "If the Commonwealth yearns for a grander part, a grander part may be found, not in partnership with aggressive power, but rather in morally upholding against aggression human independence and the rights of every member of the family of nations." This has hitherto been the part consistently played by us in the theatre of world-politics. Must we now renounce it forever? Let the closing words of this little book answer the question for the faint-hearted who need an answer. "The sun of humanity is behind a cloud. The cloud will pass away and the sun will shine forth again. The aged will not live to see it, but younger men will."

*English and
Welsh origins of
surnames.*

The full fruition of the life-work of the late Canon Charles Wareing Bardsley, M. A., appears in "A Dictionary of English and Welsh Surnames, with Special American Instances" (Henry Frowde), revised for the press by Mrs. Bardsley, with a dedication to the late President McKinley, and a preface by the investigator's brother, the Lord Bishop of Carlisle, the Right Reverend John Wareing Bardsley, M. A. The substance of Canon Bardsley's valuable "English Surnames," now in its fifth edition, has been used for the introduction, and the entire work presents not only the most authentic but the only scholarly treatise on surnames in the language. The method adopted has been based upon minute and extended research among ancient records in all parts of England and Wales, and the occurrence of family names in

these is noted in every case, with the authority. Followed through several centuries in this manner, with a comparatively slight inquiry into the same names in the United States, founded upon the city directories of New York, Philadelphia, Boston, and Worcester, Mass., the lexicographer has been able to settle many disputed questions in the face of family traditions and prepossessions. The name "Howard," for instance, is traced to two distinct origins, one official, from "hayward," and the other from the Christian name "Hereward." The attempt to connect "Howard" with "hogward" is made futile by proof that this official title becomes "Hoggart" in modern nomenclature. Too much praise can hardly be awarded these efforts of Canon Bardsley to throw light upon one of the darkest of dark places in etymology, and the hope may be expressed that some person or persons of equal fitness will perform a similar task for Irish and Scotch names on one hand, and those of continental European origin on the other, thus covering the entire field.

*The poetry of
Edward
Rowland Sill.*

Since the publication of his first slender volume in 1868, the circle of admirers of Edward Rowland Sill's poetic genius has slowly but steadily widened, until to-day the permanence of his literary reputation seems assured. Notwithstanding this continued growth of interest, Sill's poetry has so far been accessible only in the four or five small volumes, issued at irregular intervals, in which it originally appeared. It is only now, more than fifteen years after the poet's untimely death, that his work is brought together in a single volume. For the tardiness of this good office, however, ample atonement is made by the manner in which it has at last been performed. Produced by the "department of limited editions" at the Riverside Press, and published by Messrs. Houghton, Mifflin & Co., the volume containing "The Poems of Edward Rowland Sill" is one which, in beauty and perfection of typography, would do honor to the work of any writer. The general form and workmanship are characterized throughout by a dignified restraint singularly in keeping with the character of the verse. The text is printed upon hand-made paper of strong fibre and unglazed surface, from type of a simple modern face. No display or ornamentation of any sort is used; a frontispiece portrait in photogravure, and a small woodcut on the title-page, constitute the only embellishment. A statement of the principal facts in the poet's brief career is given as an introduction. The volume contains practically all of Sill's published verse, together with several poems hitherto uncollected; so that we are now given opportunity for the first time of surveying his poetical achievement as a whole. The result cannot fail to increase our respect for the author and his work, and our regret that his career should have been cut short when it had only just begun. Brief as his career was, and

incomplete as was his work, it revealed qualities which distinguish poetry of the highest order, — a finished and facile expression, dignity, simplicity, and sincerity, unflinching idealism, and true love of nature. The present edition is limited to 500 copies, all of which, we note, have now been subscribed for.

*The story of
mediæval Rome.*

The "Story of the Nations" series (Putnam) adds to its list a volume on "Mediæval Rome," by Mr. William Miller, M. A., covering the five centuries lying between Hildebrand (1073) and Clement VIII. (1600). Mediæval Rome, like mediæval Greece, has attracted less general attention than the classical period; yet without some knowledge of its chequered annals, one cannot fully appreciate and enjoy a large part of the archæological and artistic treasures of the Eternal City. Moreover, the period is full of a romance and poetry and tragedy of its own. The meteor-like course of Hildebrand, the life and death of Arnold of Brescia, the masterful figure of the Third Innocent, the melancholy failure of the dreamer Cola di Rienzo and his still more unfortunate disciple Porcaro, the crimes of the Sixth Alexander, and the pomps and pageants of Leo X., — all these fall within this period. The story in the main is gloomy; the feuds and fevers, the appalling crimes and stupendous criminals in high places, the want of principle in all classes, fill the larger spaces on the canvass. Still, with all its faults, the Roman life of the Middle Ages cannot have been without its charm. The dreamy old ruins which fired the fancy of a Petrarch and a Rienzi must have looked more poetic in their deserted savageness than the trimly-kept excavations of to-day. It was a quaint fancy of the old Romans to spell the name of their city, *Roma*, backward, and call it *Amor* — Love. Even a modern, provided he fully enters into the spirit of its extraordinary and still unfinished career, gladly accepts this transposition. Whether ruled by Kings, by a Republic, by Emperors, or by Popes, there is not a page of her history we can afford to miss, and each contributes to the charm which comes with the very utterance of the word *Rome*.

*Recent essays by
Bishop Spalding.*

The Right Reverend John Lancaster Spalding, Bishop of Peoria, occupies a leading position among his brother prelates of the Roman Church. Like nearly all of these dignitaries, he is an administrator, a theologian, and an educator. But while in such cases the emphasis is usually laid upon the two former of these offices, in his case it is to be placed rather upon the last of the three. Add to this a pronounced trend toward literature, shown by the publication of several volumes of verse besides numerous essays and reviews, and marked ability as an orator, both in and out of the pulpit, and it becomes evident that we have here an American of real influence. The latest volume

from his pen, "Religion, Agnosticism, and Education" (McClurg), comes, therefore, with claim to the most serious consideration at the hands of his fellow-citizens, to none of whom does he yield in point of attachment to the institutions of his native land. Bishop Spalding's reputation as a scholar is abundantly sustained by the two papers which lead his book, on "Religion" and "Agnosticism" respectively. It is hardly too much to say that in these he has given a history of philosophic thought not surpassed for thoroughness and succinctness in modern writing. These are followed by a more openly controversial chapter in the form of a reply to the late Robert G. Ingersoll, entitled "God in the Constitution." The remaining essays are devoted to education and religion, closing with an impassioned and eloquent tribute to the Mother Church, "The Victory of Love." Few books better worth attention have been lately put forth, the author's felicity of diction alone entitling these essays to consideration from those who appreciate literary style.

*Two interesting
medieval towns.*

Two late additions to the "Mediæval Towns" series (Dent-Macmillan) are "Cairo" by Dr. Stanley Lane-Poole, and "Chartres" by Cecil Headlam. The most interesting things are always the unfamiliar; what one goes to Cairo to see is the real Eastern life in its Eastern setting. No better guide to this strange country — because no one has studied it longer or more intimately — could be found than the Professor of Arabic in Trinity College, Dublin. Only from one who writes out of a full mind do we get a book written with such simplicity and sense of proportion. The European changes of the last twenty years are ignored as far as possible, the illustrations being chosen from the earlier period, and the text aiming to reproduce the associations that lend the city its deepest interest. — In the volume on Chartres, the main interest is a religious one; the cathedral its chief glory, felt by everyone but by no one so well described as by Lowell:

"Silent and grey as forest-leagured cliff
Left inland by the ocean's slow retreat."

Naturally, the most interesting chapters to the reader are the ones dealing with this wonderful fane. Mr. Headlam is both discriminating and eloquent here, and shows himself a genuine appreciator from every point of art and human interest. The numerous etchings by Herbert Railton are not the least charming feature of a thoroughly delightful volume.

*A study
of London
by night.*

"The Night Side of London" (Lippincott) is a study in those forbidden things which make so profound an appeal to the adolescent — in either years or morals. Mr. Robert Machray knows the world's metropolis thoroughly, and he rambles from the balls, dinners, theatre parties and little suppers of the "smart set" to the diversions of the "hooligans" with an abruptness that would be disconcerting if the reader did

not bear in mind that to the majority of well-bred English-speaking people all these varied amusements are held in equal detestation. The book brings vividly to mind the fact that, while the churches and other agencies for good are usually punctual in closing their doors and bidding good-night to the world soon after sunset, the agents of evil are just then beginning their propagandas, — the old story of the strait and narrow way, and the broad path that leads to destruction. Mr. Machray was accompanied on his tours of discovery by Mr. Tom Browne, the illustrator, and the twain have worked together with effective harmony. All sorts of scenes and things disclosed themselves to the two inquirers, most of them forming discouraging reading to those who like to think London an advance upon imperial Rome in affairs of the spirit. From the dissipations of the great world and the little, the story wanders away, toward the end of the volume, to the coasts of Bohemia; and here the night life of modern civilization presents itself at its best. "For Bohemia," Mr. Machray observes, "is not the name of a country, or a place, or even of a 'quarter,' but is that of a condition, a state of mind and heart, the outward expression of a temperament which revels in the joy of life."

*A pro-Boer
narrative of
the late war.*

Mr. Michael Davitt's account of "The Boer Fight for Freedom" (Funk & Wagnalls) is an excellent antidote to the history of the same event prepared by Sir Arthur Conan Doyle. That is, it errs about as far on the side of the burghers as Sir Arthur's does on the side of the British, both being written from a frankly declared point of view which makes them controversial narratives rather than sober recitals of fact. Mr. Davitt, it will be remembered, resigned his seat in Parliament upon the breaking out of war between the Republics and Great Britain, in order to go to the front — with the burghers, of course. During his extended sojourn he became well acquainted with the leaders of the Dutch, and he has dedicated his work to the memory of General Philip Botha. It may be said that this account of the war is more complete than any other now before the public, — the information on the British side being accessible to the world, while it is only through such an experience as this that one can obtain the burghers' side of a controversy so inflamed by race hatred and the horrors of war. Mr. Davitt has used this knowledge to the utmost, setting down his facts with righteous indignation against the aggressor that makes his pages fairly burn. The whole narrative, long as it is, comes with a rush and vigor, an enthusiasm over the early successes of the republican arms, a pity for chivalry so often mistaken, and an inherited disbelief in the protestations of Great Britain which hold the attention, if not always the approval, of the reader. Numerous illustrations, reproductions of photographs, aid in the effectiveness of the story.

Mrs. W. K. Clifford's second drama, "The Long Duel" (John Lane), is founded upon a short story published ten years ago, one of the few of her earlier tales that was not of tragical import. And even this, though a comedy of modern life in the full sense of the word, comes near to satire in its bringing together of two lovers long separated, one a French painter of the first distinction, and the other an Englishwoman ennobled by the mercenary marriage she had made when the artist, little more than a student then, was discarded. A love-match between two young people in whom these elders are interested, one on either side, brings up the earlier circumstance to both. Lady Harlestone persuades Carbouche to paint her portrait. This he does, in a spirit of revenge, only too truthfully. She revenges herself in turn by persuading him, through tender recollections artfully brought forward, to erase the lines which age and easy living have put in her face, and, this done, by turning upon him as one whom she had fooled. Carbouche has the painting destroyed, and the play might have been ended there, with a psychological tragedy of the sort Mrs. Clifford has been so fond of. But a fourth act follows, in which the painter learns for the first time that the Lord Harlestone he has met is the stepson of the woman he had loved, and that she is a widow. So the curtain falls, not too convincingly, upon a "happy ending."

BRIEFER MENTION.

Mr. Paget Toynbee's "Dante Studies and Researches" (Dutton) is a volume of chips from the workshop in which the author's great "Dictionary" was fashioned. The contents are, for the most part, extensions of matters briefly treated in the "Dictionary" and have been published, with a few exceptions, in various learned periodicals, English, American, Italian, and French. Among the longer studies we may mention the following: "Dante and the Lancelot Romance," "Some Obligations of Dante to Albertus Magnus," "Dante's Latin Dictionary," and the review of Professor Rajno's text of the "De Vulgari Eloquentia." The majority of the articles are mere notes, but they represent an extraordinary amount of research, and are made fully accessible to the student by a comprehensive index.

A new edition of the Rev. Alexander Dyce's "Glossary to the Works of William Shakespeare," edited by Mr. Harold Littledale, has just been published by Messrs. E. P. Dutton & Co. The chief task of the reviser has been to alter the reference figures in such manner as to make them useful with other texts than that of Dyce. Although Schmidt's "Lexicon" and Bartlett's "Concordance" have both been published since the first appearance of this "Glossary," it may fairly be said that they do not take its place. At the same time we have from the Industrial Publication Co., a new work of somewhat similar scope, entitled "The Shakespeare Cyclopædia and New Glossary," prepared by Mr. John Phin, and furnished with an introduction by Professor Dowden.

NOTES.

A new novel by Rev. Charles M. Sheldon entitled "The Reformer" will be issued in November by the Advance Publishing Co.

Messrs. Henry Holt & Co. publish Professor Fernando Sanford's "Elements of Physics," an elementary text for the use of secondary schools.

Scott's "Lady of the Lake," edited by Mr. Edwin Ginn, is published by Messrs. Ginn & Co. in their series of "Standard English Classics" for schools.

Volume II. of the recent edition of Professor J. P. Gordy's "Political History of the United States" has just been published by Messrs. Henry Holt & Co.

The well-known educational series of Dr. L. Sauveur, devoted to the study of French and other languages, will hereafter be issued by Mr. William R. Jenkins of New York.

"Studies in United States History," by Miss Sara M. Riggs, is a syllabus of classified topics, with many references, for the use of teachers in high schools. Messrs. Ginn & Co. are the publishers.

"Elements of English Composition," a third book in the "Mother Tongue" series of Messrs. Ginn & Co., is the joint work of Professors John Hays Gardiner and George Lyman Kittredge and Dean Sarah Louise Arnold. It is a text for the use of high schools.

The latest Bulletin of the Bureau of American Ethnology is a monograph upon "Kathlamet Texts," prepared by Dr. Franz Boas. This is the first issue of a new series having the Indian languages for their general subject.

Messrs. Eldredge & Brother are the publishers of Professor James Morgan Hart's "The Essentials of Prose Composition," which is an excellent working text for high schools, based upon the teaching experience of many years.

A new "Atlas of the Geography and History of the Ancient World," designed for school and college use, will be issued this month by Messrs. Benj. H. Sanborn & Co. The work consists of thirty-three carefully-printed maps, with a complete index.

Professor B. O. Pierce's "Elements of the Theory of the Newtonian Potential Function," now published by Messrs. Ginn & Co. in a third edition, is enlarged to about three times the dimensions of the earlier editions, thus being substantially a new work.

Although issued at the beginning of the summer season, the demand for Mr. Montgomery Carmichael's delightful little volume, "The Lady Poverty," has been such that the American publishers, Messrs. Tennant & Ward, have lately arranged for a second shipment of the book from London.

The "Portrait Catalogue" of Messrs. Houghton, Mifflin & Co. is so much more than a mere trade list that its appearance in a new and revised edition calls for a word of mention. A new style of typography has been adopted throughout, and a number of additional portraits are now included.

"The Reference Catalogue of Current Literature" for 1902 has been published by Messrs. J. Whitaker & Sons, and is distributed in this country from the office of the New York "Publishers' Weekly." This work, as all booksellers know, is made up of the trade catalogues of all the English publishers, bound up in two volumes rather thicker than they are long or

broad, and supplied with an exhaustive index. This index is of course the means by which the vast mass of material is made available, and, in the present case, gives us nearly one hundred and forty thousand subject, title, and author references, which fill no less than eight hundred pages.

Mr. Theodore L. De Vinne, who has recently issued books on "Plain Printing Types" and "Correct Composition," will soon publish through the Century Co. a volume on "Title-Pages," designed to be an aid to printers and publishers, and also interesting to those who care for the making of fine books.

W. E. Channing's biography of Thoreau has been so long out of print that the announcement of a new edition, embodying additional material left by Channing, is a welcome one. The volume will be supplied with an introduction, notes, and a full index by Mr. F. B. Sanborn, and will be issued in attractive typographical form by Mr. Charles E. Goodspeed of Boston.

In response to the increasing demand for historical literature, Messrs. Henry Holt & Co. announce a scheme which they have long had under consideration, of a uniform series of reprints of standard historical novels. They expect the cooperation of an English house famous for its success with several series of books selected and made with extraordinary taste and discretion.

The "Summer Classes for the Study of English," under the direction of Mrs. H. A. Davidson and Prof. S. C. Hart of Wellesley College, were held this year at Delhi, New York. The organization of this small special school is that of a club of persons drawn together by similar purposes and tastes, and the courses of study offered were entirely within the field of English.

For several days it was feared that Prof. Angelo Heilprin had been lost in the recent eruption of Mt. Pelée, and the news that he is returning to this country with a large amount of fresh information means a distinct addition to our scientific knowledge. He proposes embodying his experience and scientific deductions in a work now nearly complete, and to be published this fall by J. B. Lippincott Company.

The Fall list of Messrs. A. C. McClurg & Co. is the most important and attractive ever presented by this house, evincing in both literary and mechanical features altogether new and progressive standards. The first books to appear will be Mr. Will Payne's volume of short stories, "On Fortune's Road"; a translation of Felix Dahn's "A Captive of the Roman Eagles," by Miss Mary J. Safford; "In Argolis," an account of a Summer in Greece, by Mr. George Horton, beautifully printed at the Merrymount Press; and two new volumes by Mr. George P. Upton, "Musical Pastels" and "The Standard Light Operas."

During the Autumn five books will be issued by the "department of special editions" of The Riverside Press. The most important of these, and also the most ambitious work yet undertaken by the Press, will be a reprint of the Essays of Montaigne, in Florio's translation, edited by Mr. George B. Ives. This edition will appear in three folio volumes, printed from a specially-designed font of type, and illustrated with frontispiece portraits, decorative headings and initials, engraved on wood. The other Fall issues will consist of Gabriel Naudé's "Instruction concerning Erecting of a Library," reprinted from the English translation of 1661; the Anti-Slavery Papers of James Russell

Lowell, now first collected; a hitherto unpublished "Journal of a Tour in the Netherlands," from the pen of Robert Southey; and a quarto reprint of Spenser's "Prothalamion" and "Epithalamion," with photogravures and a title-page vignette from drawings by Mr. Edwin H. Blashfield.

The University of Chicago Press will publish this month a work by Mr. Ralph C. H. Catterall on "The Second Bank of the United States," treating at length both the monetary and political questions connected with that institution. In the series of preprints from the "University of Chicago Decennial Publications" there will appear at once "The Physical Characters of the Indians of Southern Mexico" by Prof. Frederick Starr, "The Treatment of Nature in the Works of Nikolaus Lenau" by Prof. Camillo von Klenze, and "Concerning the Modern German Relatives 'Das' and 'Was' in Clauses dependent upon Substantivized Clauses" by Prof. Starr Willard Cutting. The Press also announces a volume by Miss Katharine Elizabeth Dopp on "The Place of Industry in Elementary Education."

It is so very many years ago that the poem of "Festus" leaped into meteoric fame, winning the applause of Tennyson and being likened to "Faust," that many persons must have been surprised to read of the author's death only a few days ago. Philip James Bailey was born in 1816, and has just died at the age of eighty-six. "Festus" was published in 1839, and passed through many editions in both England and America. To the present generation the poem is unknown except as a curious phenomenon in literary history. William Allen Butler is another writer known chiefly by a single poem who has died this month. He was born in 1825, and was one of the foremost of New York lawyers. "Nothing to Wear" was published anonymously in 1857, and was not acknowledged by the author until several years afterwards.

The literary achievements of Indiana have been made the subject of a good many newspaper articles, which have had much to say about certain popular but unimportant writers, and have usually forgotten to mention the man to whom the state owes its chief literary distinction. Edward Eggleston made Indiana famous at a time when literature was almost an unknown quantity west of the Alleghanies, and his death is a loss to the whole country. Born in 1837, his early years were spent among rural surroundings, from which he was unconsciously absorbing the material that he afterwards used with such vivid effect in his novels. He was unable to get a college education, and entered the Methodist ministry at the age of nineteen. When about thirty years of age, he gave up ministerial for editorial work, and, a few years later removed to the East. With the exception of "The Graysons," his popular novels were written during the seventies. The best known of them are "The Hoosier Schoolmaster," "The End of the World," "The Mystery of Metropolisville," "The Circuit Rider," and "Roxy." During the last twenty years of his life, his energies were almost wholly devoted to his works on American history, for which he prepared himself by a long period of extensive and patient research. Besides his school books in this department, he wrote "The Beginners of a Nation" and "The Transit of Civilization." He died on the third of this month at his country home on Lake George, where the greater part of his later years were spent.

ANNOUNCEMENTS OF FALL BOOKS.

THE DIAL presents herewith its annual list of books announced for Fall and Winter publication. This list is, as usual, the first comprehensive and classified information regarding the Fall books to be given the book-purchasing public. Entry is here made of over fourteen hundred titles, representing the output of fifty leading American publishers. The list has been prepared entirely from advance information secured especially for this purpose. All the books entered are presumably new books—new editions not being included unless having new form or matter; and, with a few necessary exceptions, the list does not include Fall books already issued and entered in our regular List of New Books.

The more important literary features of the list are commented upon in the leading editorial in the present issue.

BIOGRAPHY AND MEMOIRS.

The Life of William Ewart Gladstone, by Rt. Hon John Morley, M.P., 3 vols., illus. in photogravure, etc.—Memories of a Hundred Years, by Edward Everett Hale, 2 vols., illus.—Life of Sir George Grove, by C. L. Graves.—Life of the Right Rev. Brooke Foss Westcott, D.D., late Lord Bishop of Durham, by his son, Rev. Arthur Westcott, 2 vols., with photogravure portraits.—Life of Charlotte M. Yonge, by Christabel R. Coleridge, illus. in photogravure, etc.—English Men of Letters Series, new vols.: Tennyson, by Sir Alfred Lyall, K.C.B.; Ruskin, by Frederic Harrison; Jane Austen, by H. C. Beeching, M.A.; Crabbe, by Alfred Ainger; Hobbes, by Sir Leslie Stephen, Litt.D.; Browning, by G. K. Chesterton; Richardson, by Austin Dobson; Lowell, by Henry van Dyke, D.D.; Emerson, by George Edward Woodberry; Franklin, by Owen Wister; Whittier, by Thomas Wentworth Higginson.—Foreign Statesmen Series, new vol.: Mazarin, by Arthur H. Hassall.—Lights and Shadows of a Long Episcopate, by Rt. Rev. Henry Benjamin Whipple, D.D., new and cheaper edition. (Macmillan Co.)

Christopher Columbus, by John Boyd Thacher, 3 vols., illus.—William Morris, poet, craftsman, socialist, by Elisabeth Luther Cary, illus. in photogravure, \$3.50 net.—Library editions of previous works by Miss Cary, comprising: Browning, Tennyson, and The Rossettis; each with photogravure frontispiece and other illustrations, \$2.50.—Famous Frontispieces of New York, historical and biographical sketches, by Margherita Arlina Hamm, 3 vols., illus.—The American Immortals, records of the men whose names are inscribed in the Hall of Fame, by George Cary Eggleston, illus., \$10. net.—The Youth of La Grande Mademoiselle (1627-1652), by Arvède Barine, authorized translation by L. G. Meyer, illus.—Memoirs of François René, Vicomte de Chateaubriand, trans. by Alexander Telxela de Mattos, Vols. V. and VI., completing the work, illus., per vol., \$3.75 net.—Kents and his Circle, by Henry C. Shelley, illus.—St. Augustine and his Age, by Joseph McCabe, with portrait, \$2. net.—The Sons of St. Francis, by A. MacDonell, illus., \$3.50 net.—Life and Times of Robert Harley, Earl of Oxford, together with a study of the literary and political conditions of the age of Queen Anne, illus.—Tolstol as Man and Artist, with an essay on Dostolevski, by Dmitri Merejowski, authorized translation.—Heroes of the Nations Series, new vol.: Augustus Caesar, and the Organization of the Empire of Rome, by J. B. Firth, M.A., illus., \$1.35 net. (G. P. Putnam's Sons.)

American Men of Letters Series, new vols.: Henry Wadsworth Longfellow, by Thomas Wentworth Higginson; Nathaniel Hawthorne, by George E. Woodberry; each with portrait, \$1.10 net; also limited uncut edition, each \$1.50 net.—Daniel Ricketson and his Friends, edited by Anna and Walton Ricketson, illus., \$4. net.—Life and Correspondence of Henry Ingersoll Bowditch, by his son, Vincent Y. Bowditch, 2 vols., illus. in photogravure, etc.—Molière, by Leon H. Vincent. (Houghton, Mifflin & Co.)

The Romance of My Childhood and Youth, by Mme. Adam (Juliette Lamber), with portrait.—My Life in Many States and in Foreign Lands, written in the Mills Hotel in my 74th year, by George Francis Train, illus.—The Story of a Strange Career, being the autobiography of a convict, an authentic document, edited by Stanley Waterloo, \$1.20 net.—Sir William Johnson, by Augustus C. Buell, illus., \$1. net.—Great Commanders Series, new vol.: Admiral Porter, by James Russell Soley, with portrait, \$1.50 net.—Personal Reminiscences of Blismarck, by Sidney Whitman, with portraits.—Daniel Boone, by Reuben Gold Thwaites, illus., \$1. net.—Sir William Pepperell, by Noah Brooks, \$1. net. (D. Appleton & Co.)

Bret Harte, an authorized biography, by T. Edgar Pemberton, illus. \$3.50 net.—Life of James Martineau, by Rev. James Drummond, M.A., 2 vols., \$10. net.—Antonio Stradivari, his life and work, prepared by Messrs. W. E. Hill & Sons, illus. in color, etc.—The Autobiography of a "Newspaper Girl," by Elizabeth L. Banks, \$1.20 net.—Modern English Writers, new vol.: Thackeray, by Charles Whibley, \$1. net.—The Founder of Mormonism, a psychological study of Joseph Smith, Junior, by I. Woodbridge Riley, \$1.50 net. (Dodd, Mead & Co.)

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LITERARY COSMOPOLITANISM.

The most casual observer of literary affairs cannot have failed to notice the growth of the cosmopolitan spirit that has characterized both the reading and the writing of recent years. In every country the reading public looks as eagerly abroad as it looks around at home for new literary forms and tendencies, and the writing guild is everywhere quick to seize upon new motives and situations, whatever their origin. No literature of the present day is as self-contained as every literature was fifty or a hundred years ago, and we are constantly called upon to witness a confusion of styles and ideals resulting from our generous modern outlook upon life. It is not merely that the commanding personalities of contemporary literature attract widespread attention in other countries than their own,—that has always in a measure been the case,—but it is rather that writers of quite secondary importance, if possessed of any distinctive qualities of thought or expression, now find translators in every country, and their voices penetrate to the remote parts of the earth.

We are inclined to think that the share of America in this modern broadening of literary interest has been considerable. It may be for the reason that our own production has not thus far been as remarkable as we could wish, or it may be because of the variety of racial elements that have become blended in our society, that we have extended so cordial a welcome to the books that have come to us from other nations. It is certainly true that from the days of Emerson's Concord with its atmosphere of intellectual curiosity down to the days in which we now live the American attitude toward European literature—not English alone—has been peculiarly receptive and has evinced an unusual catholicity of taste. We have sought for the best wherever it might be found, and our finer spirits, at least, lived in the light of Matthew Arnold's definition of culture long before it was put into words.

That this liberal outlook has had a stimulating reaction upon English taste may hardly be doubted. The work of such pioneers as

Ticknor and Longfellow aroused many Englishmen to the interesting possibilities that they were neglecting; such counsel as that of Emerson encouraged them to broaden their view; such work as the American translations of Goethe and Dante provided them with a wholesome incentive to deal more seriously with the masterpieces of foreign literature. Coming down to more recent years, we may say that the names of Ibsen and Tolstoi became vitally significant in America before they did in England; we may notice that American translations of Balzac and Tourguéniéff and Björnson preceded the English ones, and we may recall the introduction of Sienkiewicz to the English public by an American translator. These few items of the account may stand for the many others that might be adduced and serve to show that in this matter of cosmopolitanism the example of America has not been without its influence upon our kinsmen over-sea.

In this binding of the nations by the ties of mutual sympathy and appreciation, this practice of give and take in the domain of the intellectual interests, there is undoubtedly much benefit to all concerned. To be able to assume temporarily the attitude of the outsider is the best possible corrective for provincialism, and the ideals that result from a nation's own inner development need the test of comparison to assure their validity. Our modern commerce of thought is constantly invoking such comparisons, and the gain to both parties is obvious. The instinctive ideal either becomes a rational one, or it falls into decay through the discovery of its irrationality. It is not always pleasing to our self-esteem to suffer this disillusionment, but when we have once been made to realize that ours is not the better way—that the Frenchman, or the Russian, or the Scandinavian, has pursued a worthier ideal than ours—there is nothing for it but to accept the lesson and profit by the instruction. On the other hand, it may sometimes happen that the comparison will leave us convinced that our own aim has been the finer, and that it is our function in this respect to teach and not to learn. We are then in the fortunate case of having grounds for the faith that is in us, and what was before an instinct is now an unshakable conviction.

This problem has, however, another and possibly a deeper aspect which we are bound to take into consideration. To what extent

are ideals absolute, and to what extent are they merely relative to some particular people, or epoch, or stage in the social evolution of the race? We know well enough that principles of human conduct, seemingly fundamental, have, in the course of history, undergone slow and subtle alterations of which the cumulative effect has amounted in time to a complete transformation. And if different ideals may properly hold sway in different historical periods, may they not properly hold sway at the same time among different peoples? In other words, are we so very sure that what is best for Englishmen, even in their treatment of the ordinary human relations, must also be best for Frenchmen and Germans and Italians? To argue that this must be the case because of the evident drawing together of the modern nations in a common cosmopolitan culture is evidently to beg the very question at issue. May it not rather be urged, and plausibly too, that each race or nation has its own peculiar genius, and that this genius will bring forth its finest fruits if left to develop in accordance with the principle of its own being?

So we see that the matter is not as simple as at first it appears to be. The names which denote the several historical peoples have undoubtedly stood, throughout the centuries, for certain distinctive groups of characteristics. There would seem to be no little of the doctrinaire spirit in measuring them all with the same tape, and judging them all by the same set of moral standards. Yet in this spirit the common run of mankind formulates its historical judgments, as do also the professional writers of history, with few exceptions. A Greek or Roman practice is condemned outright by reference to the standards of to-day instead of being dispassionately viewed in the light of the civilization which it helps to illustrate. Similarly, although it must be admitted with far greater apparent justification, the modern moralist almost unconsciously takes the practice of his own people as the norm by which he estimates the virtues and the shortcomings of all other peoples, instead of making, as he should do, a resolute effort to get into the moral consciousness of the race which he is studying, and thus view its problems as matters for sympathetic interpretation rather than for praise or disapproval.

But we are wandering afield from our subject, and must get back to the starting-point. The principle of the relativity of ideals above

set forth might be applied in the regions of law and government, of education and religion, and when we restrict its application to the region of literature, the limitation is more apparent than real. A recent writer upon American literature finds that the English Bible and the English common law have to be taken largely into consideration in accounting for it, and the literature of every people has a way of getting itself mixed up with most of the deeper human concerns. So in its more simplified form our question becomes this: Does the genius of a people reach its fullest and richest expression in a literature that is reasonably self-contained, or are still finer results to be reached by the cultivation of an openly receptive attitude toward the contemporary literature of other countries? We have no notion of answering this question, but will remain content with having raised it, and with bringing forward a few of the larger lessons of literary history that seem to have some bearing upon its settlement.

The literature of the Greeks will stand for all time as the supreme example of a growth from within, of the multifold and marvellous efflorescence of the genius of a race. Here we find no admixture of foreign influence worth mentioning, and yet we find all the chief forms of literary composition developed to a state of perfection that must ever remain our despair. Themselves self-taught, the Greek writers have been the teachers of all civilized mankind since their day. We can surely find no cause for regret in the fact that they remained unacquainted with either Chinese sages or Hebrew prophets. The native sublimity of *Æschylus* at least equalled that of *Isaiab*, and the wisdom of *Socrates* and *Plato* surpassed that of *Confucius*. With the Romans the case was greatly different. Before the Latin genius had the opportunity of self-realization, it fell under the spell of the Greek spirit, and assimilated what it might of an alien culture. The result was a hybrid literature which represented the best of two races, and produced a series of fine models, yet which might conceivably have reached a still finer development had it been free to work out its native ideals. With this idle hypothesis we must dismiss a question that may never be answered.

When the middle ages came into possession of the classical inheritance, at first in fragmentary and imperfectly appreciated forms, afterwards in the wealth of the whole treasure-

house thrown open to the scholars of the Renaissance, the influence was undoubtedly for good, and is writ large in the history of reviving humanism. Although the modern literature had made promising beginnings unaided by the best classical examples, it can hardly be doubted that the stimulus of the classical revival was wholly fructifying and beneficent. Even at the full flood of Renaissance enthusiasm, the European republic of letters was poor in numbers, and its citizens needed just such a bond of unity as was afforded by their common delight in the rediscovered works of antiquity. It is true that some could find no better use for these works than to hold them as models for servile imitation, and it is also true that their influence prolonged the life of the Latin language and retarded the development of the various vernaculars of Europe, but, on the whole, the specific genius of Italian, or French, or English did not lack in the power of self-assertion, and gained little that was not good from the stimulating and steadying example of the classical masterpieces.

After the great literatures of modern Europe had fairly entered upon their respective lines of special national development, they did not wholly lose the cosmopolitan character that resulted from their common allegiance to the empire of classical antiquity. Although their cosmopolitanism was not of the alert and comprehensive type that is prevalent to-day, their interrelations and mutual reactions form an important part of modern literary history. No view of English literature can be called philosophical that does not reckon with the successive streams of influences that flowed in upon it from Italy, France, and Germany, respectively. The indebtedness of later Italian literature to French example and the catholic attitude of modern German literature toward all that was best in the product of the rest of Europe are equally familiar illustrations of this thesis. French literature alone remained until the eighteenth century in a condition of comparative isolation from outside influences, and has, ever since the times of *Rousseau* and *Voltaire* and the author of "*De l'Allemagne*," preserved its indigenous characteristics and kept its own counsel more completely than the literature of any other modern nation.

The singular position thus occupied until very recently by French literature has been for most French writers a matter of national pride. They seem to have taken for granted

that French letters could have nothing of serious importance to learn from foreign example. While they have reluctantly admitted that Shakespeare and Goethe might have certain merits, and be good enough poets for barbarians, they have held fast to the belief that consummate modern literary art was only to be found in the French language, and especially in the masterpieces of the classical eighteenth century. In this comfortable belief they have been rudely shaken by the occurrences of recent years, for the French public has lately shown an alarming tendency to follow after strange foreign gods, and, after having for many years repelled the invading hordes from the North, seems suddenly to have reversed its ancient attitude, now welcoming the invaders with open arms and effusive cordiality. Thus the question of literary cosmopolitanism has become in France not merely a living one, but an acutely controversial one, and the occasion of much eloquent exhortation upon both sides.

Among the recent writers who have dealt with this subject, M. Jules Lemaître was one of the first in the field, and the way in which he disposed of the whole question was so ingeniously absurd that his discussion has remained memorable. Taking Dr. Ibsen and the other Scandinavians for his text, he argued that all their ideas were of French origin, and that Frenchmen would therefore do much better to read the books of their own fellow-countrymen; that, in fact, their only reason for liking these foreigners was that they found in them the expression of French thought! Somewhat later M. René Doumic elaborated a similar argument with respect to the Russians, whose invasion followed close upon that of the Scandinavians. This writer, indeed, does not mince his words. He speaks of the "undoubted immorality of cosmopolitanism" and calls it "the school of anarchy for many of the distinguished spirits of our time." It has its illuminati, its fanatics, and its convulsionists. "Behold them in the attacks of their delirium, the Tolstoyans, the Ibsenians, the Nietzscheans — but above all do not try to calm them." While other nations are cultivating the national spirit, France is in danger of bringing up "generations of dupes." M. Doumic is really very much disturbed.

As a representative of the other point of view the late Joseph Texte is a typical figure. This young writer, whose untimely death two

years ago at the age of thirty-five was a heavy loss to French criticism, was an enthusiastic champion of the cosmopolitan movement. To him it meant freedom from the bondage of the classical tradition and safety from the degeneracy that results from inbreeding, in literature no less than in life. His formula for the nation as well as for the individual was *rester soi-même et pourtant s'unir aux autres*. He believed cosmopolitanism to be a necessary trait of every forceful intellect in the present age of thought, and foresaw the growth of a real solidarity among men through the agency of letters. This doctrine he preached and this he applied in his studies of comparative literature, although remaining essentially conservative in temper, and insisting that the French people, no matter how far its new interests may take it afield, must not allow the hereditary qualities of its genius to become weakened. Whether this be a possible ideal or not the future alone can show. It is certainly an ideal toward which much of the best French thought is tending, in common with the advanced thought of all the other nations of literary importance.

That the spirit of cosmopolitanism is destined to influence, if not to control, the future development of the leading literatures of the world is one of the clearest signs of the times. In its recent conquest of the French it has captured the last outpost of the resistance offered in the name of national genius and racial unity. No people henceforth will be free to live unto itself in the forms and ideals of its literary expression, or to condemn the works of the alien. Despite the occasional aberrations of taste and extravagances of enthusiasm that may accompany the new habit of looking abroad for the fresh inspiration or the fertilizing thought, the current now sets everywhere too strongly in the direction of intellectual free trade to be in danger of checks or reverses. For good or for evil—and we need hardly say that we hold it for good — the world is fast growing one in spirit, and this at a time when, as never before, the instinct of race is asserting itself as a force in the shaping of politics, and the arousing, among men of the same stock, of a common consciousness of their own distinctive character. In a word, the formula of taste is being fulfilled before our very eyes in the combined literary, social, and political movement of the present day among the chief peoples of our modern world.

The New Books.

REMINISCENCES OF AN OCTOGENARIAN.*

No straightforward account of a life devoted to noble ends can fail of being noteworthy and helpful. Dr. Cuyler's recollections of a life that has been both long and broad are as uplifting as they are interesting.

Aurora, N. Y., was his birthplace, Princeton gave him his education, both academic and theological, and Brooklyn has been the chief field of his pastoral labors. But no parochial boundaries or sectarian dividing lines limit his influence and repute as preacher and writer. Extensive travel and intercourse with many men have broadened and enriched his life, so that what he now offers us, in his modest little volume of reminiscences of an octogenarian, is the more valuable because of the still greater wealth it suggests as held in reserve.

What most impresses us in Dr. Cuyler is the admirable union of conservatism and progressiveness. Distrustful of the "new theology" and the "higher criticism," he yet braves the displeasure of the Brooklyn Presbytery by inviting a Quakeress to deliver a religious address from his pulpit—and that, be it added, was thirty years ago. A letter written to him by the late President Harrison shows our author to be as staunch an anti-imperialist as his correspondent. In matters literary, he says a wise word in praise of our past and in deprecation of that lessening devotion to the ideal that marks an era of exuberant material prosperity. An enthusiastic advocate of temperance and a tireless laborer in its cause, he nevertheless would carry legislative prohibition no further than what is known as local option. "In theory," he says, "I always have been, and am to-day, a legal suppressionist; but the most vital remedy of all is to break up the demand for intoxicants, and to persuade people from wishing to buy and drink them. That goes to the root of the evil."

Dr. Cuyler first visited Europe just after leaving college. As he is one of the few now living who have seen and talked with Wordsworth, his account of a visit to Rydal Mount is worth quoting from.

"I was shown, at once, into the sitting-room, where I found him with his wife, who sat sewing beside him. The old man rose and received me graciously. By his

appearance I was somewhat startled. Instead of a grave recluse in scholastic black, whom I expected to see, I found an affable and lovable old man dressed in the roughest coat of blue with metal buttons, and checked trousers, more like a New York farmer than an English poet. His nose was very large, his forehead a lofty dome of thought, and his long white locks hung over his stooping shoulders; his eyes presented a singular, half closed appearance. We entered at once into a delightful conversation. He made many inquiries about Irving, Mrs. Sigourney and our other American authors, and spoke, with great vehemence, in favor of an international copyright law. He said that at one time he had hoped to visit America, but the duties of a small office which he held (Distributor of Stamps), and upon which he was partly dependent, prevented the undertaking."

From his reminiscences of Dean Stanley we select the following, which has reference to the Dean's visit to America in 1878:

"When we entered the elevated railroad car, Stanley exclaimed: 'This is like the chariots on the walls of Babylon.' With his keen interest in history he inquired when we reached the lower part of the Bowery, near the junction of Chatham Square: 'Was it not here that Nathan Hale, the martyr, was executed?' and he showed then a more accurate knowledge of our local history than one New Yorker in ten thousand can boast! That was probably the exact locality, and Dean Stanley had never been there before."

With Spurgeon he was on the friendliest of terms.

"Spurgeon's power lay in a combination of half a dozen great qualities. He was the master of a vigorous Saxon English style, the style of Cobbett and Bunyan and the old English Bible. He possessed a most marvelous memory—it held the whole Bible in solution; it retained all the valuable truth he had acquired during his immensely wide readings and it enabled him to recognize any person whom he ever met before. Once, however, he met for the second time a Mr. Partridge and called him 'Partridge.' Quick as a flash he said: 'Pardon me, sir, I did not intend to make game of you.'"

Sydney Smith's tribute to Daniel Webster's commanding appearance is historic. "That man," he declared, "is a fraud; for it is impossible for anyone to be as great as he looks." Dr. Cuyler is equally unrestrained in his admiration.

"In the days of my boyhood the most colossal figure, physically and intellectually, in American politics, was Daniel Webster. I well remember when I first put eye upon him. It was when I was pursuing my studies in the New York University Grammar School in preparation for Princeton College. I was strolling one day on the Battery, and met a friend who said to me: 'Yonder goes Daniel Webster; he has just lauded from that man-of-war; go and get a good look at him.' I hastened my steps and, as I came near him, I was as much awestricken as if I had been gazing on Bunker Hill Monument. He was unquestionably the most majestic specimen of manhood that ever trod this continent. Carlyle called him 'The Great Norseman,' and said that his

* RECOLLECTIONS OF A LONG LIFE. An Autobiography. By Theodore Ledyard Cuyler, D.D., LL.D. With portraits. New York: The Baker & Taylor Co.

eyes were like great anthracite furnaces that needed blowing up. Coal heavers in London stopped to stare at him as he stalked by. . . . His complexion was a swarthy brown. He used to say that while his handsome brother Ezekiel was very fair, he 'had all the soot of the family in his face.' Such a mountain of a brow I have never seen before or since."

A walk with Whittier is thus recalled :

"On the way I told him that not long before, when I quoted a verse of Bryant's to Horace Greeley, Mr. Greeley replied : 'Bryant is all very well, but by far the greatest poet this country has produced is John Greenleaf Whittier.' 'Did our friend Horace say that?' meekly inquired Whittier, and a smile of satisfaction flowed over his Quaker countenance. The man is not born yet who does not like an honest compliment, especially if it comes from a high quarter."

One more citation. In the darkest period of the Civil War our autobiographer, in company with his mother, called upon President Lincoln.

"We entered the room in which the Cabinet usually met — and there, before the fire, stood the tall, gaunt form attired in a seedy frock-coat, with his long hair unkempt, and his thin face the very picture of distress. 'How is Mrs. Lincoln?' inquired my mother. 'Oh,' said the President, 'I have not seen her since seven o'clock this morning; Tad, how is your mother?' 'She is pretty well,' replied the little fellow, who was coiled up then in an arm chair. . . . We spent but a few minutes with Mr. Lincoln, and when we came out my mother exclaimed: 'Oh, what a cruelty to keep that man here! Did you ever see such a sad face in your life?'"

In 1890, after forty-four years in the ministry, and at the close of a thirty-years pastorate at the Lafayette Avenue Presbyterian Church of Brooklyn, Dr. Cuyler resigned his charge. He had built up the church to a membership of two thousand three hundred and thirty — the third largest in the United States. A few closing words on the methods that led to such success as a preacher and pastor may not be out of place. Earnestness was with him the prime essential. His sermon, too, was always an outgrowth from his text; his text was not a cap clapped on to a written discourse at the last minute. "Preach my word" he took in its literal sense. "When a passage from the Holy Scripture," he says, "has been planted as a root and well watered with prayer, the sermon should spring naturally from it." No time was spent by him in propping up the Cross; it was all needed for pointing sinners to it. "I never have wasted a single minute in defending God's Word in my pulpit," he declares. "God will take care of His Word if we ministers only take care to preach it." Dr. Cuyler is in favor of the written sermon, though admitting that no hard and fast rule

can be laid down to cover all cases. He says that "Dr. Chalmers read every line of his sermons with thrilling effect. So did Dr. Charles Wadsworth in Philadelphia, and so did Phillips Brooks in Boston." Surely that was a curious kind of reading that poured in such a torrent of seemingly impromptu eloquence from Trinity pulpit. But Dr. Allen, in his recent life of Bishop Brooks, describes him as writing out his sermons with the greatest care — at least in his early career. Beecher, too, is cited by Dr. Cuyler as one who has been mistakenly regarded as an extemporaneous preacher. "He prepared most of his discourses carefully, and full one-half of many of them were written out." The minister should not dissipate his energies, says our author. His place is in his pulpit and in the homes of his parishioners; general reform movements must not be allowed to engross his attention. As to the minister's wife, her true place is in her home, as the mother of her family; here is her sphere of highest usefulness.

The book's too frequent instances of careless workmanship (largely printer's errors, probably) call for critical disapprobation — amid so much that is irreproachable. Perhaps the most annoying to the author will be the designation of his writings as *lubrications*; but *we laid down* and *Champs des Mars* are almost as bad, and less easily attributable to the imp of the types.

PERCY F. BICKNELL.

TWO RIVAL CONTESTANTS FOR A CONTINENT.*

The fall of Quebec has often been considered by students of American history as the proper date of beginning of the United States; for the result of the famous movement of Wolfe up the Heights of Abraham was that the menace of the ancient French foe upon the border was removed, and the colonists, left comparatively free from danger, gave themselves up to thoughts for their own political and social advancement. The oft-quoted statement of Choiseul, that he had ceded New France to England since they were so fond of American dominion and he wanted them to have plenty of it, was but one of several expressions which indicated that men of foresight felt that a new nation was certain to develop in

* NEW FRANCE AND NEW ENGLAND. By John Fiske. With maps. Boston: Houghton, Mifflin & Co.

the western world. The American Revolution was a direct result of the change in ownership of North America, and the attempt of the mother country to provide for the expenses of the war by securing revenue from the colonies, which, it felt, had been benefitted by the outcome of the war, led to the series of measures which culminated finally in the Declaration of Independence.

This phase of American history has been emphasized so often by writers as to become familiar to everyone, but the history of those days when New France and New England existed side by side in America has not been so well known. Indeed, there has always been a tendency to hasten over this period and to summarize, in connection with the ending of New France, the whole history of the years between the founding of Jamestown and 1763. It is an interesting thing to recall that Champlain, upon the St. Lawrence and under the flag of France, Hudson on the river which bears his name and under the flag of Holland, and the Jamestown settlers under the English banner, were active at the same time; the years 1607, 1608, and 1609 being the period when these three nations were contending for a foothold on American soil.

It was the purpose of the late John Fiske to complete his notable series of historical writings by a volume which should fit in between "The Dutch and Quaker Colonies in America" and "The American Revolution." In connection with a description of the scope of the volume first named Mr. Fiske wrote:

"It is my purpose, in my next book, to deal with the rise and fall of New France and the development of the English colonies as influenced by the prolonged struggle with that troublesome and dangerous neighbour. With this end in view, the history of New England must be taken up where the earlier book dropped it, and the history of New York resumed at about the same time, while by degrees we shall find the histories of Pennsylvania and the colonies to the south of it swept into the main stream of Continental history. That book will come down to the year 1765, which witnessed the ringing out of the old and the ringing in of the new,—the one with Pontiac's War, the other with the Stamp Act. I hope to have it ready in about two years from now."

The much-regretted death of the author prevented him from giving to the present work that careful and final revision which marked his other writings previous to their publication. The subject-matter was largely formulated as lectures before the Lowell Institute in Boston, and, in the case of one or two chapters, as lectures given in other parts of the country.

Only the first two chapters of the book, covering the early history of New France, from Cartier to Champlain's accidental arousing of the enmity of the Iroquois, were definitely prepared for the press. The third chapter, continuing the history of New France from 1610 to the time of Sir Thomas Temple, was not completed by Mr. Fiske, but has been finished by another hand. The remaining chapters, while in the form of carefully prepared lectures, were not enriched by the abundant side-notes and annotations which have been features of Mr. Fiske's other historical writings. Here again another hand has attempted to supply some of the matter which the author himself might have added. But the reader misses in many places those skilful touches which have perfected so many of Mr. Fiske's rounded sentences. The description of the taking of Louisburg, for instance, or that of Braddock's Defeat, or of the Fall of Quebec, had hardly reached final form. One feels too that the long chapter on "Witchcraft in Salem Village," and the shorter one on "The Great Awakening," the two making nearly a third of the text, occupy more space relatively than would have been the case had Mr. Fiske lived to revise the work. Apart from this criticism, the chapters mentioned are very interesting, and show well the author's characteristics as a thinker and writer.

The title, "New France and New England," suggests a contemporaneous development in America of two distinct forces. In the working out of the plan it was, of course, easier to describe the history of New France than that of New England. The former practically began with Cartier in 1524, and ended with the Treaty of 1763,—a compact period of time. The impelling ideas of colonization, the character of the population, the policies of the mother country, the misgovernment of the provinces, and the final catastrophe, are facts pretty clearly established. New France had its day and then passed from sight.

In the case of New England the period is but one part in the chain of events in the history of the incipient United States, and judgments of men and of events naturally differ from those formed in connection with a finished career. Considering this phase of the writing, the salient features of colonial history and the leading characters find satisfactory treatment. Due credit is given to the energetic Scotch-Irish and German pioneers for their notable achievements in pushing westward the sinuous

line of settlement, and the interplay of various elements in the struggle for the mastery of the continent is well set forth. Perhaps nowhere else is to be found in condensed and compact form the essential and the striking in the history of the old French and Indian wars.

While, therefore, the volume lacks much of that which it certainly would have contained had Mr. Fiske been able to give to it the thoughtful care which he gave to the other books in the series, it will be hailed with much satisfaction by the thousands of his friends who have followed him with delight as he has recounted the story of America's development.

FRANCIS WAYLAND SHEPARDSON.

MR. BRYCE ON THE PROBLEMS OF RACE.*

The recent Oxford lecture on "The Relations of the Advanced and Backward Races of Mankind," by Mr. James Bryce, whom all Americans have come to know and esteem as the author of "The American Commonwealth," has already set the sociological world agog. Although Mr. Bryce has brought forth little that is new as to the relations of diverse races, yet he has given perhaps the clearest and most comprehensive utterance on the subject of any authority of his eminence. The treatment, being limited to the compass of a single lecture, is concise and thematic. One could wish that the author might yet find time to expand this definitely limited deliverance into a big book which alone is adequate to so big a subject.

After briefly pointing out the historic contact of races, Mr. Bryce tells us that "Our own time stands eminent and peculiar for this: that it marks the completion of a process by which all the races of the world have been affected, and all the backward ones placed in a more or less complete dependence upon the advanced." There is no undoing what has already been done. To the historic motives influencing race contact there have been added two new ones, viz., "The desire of civilized producers of goods to secure savage or semi-civilized consumers by annexing regions they inhabit, and the rivalry of great civilized states."

Our ears are so accustomed to moral cant and pious platitude, whenever a strong race would

exploit a weak one, that this frank and candid statement is indeed refreshing. Throughout the whole lecture one finds little or nothing placed to the credit of "benevolent assimilation." "The completion of this world-process is a specially great and fateful event, because it closes a page forever." This sentence is heavily fraught with significance for the future of civilization. When the world is placed under the dominance of two or three powerful nations, they will necessarily check or stop spontaneity and independence of development in the backward and submerged breeds. These will scarcely be permitted to bring forth their peculiar contribution to the general sum of human culture. What will civilization then do for fresh blood and newness of life?

The possible outcome of race-contact is analyzed as (1) the extermination of the weaker element; (2) absorption of the weaker by the stronger; (3) the commingling of the two; and (4) a continuance of separate and the independent racial types. It is strange that reference was not made to expulsion, sometimes of the backward, sometimes of the advanced race, which is not an unusual means of solution. The Jews were expelled from Egypt, the whites were driven from Haiti and San Domingo. Indications are not wanting that the Anglo-Saxon element will be expelled from certain sections of the Southern States known as the "Black Belt,"—not, to be sure, *vi et armis*, but by the slow, glacial force of racial momentum. Extinction of the weaker race is usually preceded by expulsion from the midst of the stronger. The red Indian has been driven from the eastern portion of the United States, and the natives of the oceanic islands have first been pushed to the outer verge of their native territory before succeeding waves of Aryan aggression wiped them off the face of the earth. The process is a continuing one. "Barbarism is not more pitiless than civilization, even where civilization may wish to spare." The red and the oceanic races have faded at the first breath of European civilization. To use the rather expressive language of Mr. Dooley,—they have been "civilized stiff." But the black and the yellow races seem to possess a tenacity of persistence which does not yield to race attrition.

The first question which one wishes to know about the contact of two races is the degree of natural antipathy existing between them. The author finds this most marked between the white and black races. "I have been struck,"

*THE RELATIONS OF THE ADVANCED AND BACKWARD RACES OF MANKIND. Romanes Lecture Delivered in the Sheldonian Theatre, Oxford, June 7, 1902, by James Bryce, D.C.L. New York: Oxford University Press.

he says, "by hearing men in the Rocky Mountains, who would have concealed any infusion of Negro blood, mention that their mothers or grandmothers were Indians." Just how far this preference is due to color, or to other circumstances, is not disclosed. The fact that the Indian has never been a slave, and that he is a rapidly vanishing quantity from the general equation, adds a glamor of romance to his race; while the more numerous Negro, with his stubborn persistency of type, is aggravatingly real. Many of the F. F. V.'s of the Old Dominion are not ashamed to own a strain of the blood of Pocahontas; but if the race of this Indian heroine was as numerous and as troublesome as that of the African, her blood would doubtless be held in like disesteem.

The evils of race conflict, Mr. Bryce considers inevitable. "These troubles may be apprehended, whatever the form of government; for they spring out of the nature of things. They will become, in one sense at least, more accentuated the more that [the backward] race advances in intelligence and knowledge." This conclusion is sadly at variance with the opinion which relies upon education to solve the race-problem in the United States. Mr. Bryce takes, on the whole, an unfavorable view of the effect of cross-breeding of wide apart ethnic types. Where the races are not assimilable, as in the United States, the author would minimize the evil of contact by giving to the backward race "all such private civil rights as it can use to its own benefit." But who is to be the judge? No slaveholder would claim that he did less. It has been said by a wise man of recent times that no one is good enough to be intrusted with the liberty of another. Can one race ever be a fair and impartial judge of the feelings and aspirations of another, and of its ability to utilize civil privileges? Political privilege should not, it is affirmed, be based upon race and blood, but upon some fair test which applies alike to all, although it might exclude the bulk of the backward race.

The subject of social relations is settled by Mr. Bryce in a single sentence: "Good feelings and good manners cannot be imposed by a statute." Among the contingencies which may affect the future relations of the race are mentioned the advance in biological and medical knowledge, and in mechanical appliances, which may be expected to open up new regions to European residence.

The intellectual and moral progress of the

backward race is also fraught with great significance for the future. "The difference between them and the advanced races lies not so much in intelligence as in force of will and tenacity of purpose. How far these latter qualities can be developed with a developing intellect is still doubtful, for the future will bring new opportunities." The changes that may take place in the religious world are also supposed to have much determining influence upon the future relations of races. The author states that religious sanction is less strong than the bond of blood, although his arguments and citations persuade the reader to the opposite conclusion. When Jesus was chided for his seeming indifference toward his own kindred, he responded: "Who is my mother and who are my brethren? For whosoever shall do the will of my father which is in heaven, the same is my brother and sister and mother." Religion can command or forbid the mixture of races, and this will be done, as the case of Judaism on the one hand, and of Mohammedanism on the other, clearly show. The superiority of Mohammedanism to Christianity and of the Catholic to the Protestant sect, in their control over the rancour of race, is acknowledged. The author asks: "Can one of these causes be that Christianity achieves less because it aims at more?" Then, answering his own question, he adds: "Christians, of course with many noble exceptions, have failed to rise to the level of the higher teachings, while Moslems have risen to the level of the lower." And yet the teaching of the two religions is identical as respects the treatment of those who are of the same household of faith. If one might so speak, it might be aptly said that in case of the Protestant, he *has* his religion; whereas in the case of the Catholic, and especially the Moslem, his religion *has him*. Therefore we may expect from the latter a closer adherence to the requirements of the cult.

"Conceive," suggests our author, "what a difference it might make if Islam were, within two centuries, to disappear from the earth!" If we may be permitted to indulge the imagination a little further, let us conceive what a difference it might make if within that period some new Martin Luther were to arise who should substitute for the ancient motto about the vital power of personal faith another bearing more directly upon the prevailing apostasy from the teaching of the great head of the church, to wit: "There is neither Greek nor

Jew, circumcision nor uncircumcision, Barbarian nor Scythian, bond nor free; but Christ is all and in all." Suppose, also, that this reformer should be as potent and persuasive over the Christian world as was his Teutonic prototype. Can we not readily see what an effect such a propaganda might have upon the relations of the various peoples and tongues?

Mr. Bryce's final word leaves us balanced between hope and fear, with hope slightly in the ascendancy.

"It is a process which has now entered a critical phase, and we see before us long vistas in which there appear possibilities of an immense increase in the productive powers of earth and man, possibilities also of trouble and strife between races now being brought into closer and more general contact. As always, elements of peril are balanced by elements of hope. The sentiment of race pride, the keenness of race rivalry, have been intensified. But the sense of a common humanity has grown stronger. When we think of the problems which are being raised by the contact of races, clouds seem to hang heavy on the horizon of the future; yet light streams in when we remember that the spirit in which civilized states are preparing to meet those problems is higher and purer than it was, when, four centuries ago, the great outward movement of European peoples began."

KELLY MILLER.

Howard University, Washington, D. C.

SOME MUSICAL INTIMACIES.*

Out of an extended musical experience and much browsing in his own extensive musical library, Mr. George P. Upton has written a series of little essays, ten in number, which might very well bear the title of "Musical Intimacies," instead of the "Musical Pastels" chosen for it. One thinks of pastels as misty in outline, not fixed in material, and devoted to light and genial topics not wholly serious and yet never wholly whimsical; and nothing could be further from describing the papers in this interesting book. Mr. Upton is earnest and virile in both his choice of themes and his treatment of them. His pictures are drawn with a firmness and a freedom that suggest the charcoal sketch, rather than the pastel. And so thoroughly informed is he, and so clearly within his own chosen field of knowledge, that his book has more than ordinary promise of becoming a permanent contribution to its class of literature.

In style and treatment the volume is reminiscent of Mr. Upton's earlier work, "Woman

* MUSICAL PASTELS. By George P. Upton. Illustrated. Chicago: A. C. McClurg & Co.

in Music," but with the differences that a wider outlook and a broader subject, or series of subjects, permit. His choice is catholic, ranging down to the living present from the initial essay on "Nero the Artist," in which the modern view that sees something more in the Roman emperor than a summing up of all the iniquities finds full expression; as when the story of Nero's fiddling while Rome burned is commented on thus:

"If Nero had been musically inclined at such a time, he would have been the artist, and sung to the accompaniment of his cithara some stirring pæan, while stately palaces and temples of the gods were 'in one red burial blent.' . . . Nero's efforts to stay its [the fire's] progress, to alleviate the distress caused by it, and to restore the waste places by building them up more splendidly than before, are of themselves sufficient to acquit him of the charge of incendiarism; but, nevertheless, he will be held responsible through all coming ages for the burning of Rome, as well as for the added indecorum of fiddling on the top of his tower — though there were no 'fiddles' at that time, and though Nero antedated his tower by more than two centuries. But if Nero sang the 'Ruin of Troy' in the midst of the conflagration, it was his last public musical performance, and thus he literally ended his artistic career in a 'blaze of glory.'"

A gossipy account of "The Musical Small-Coals Man," Thomas Britton (1654-1714), follows; and then we are given a sympathetic and liberal interpretation of the religious holdings of Bach, Handel, Haydn, Mozart, and Beethoven, under the title of "Music and Religion." Turning then to our own country, Mr. Upton has more than a few pleasant things to say of "The First American Composer," William Billings of Boston, who first "declared American musical independence" in "The New England Psalm Singer" in October, 1770, his title-page containing the following invitation to the world:

"O, praise the Lord with one consent,
And in this grand design
Let Britain and the Colonies
Unanimously jine."

Mr. Upton goes on to say:

"It is a far cry from the twentieth century back to the days of Billings, but there are still ears to be tickled and composers to tickle them. With all his love of sacred music and his apparent reverential feeling, he was not above paraphrasing a psalm now and then; as, for instance, the 137th, 'By the rivers of Babylon, there we sat down.' When the British forces were camped at Boston and the Continentals at Watertown, he gave musical vent to his feelings with an astonishing production, beginning, 'By the rivers of Watertown we sat down and wept when we remember thee, O Boston.'"

From "The Beggar's Opera," Gay's one triumph and the beginning of "English opera

in all its forms," the book goes back to "The First Opera," written by Ottavio Rinuccini and Jacopo Peri and performed upon the occasion of the marriage of Maria de' Medici to Henry IV. of France, in the year 1600, being the first public performance of any opera. It is characterized thus:

"It was a little band compared with those which accompany opera in the twentieth century. It was a modest array of singers compared with the tenors, baritones, basses and prime donne of the troupe of today. The music was crude and harsh and monotonous as compared with the scores of the present time; but the beginnings of all this twentieth century operatic magnificence were contained in the music to which Henry IV. and his ungracious queen listened on their wedding day, as the beginnings of the oak are contained in the acorn; and though the full meaning of their great discovery may not have dawned upon Peri, Rinuccini, and their Florentine associates who had worked out the problem together at the Palazzo Corsi, they knew they had created a new dramatic form in music. A little later, Monteverde, the Duke of Mantua's chapel-master, realized the possibilities latent in 'Euridice,' and proceeding upon the lines laid down by Peri, still further developed the form; but to Jacopo Peri belongs the honor of the title, 'Father of the Opera.'"

One of the most amusing chapters in the book is that headed with the Virgilian quotation ending "*Tantæne animis celestibus iræ?*" and entitled "Some Musical Controversies." It is finely inclusive, opening with the celebrated quarrel between the Italian and French expositors of the Gregorian chant in the days of Charlemagne, and coming down to Wagner. One of the episodes has its scene in London, when the town was split between the followers of Cuzzoni and of Bordoni, rival *prime donne*. It was of Handel, kept in the hottest of water by the disputations rivals under his direction, that this classical incident is narrated:

"Upon one occasion Cuzzoni refused to sing an aria in his 'Otho' because it did not suit her. The enraged composer turned upon her and said: 'I know, madame, that you are a very devil; but I will let you see that I am Beelzebub, the prince of the devils.' Suiting the action to the word, he seized her around the waist and threatened to throw her through the window if she did not sing it. Terrified at his rage, she consented, and made a great hit with the aria."

The quarrels between Lully and Rameau and their respective adherents in France in the seventeenth century, of Piccinni and Gluck somewhat later, of Mozart and Rossini later still, and last of Wagner with what was at first the world at large, are entertaining. Few have descended to the expedient by which the enemies of Gluck gave a dinner with an overflow of wine to Mlle. La Guerre, just before she was to appear in the title rôle of one

of his greatest compositions at its first production, — leading a witty spectator to remark that "She was not *Iphigénia en Tauride*, but *Iphigénia en Champagne*." Yet worse things were said, if not done, concerning Richard Wagner, and the sentences about to be quoted should have a restraining effect upon too acrid critics:

"In England, where Mendelssohn was an idol, the 'Athenæum' pronounced him [Wagner] 'a charlatan,' and his music 'impious, profligate, and nauseating.' The 'Times' spoke of him as a man whom 'it would be a scandal to compare with the men of reputation this country possesses, and whom the most ordinary ballad-writers would shame in the creation of melody, and of whose harmony no English harmonist could be found sufficiently without ears or education to pen such vile things.'"

With the desultoriness which is not the least of the book's many engaging qualities, Mr. Upton takes his readers back to "A Musical Royal Family," the one worthiest the name in history, and surprises more than one widely-read man with the announcement that it was made up of Henry VIII. of England, Anne Boleyn his queen, and the three royal children, Edward, sixth of that name, Mary, and Elizabeth. All were accomplished musicians in a day which culminated, as we are reminded, with "The reign of Elizabeth, . . . the Augustan era of music in England; and its glories have not been surpassed by those of any succeeding age." And what is rightly called "a very pretty story" is told of the Virgin Queen when she was still a virgin princess.

"During Mary's reign she had little opportunity for amusement. She was sometimes suffered to walk in the palace garden at Woodstock. Upon one of these occasions she heard a milkmaid singing cheerily, and wished she were one, for 'her case is better and her life is merrier.' May not Shakespeare have had this story in mind when writing Henry the Sixth's battle soliloquy:

"O God! methinks it were a happy life,
To be no better than a homely swain;
To sit upon a hill, as I do now,
To carve out dials quaintly, point by point,
Thereby to see the minutes how they run."

"Bullfinch and Nightingale," the names of the two songsters having been applied to two collections of ballads and their music, one British and the other American, affords the commentator an opportunity to give a little history of English balladry from the musical rather than the literary point of view, his own copy of "The Bullfinch" having been the property of Dorothy Wordsworth. Passing from the "Chloes, Florindas, and Daphnes" of the English to the "Nannies, Peggies, and Emmas" of the American book, one alights

upon a chorus which makes him long for the verses.

"Five hundred fops, with shrugs and hops,
And leers, and smiles and smirking,
Most willing she would leave for me—
Oh! what a Peggy Perkins."

The volume closes with a consideration of "The Man Beethoven," an admirable summary of a great career, equally removed from adulation and acidulation. There is a *précis* from the great master's diary concerning domestic servants which has a curiously familiar ring; and one may have a choice of descriptions of the manner of the man.

"Schlosser, a friend, says: 'A student of human nature could tell at a glance that he was in the presence of a genius. Beethoven's gait was firm; a peculiar expression lingered round his lips; the eyes shone with extraordinary depth of sentiment, and majestic creative power sat enthroned upon his forehead.' Fran von Bernhard, an acquaintance, who met him in Vienna, on the other hand, says: 'He is short and insignificant looking, with a red face. His general bearing shows no signs of culture, and his behavior is very unmannerly. He is very proud.'"

Mr. Upton corrects the statement made in his "Woman in Music," where he held that Beethoven's beloved was the Countess Guicciardi, by saying, "More recent investigations have established beyond much doubt that the [love] letters were addressed to the Countess Teresa von Brunswick."

The book is most suitably illustrated by reproductions of old plates, many of them portraits of the celebrities mentioned; and it is admirably printed on good paper, and fittingly bound. But one question must remain in the reader's mind as he comes to the end of the volume: When Mr. Upton can write so acceptably, why does he write so little?

WALLACE RICE.

A BIBLIOGRAPHY OF AMERICAN HISTORY.*

For ten years Mr. George Iles has been advocating, before the American Library Association and elsewhere, a plan for a systematic appraisal of all literature by specialists in its various departments. The plan requires that competent critics shall provide for all available books a sort of museum description, which shall indicate their strong and weak points and sum up their general value, in order that the librarian may have at hand a convenient guide to assist him in purchasing books and answer-

* THE LITERATURE OF AMERICAN HISTORY. A Bibliographical Guide. Edited for the American Library Association by J. N. Larned. Boston: Houghton, Mifflin & Co.

ing questions and that the public may in their reading have some means of distinguishing the wheat from the chaff.

Manifestly so comprehensive a plan can be executed only in sections. After some preliminary experiments, Mr. Iles made his first attempt to cover systematically a distinct field of literature by editing some five years ago "An Annotated Bibliography of Fine Art" prepared by Mr. Russell Sturgis and Mr. Henry E. Krehbiel. Subsequently, in order to cover a larger field and reach a wider circle of readers, he very generously gave the American Library Association \$10,000 to meet the expense of compiling a bibliography of American history. The general editorship of the work was undertaken without compensation by Mr. J. N. Larned of the Buffalo Public Library. Mr. Larned associated with himself some forty assistants, most of whom are well known as teachers or students in this particular field. The result of their labors is the recently-published "Literature of American History," which presents an annotated list of some four thousand titles and comes down to the year 1900. In order to keep up with current literature, it is intended to issue periodically supplements which shall cover all later publications.

In view of the multiplicity of books and the rapid growth of public libraries, there can be little question of the value of the plan. Where the doctors disagree, as they are bound to in many cases, one opinion may be more misleading than no opinion at all; but notwithstanding this drawback, the advantages of the plan greatly outweigh the objections to it. Judgment of the work must therefore turn upon the success with which the plan has been executed.

The problem of classification is for the most part well solved, but it was a mistake to group state histories by sections rather than by states. Certain books treating of sections as a whole had to be grouped together; but it is confusing, in looking for the histories of one state, to find them mixed with the histories of a dozen others. The inequality of the annotations furnishes the most evident ground for criticism. Many of them are models of condensed and accurate statement, others are less satisfactory, while some are altogether inadequate. A considerable proportion consist of extracts from reviews in THE DIAL, The Nation, The Atlantic Monthly, The American Historical Review, and other similar sources; these notes are

commonly unsatisfactory, not through any fault of the reviews but because, by taking a part from the whole, the effect of the whole is lost. In the case of recent books it would have been well to have added an appropriate note containing references to various reviews, in order that the reader might compare conflicting criticisms and form his own conclusions.

Mr. Larned modestly admits that he is not a specialist in American history and that he lacks the qualifications requisite for the supervision of bibliographical work in it. Under these circumstances, we would have expected him to assign each section to a competent specialist in that section, in order that the notes might be made up in groups. To some extent this has been done, and always to advantage. If the entire work had been more thoroughly organized in this way there would have been greater uniformity. As it is, the notes of most of the contributors are more or less scattered over the whole field, with a resulting incongruity that would not have occurred under more systematic treatment. Take for example the page devoted to John Brown: the notes are either written by different hands or drawn from reviews, so that there is uniformity neither in the treatment nor in the point of view.

The editor forestalls criticism in regard to selection and completeness by saying that the work is "intended to be neither an exhaustive bibliography of American history, nor a mere selection of the best books in that department of literature. . . . The selective aim in its preparation has been to embrace the books of every character, good, bad, and indifferent, concerning which it seems important that readers of various classes should be told what their merit or demerit is." That there should be some omissions and some slips in so comprehensive a work was unavoidable. For books of collected essays, like Chamberlain's "John Adams," a table of contents should have been given. So useful an introduction as Ruge's "Entwicklung der Kartographie von Amerika," and so monumental a work as Norden-skiöld's "Facsimile Atlas," should have been included. Reference is made to the abstract of Gen. G. K. Warren's memoir in Wheeler's Survey, but not to the complete memoir in the Pacific Railroad Survey nor to the latter Survey. The reader is advised to compare Reddaway's "Monroe Doctrine" with De Beaumarchais, but the latter is not listed.

Watson's "Adventures of a Blockade Runner" suggests Taylor's "Running the Blockade" which is important because its author was the principal organizer of the blockade-running fleet. Why Olmsted's "Texas" and "Back Country" should not be given the same recognition as his "Seaboard Slave States," or a single appraisal be given to the series, is not apparent. The "Colonial Tracts" reprinted from Force's collection by Mr. G. P. Humphrey, are listed as if edited by Peter Force in person. There is some duplication: Lummis's "Spanish Pioneers" and Bandelier's "Gilded Man" are both twice listed and appraised.

But notwithstanding some inequality and occasional inaccuracy, the work as a whole will be indispensable to librarians and useful to all teachers of American history.

F. H. HODDER.

BRIEFS ON NEW BOOKS.

*18th century
Scotch men
of letters.*

Mr. Henry Grey Graham, the author of "The Social Life of Scotland in the Eighteenth Century," has proceeded from the general to the particular in his handsome new octavo, "Scottish Men of Letters in the Eighteenth Century" (Macmillan). That is to say, those who appeared in the earlier work incidentally, and only as indicating general tendencies in the great social body, are now brought into the foreground, and the social life of the people is allowed to appear no more distinctly than a background distantly removed. The scene is almost always Edinburgh, for those of the Scotch nation who had any brains to sell came thither as to their sole market, and, once there, returned to it as to home from whatsoever place they might have found for sojourn in England or France. The volume opens with an account of the dawn of Scotch literature in the modern sense of the word, the coming of Allan Ramsey being practically coincident with the beginning of the century. This worthy divides the first chapter with Hamilton of Bangour and Robert Blair. Early philosophers, college professors, literary judges, Adam Smith the economist, Boswell, Beattie, Smollett and his countrymen in England, the women balladists, the writers of songs of the sterner sex, may be said to lead up to Robert Burns, whose checkered career is told with real sympathy and comprehension. Henry Mackenzie and Dugald Stewart close the account. Authentic portraits accompany every biography, but these do not lend the value to the work which Mr. Graham's nice sense of interpretation by anecdote does, every page being animated by something at once individually characteristic and wholly and generally

human. As a result of these plums scattered liberally through diction of more than usual distinction, the book is readable throughout, and most valuable.

Chronicles of an old royal palace.

The Palace of Whitehall stood in the city of Westminster, between what is now St. James's Park and the Thames, a little south of Charing Cross. The site was in the possession of Hubert (or Hugo) de Burgh, in the middle of the thirteenth century, and was subsequently annexed by the Archbishop of York to his see. Thirty Archbishops in succession held it, the last being Cardinal Woolsey. It was all this while known as York House. Upon the fall of Woolsey, Henry VIII. seized it, and about that time the name was changed to Whitehall, which seems to have originated in much the same way as our name for the official residence of our chief magistrate. Whitehall continued to be a royal residence until the time of the disastrous fire therein in 1698. During the two and a half centuries that it was thus used, it was the scene of many historic episodes of deep interest, not the least important of them being the execution of Charles I.; while the architectural vicissitudes to which the site has been subjected from the middle of the thirteenth century to the present time are of especial interest to the historian, the antiquary, and the lover of Old London. The Banqueting Hall, built by Inigo Jones early in the seventeenth century, is all that remains of what was once the Royal Palace of Whitehall. Edgar Sheppard, D.D., being "Sub-Dean of H. M. Chapels Royal and Sub-Almoner to the King," as well as "author of 'Memorials of St. James's Palace,'" has had extraordinary facilities for collating the materials and for telling in full the story of the exceedingly interesting site and the buildings that have occupied it. This he has done in "The Old Royal Palace of Whitehall" (Longmans), a royal octavo, sumptuous in style as befits a volume that is "Dedicated by gracious permission to His Majesty the King," and embellished with six photogravures (five of them portraits), and thirty-three other illustrations. Some of the latter are of especial interest, as they present views of the buildings occupying the site in the seventeenth, eighteenth, and nineteenth centuries, with an admirable ground-plan, and copies of designs furnished by Inigo Jones for a palace that was to cover an area of 1152 by 874 feet, and eclipse the Vatican, the Lateran, and the Escorial, — a palace of which the Banqueting Hall was only a detail.

Booker Washington on character building.

Mr. Booker T. Washington's new volume entitled "Character Building" (Doubleday) is a collection of chapel addresses delivered by Mr. Washington to the students of Tuskegee Institute. The subject-matter consists of a discussion of such homely virtues and duties as cheerfulness, helpfulness, simplicity, earnestness, cleanliness, and honesty, in some of their neglected applications to every-day

life. An almost severe simplicity and directness of style gives an unsophisticated charm to these homely exhortations. There is no hint of affectation or of pedantry. Though Mr. Washington puts none of his criticisms of the negro in sugar-coated rhetoric, no taint of cynicism nor suggestion of conscious superiority appears. If it be objected that his messages lack originality, it is enough to say that the principal of Tuskegee has here a higher motive than the desire to be original. He is striving to uplift his race. "That is never too often repeated which is not sufficiently learned." Some readers may be surprised that these chapel addresses are not more directly religious. While it is true that the self-conscious type of Christian experience is not exploited, still it should be remembered that no one could fulfil the ideals so enthusiastically offered in this volume without becoming deeply religious. A sane optimism pervades every address. The negro is far enough from ideal manhood, but it is presented as something not beyond his possibilities. A noble character challenges strenuous endeavor. These helpful and cheering exhortations are incalculably more valuable to the colored people than any pious pratings. The charm of Mr. Washington's earlier work, "Up from Slavery," is of course not to be found in the present volume. In that unique autobiography, prosaic maxims and hackneyed precepts are illuminated by the author's successful career; and this interplay of personal experience and homely precept gave a subtle charm to the autobiography which "Character Building" of course does not enjoy. But the same virtues rejuvenated in "Up from Slavery" are in these addresses rescued from dulness by a directness of speech and an aptness of illustration which admirably suit their character and purpose. The volume is to be recommended to all those who desire to become better acquainted with the character and methods of the principal of Tuskegee, as well as to all those who are wise enough to seek new incentives in the building of character.

The making of the American army officer.

After an intimate acquaintance with the regular army of the United States, gained by service in Cuba and the Philippines as a war correspondent, Mr. H. Irving Hancock made a visit of several months' duration at the national military academy, and his instructive book on "Life at West Point" (Putnam) is the result. The sub-title explains the character of the work in declaring its purpose to be to describe "The Making of the American Army Officer, his Studies, Discipline, and Amusements," and a semi-official character is given it by a brief commendatory introduction by Colonel Albert L. Mills, U. S. A., superintendent of the academy. The book is voluminously illustrated from photographs, and no better account of the actualities of life at West Point could have been devised. Two reflections come to the reader: First, the enormous amount of work, both physical

and mental, which their teachers get out of the cadets; and, secondly, the care taken at every step of their education to give them aristocratic, as distinguished from democratic, ideals. In the former particular, it would seem to be hard work and insistent compulsion, rather than any novelty or modernness of method, that produce such results; in the latter, it appears that a majority of the cadets are the sons of humble parents, who are converted into "officers and gentlemen" in the course of four years — no bad argument for democracy, after all.

A chronicle of the wanderer.

Now that the holiday-makers are all at home or returning, it is a time for open-air books. Surely we do not need such in Spring, for then our spirit leaps at the hint alone of sea or mountains; nor in summer, for no one in the company of Nature wants to read of Nature; nor even in winter, for the pleasant chimney-corner is certainly warm and satisfying, — and why jar upon good comfort? No, the time to read such a book as "The Winding Road" (Holt) is now, when the reading is touched with the charm of gentle melancholy. There are many who love the out-door world: Some are hunters or fishermen; some, artists or scientists; some, lovers; some, idlers. But there are also the wanderers who love the great without-walls because of its freedom. They are not to be constrained, even by the barbaric power of rod or gun; nor do they love Nature either to imitate or know. They have simply the out-door feeling in them. Other things they often do, — hunt, fish, love, paint, know, idle: all of these things they may do, but they would be what they are did they not. Such was Jasper of our present tale; and it was the wandering instinct that gave charm to his life with Phenice, who left the farm to follow him, and that in the end gave tragedy. Miss Godfrey's book is full of the gypsy spirit, full of charm for those who have but a little of such a bectic in the blood. We could certainly find some fault with it as a novel, — but we shall not, for it is rather as a bit of the epic-cycle of the open road that we have read it, and as such all lovers of the winding way will find it worthy a place beside what would be the classics of the wanderers, if it were not too much of a bother to carry books, even good ones, when one has once left the town behind.

British railery at the land of Scots.

Those who are familiar with the opinion which most of the inhabitants of continental Europe have of the British as a whole will read with unholy joy Mr. T. W. H. Crosland's indictment of the northern half of Britain contained in "The Unspeakable Scot" (Putnam). For he has prepared an indictment against the Scottish nation, living and dead, and all that Scotland holds dear in everything except religion, which most of those who do not like England will regard as an attempt to shift a burden from her own shoulders upon those of the sister kingdom. Mr. Crosland has convinced himself

that the reason for the present domination of the Scotchman in imperial affairs is due to no positive merit on his part, but only to the preoccupation and lethargy of the real Englishman. If this were true, it must still appear that the worse the case is made for Scotland the more profound the reflection cast upon England. But the book is not one to be taken too seriously at any point. It succeeds in making out its case by irony at the expense of the enthusiasts, so far as it makes any case at all. The Scottish love for Robert Burns, which is quite as extreme as the Englishman's reverence for Shakespeare, is easily brought to ridicule by selecting some of the most obnoxious of Burns's rhymes for quotation, — much as Mr. Swinburne sought to moderate a too inclusive worship of Shakespeare by a similar device. Americans, accustomed through several generations to see foreigners of all sorts in positions of power, have lost the provincial attitude toward those of another nation which makes Mr. Crosland's book possible. Perhaps "parochial" is even a better word than "provincial" here.

Thwaites's life of Marquette.

Probably no one is better qualified than Mr. R. G. Thwaites to undertake a biography of Father Marquette, the Jesuit explorer of the Mississippi. For after all is brought together that may be, we are almost absolutely dependent for our knowledge on the "Jesuit Relations," in editing which Mr. Thwaites has deserved so well of patriotic Americans concerned for the minutest details of their country's history. However treated, the life of an early American missionary cannot fail to be interesting; and this biography has the advantage of all of its kind. Yet on the whole, aside from the exploring voyages on the Mississippi and its tributaries, it is a simple, uneventful life, and considerable effort was necessary to fill out the 250 pages assigned by the standard of "Appletons' Historic Lives Series," to which the volume belongs. This effort becomes quite obvious when the author, despite the paucity of knowledge regarding Marquette's youth and family circumstances, recites the historical vicissitudes of his native city of Laon from the Roman times down. It is felt also in the large space given to imaginary details of voyages and the considerable extracts from accounts of general missionary life. Subtract these, and what remains would not be much more in bulk than the biographies of Sparks and Shea. Nevertheless, it is worth while to have this life in the honest and simple relation of one who knows at least all that is worth knowing on the subject.

A charming biography of William Black.

Few novelists have been more fortunate in their biographers than the late William Black with Sir Wemyss Reid. The pleasant volume bearing simply the name "William Black, Novelist: A Biography" (Harper) is a most interesting recital of a fortunate career, in which honest work and marked abilities won their full recognition during the writer's own

lifetime, to leave an impression of mellowness and contentment rare in the annals of literature. Mr. Black had many friends (among whom his biographer was one of the nearest), and although he passed away just at the close of his fifty-seventh year, having been long an invalid, these made even his last hours far more happy than the best of some men's entire lives. Naturally, writing about such a personality, so circumstanced, the present biographer had a congenial and pious task in hand; and he has discharged it with full sympathy and understanding. Many letters of the novelist enliven his pages, — for Black was quite as much a master of correspondence as of fiction; and these are supplemented by many delightful letters in return from the best-known men of his day. An excellent likeness of Black serves for frontispiece, and a complete index rounds out a book which can be studied by the writers of the coming generation with pleasure and profit, while it serves to bring many delightful things to the minds of their elders.

BRIEFER MENTION.

In one of the daintiest of volumes, published in this country by the Messrs. Putnam, an unnamed editor has collected with taste and discrimination something like four score "Songs of England's Glory." Most of the old favorites are here, and also a number of modern pieces less familiarly known, but deserving of places in such a collection. We regret the omission of Mr. Swinburne's ode on the defeat of the Armada, which is worth a hundred of the two Armada poems included, but perhaps copyright reasons stood in the way.

Mr. Horace White's "Money and Banking," which was first published seven years ago, has been issued in a second edition by Messrs. Ginn & Co. Considerable alterations have been made in the text, which no longer needs to be as controversial as when "free silver" was an actual political menace to our institutions, and the work in its present form is expressly rearranged as a teaching manual, being provided for that purpose with summaries and lists of authorities. There are several new chapters, and the work is distinctly more valuable than it was in its earlier form. The student of American monetary affairs can find no more interesting and competent guide to the subject than is offered by this admirable volume.

Mr. George P. Upton's musical handbooks have long been valued by the concert-goer and the lover of opera. They furnish in compact and reliable form just the information needed by the average non-musical person who wants to know enough about the work to which he is listening to take an intelligent interest in the performance. The remarkable vogue of comic opera during recent years has prompted Mr. Upton to add "The Standard Light Operas" (McClurg) to his well-known series. Brief descriptions are given of about seventy works, ranging all the way down from "Mignon" to "King Dodo," and from the operas of Bellini and Donizetti to those of Mr. Reginald de Koven and Mr. Leslie Stuart. Offenbach and Lecocq are here (would that we might hear them now and then!) and Auber and Suppé and Wallace. The entire series of Gilbert and Sullivan productions is also included.

NOTES.

Dr. Charles McMurry has prepared a "Teacher's Manual of Geography" to accompany the series of geographical text-books of which, in conjunction with Professor Tarr, he is the author. The Macmillan Co. are the publishers.

Messrs. D. C. Heath & Co. have published "An English-German Conversation Book," the work of Professors Gustav Krüger and C. Alphonso Smith. The subject-matter of the conversations is highly practical, relating largely to matters of travel and education.

"A College Manual of Rhetoric," by Dr. James Sears Baldwin, is a recent publication of Messrs. Longmans, Green, & Co. As the title indicates, the work is for advanced students, and is provided with abundant material for the exercise of the student mind in the various forms of analysis and composition.

Messrs. Houghton, Mifflin & Co. have published, in their "Riverside Literature Series," Miss Florence Holbrook's dramatization of "Hiawatha," an arrangement of the text for the use of school-children which ought to prove the basis for an instructive and interesting form of entertainment. There are pictures, musical numbers, and full directions for the performance.

The title and author of the new romance dealing with the careers of Lewis and Clark, to be issued next month by Messrs. A. C. McClurg & Co., are now definitely announced. The book will be called "The Conquest: The True Story of Lewis and Clark," and the author is Mrs. Eva Emery Dye, well-known through her previous volume on "McLoughlin and Old Oregon."

An important series of monographs on "The Historic Highways of America," prepared by Mr. Archer Butler Hulbert, is announced by the Arthur H. Clark Co. of Cleveland. There will be sixteen volumes in all, dealing collectively with the history of America as portrayed in the evolution of its highways of war, commerce, and social expansion. The enterprise should fill an important and hitherto unoccupied place in American historical literature.

Two more preprints from the Decennial Publications of the University of Chicago have reached our table. Like the issues previously noted, these monographs are included in the quarto series. They are "The Treatment of Nature in the Works of Nikolaus Lenau," by Professor Camillo von Klenze, and "The Physical Characteristics of the Indians of Southern Mexico," by Professor Frederick Starr. The latter work has many illustrations in the form of portrait representations of the types described.

Having completed five semi-annual volumes in its first form, "The International Monthly," edited by Mr. Frederick A. Richardson, now becomes "The International Quarterly." The September issue, just published, presents a dignified appearance, with its 214 large pages, and its even dozen of elaborate essays, supplemented by Mr. Bishop's quarterly chronicle of current affairs. Attractive as was the early form of this review, it seems to us that the new one is in better accord with the serious character of the articles that Mr. Richardson, with the aid of his advisory board, has been securing from the very start of his enterprise. More clearly than ever before, this periodical asserts its position as the most important organ of contemporary thought that we now have, and becomes more than ever indispensable to the general reader of cultivated interests.

ANNOUNCEMENTS OF FALL PUBLICATIONS

The following announcements of Fall publications were received too late for inclusion in the regular classified list contained in our last issue.

R. H. RUSSELL.

Pictures of Romance and Wonder, by Sir Edward Burne-Jones, \$5. net.—*The Social Ladder*, drawings by C. D. Gibson, \$5. net.—*The New Remington Book*, drawings by Frederic Remington, text by Owen Wister, \$5. net.—*Ad Astra*, selections from the *Divine Comedy*, edited and illustrated by Margaret Armstrong, \$5.—*World Pictures*, drawings in color, etc., by Mortimer Menpes, text by Dorothy Menpes, \$5. net.—*The Doom of King Acrisius*, by William Morris, illus. by Burne-Jones, with introduction by Fitz Roy Carrington, \$2.75 net.—*The Song of Songs*, illus. by Burne-Jones, with introduction by Fitz Roy Carrington, \$2.50 net.—*Birds of God*, 18 photogravures after the old masters, by Jeannette B. Radcliffe-Whitehead, text by Ralph Radcliffe-Whitehead, \$3.—*Tales of the Spinner*, trans. from the French of Jerome Doucet, illus. in color, etc., by A. Garth Jones, \$5. net.—*The History of Over Sea*, by William Morris, illus. by Louis Rhead, \$1.50 net.—*St. George and the Dragon*, illus. by Burne-Jones, \$1.60 net.—*A Phenomenal Fauna*, by Carolyn Wells, illus. in color by Oliver Herford, \$1.20 net.—*A Garden of Girls*, 12 drawings by Florence England Nosworthy, \$1. net.—*American Artists' Portfolio*, 12 drawings in color, \$1.50.—*Perseus and Andromeda*, by Richard Le Gallienne, illus. from old prints, \$1.40 net.—*A Century of Sonnets*, edited by Mrs. S. B. Herrick, \$2.60 net.—*The Queen's Rosary*, by Alice D. Van Cleve, \$1.20 net.—*Plantation Bird Legends*, by Eli Sheppard, illus., \$1.60 net.—*Flowers from Persian Gardens*, compiled by Edward S. Holden, \$1.25.—*Songs and Sonnets* by Richard Lovelace, edited by Fitz Roy Carrington, illus. in color, etc., \$1.—*Abeniki Caldwell*, by Carolyn Wells, illus., \$1.50.—*Her Majesty the King*, by James Jeffrey Roche, illus., \$1.50.—*Little Italy*, a tragedy in one act, by Horace B. Fry, with portrait, \$1. net.—*Ah, What Riddles These Women Be!* a dramatic poem, by William Young, \$1.—*François Villon*, an appreciation, by Justin Hontly McCarthy, 50 cts.—*Sarah Bernhardt*, a pictorial souvenir, text by A. Gallus, 50 cts.—*Emma Calvé*, a pictorial souvenir, text by A. Gallus, \$1.50.—*Children of Our Town*, by Carolyn Wells, illus. in color by M. H. Squire and E. Mars, \$4.20 net.—*The Adventures of Ulysses*, by Charles Lamb, illus. in color by M. H. Squire and E. Mars, \$2.50.—*Where the Wind Blows*, by Katharine Pyle, illus. in color by Bertha Corson Day, \$2.50 net.—*Romance of Cinderella*, by Ella M. Boulton, illus. in color by Beatrice Stevens, \$2.40 net.—*The Tiger and the Insect*, by John Habberton, illus. by Walter Russell, \$1.20 net.—*Mr. Sun and Mrs. Moon*, by Richard Le Gallienne, illus., \$1.60 net.—*The Baby's Baedeker*, by Col. D. Streamer, illus., \$1.20 net.—*The Adventures of Admiral Frog*, by John W. Harrington, illus. in color, \$1.40 net.—*The Animals at the Fair*, verses and pictures in color by E. Wards Blaisdell, \$1.40 net.—*The Lollipops*, verses and pictures by Olive M. Long, 50 cts. net.—*Calendars for 1903*, comprising: *Christy Calendar*, 7 drawings in color by H. C. Christy, \$2.50; *Hunting Calendar*, drawings by Richard Newton, Jr., \$2.50; *Animal Calendar*, 12 drawings in color by William Nicholson, \$1.25; *Bird Calendar*, drawings in color by H. H. Bennett, \$1.50; *New Maude Adams Calendar*, \$1.50; *Kemble's Coona Calendar*, drawings by E. W. Kemble, \$1.50; *American Girls' Calendar*, 7 photogravures by T. M. Pierce, \$3.50; *American Athletic Girls' Calendar*, 7 drawings by T. M. Pierce, \$5.; *London Types Calendar*, 12 colored prints by William Nicholson, \$1.50; *Animal Football Calendar*, 12 drawings in colors by J. J. Mora and E. B. Bird, \$2.; *Penfield Desk Calendar*, drawings by Edward Penfield, \$1.

THE GRAFTON PRESS.

The Worth of Words, by Dr. Raley Husted Bell, with introduction by Dr. William Colby Cooper, \$1.50 net.—*Some By-Ways of California*, by Charles Franklin Carter, \$1.25 net.—*The Wife of Bath's Tale*, by Geoffrey Chaucer, with decorations by William Cushing Bamburg, limited edition, \$10.; special edition on hand-made paper, hand illuminated, \$35.—*The Senator's Sweetheart*, by Alice Rosseter, with introduction by Mrs. Cushman K. Davis, illus., \$1.50 net.—*Love Songs and Other Poems*, by Owen Inally, \$1. net.—*The Song of the Wedding Bells*, by William Bonnie Ockhame, \$1. net.

TOPICS IN LEADING PERIODICALS.

October, 1902.

Amana, Religious Community of. R. T. Ely. *Harper*.
America, Mistress of Seas. R. P. Hobson. *No. American*.
Americans, Foreign Flattery of. *World's Work*.
Americans in the Raw. Edward Lowry. *World's Work*.
Arithmetic, A Test in. J. M. Rice. *Forum*.
Army Staff, A General. W. H. Carter. *North American*.
Arnold, Matthew, New Book on. W. P. Trent. *Forum*.
Art Effort in British Cities. C. M. Robinson. *Harper*.
Art in Public Works. Sylvester Baxter. *Century*.
Asoka, Ordination of. Mrs. Everard Cotes. *Harper*.
Associations Law in France. W. Littlefield. *No. American*.
Athletics, Intercollegiate. Ira N. Hollis. *Atlantic*.
Balfour and his Opportunities. Gilbert Parker. *No. Amer.*
Cages, The Quest for. Roger Riordan. *Century*.
Camera, The Artist and the. Alexander Black. *Century*.
Cardiff Giant, The. Andrew D. White. *Century*.
Carnegie, Andrew. Hamilton W. Mabie. *Century*.
City Life, Horrors of. Thomas Dixon, Jr. *World's Work*.
Coal Miner, Life of a. John McDowell. *World's Work*.
Commercialism. Edward Atkinson. *Atlantic*.
Democracy and the Church. Vida D. Scudder. *Atlantic*.
Denmark and the Treaty. Gertrude Atherton. *No. Amer.*
Dowie, Analyzed and Classified. J. M. Buckley. *Century*.
Dowie, John Alexander. John Swain. *Century*.
Dream, A, or What? Jacob A. Riis. *Century*.
Eggleston, Edward. Rossiter Johnson. *Review of Reviews*.
Electricity, Newest Definitions of. Carl Snyder. *Harper*.
Evidence, Expert. John Woodward. *North American*.
Fiction, World's, for a Year. Talcott Williams. *Rev. of Revs.*
Fire-Fighting, Modern. P. G. Hubert, Jr. *Scribner*.
Friars, Work of the. Stephen Bonsal. *North American*.
Gardens and Garden Craft. Francis Duncan. *Atlantic*.
German Soldier in U.S. Wars. J. G. Rosengarten. *Lippincott*.
Greenhouse, The Home. E. E. Rexford. *Lippincott*.
Harte, Bret, Some Letters of. *Harper*.
Humor, Sense of, in Children. Katherine Chandler. *Century*.
Industry, Labor Union Restriction of. *World's Work*.
Japanese Painters, Two. Adachi Kinnosuke. *Atlantic*.
Knickerbocker Era of Letters. G. E. Woodberry. *Harper*.
Life and Disease, Modern. F. M. Crandall. *World's Work*.
"Light Cure" at Copenhagen. *Review of Reviews*.
Local Option, A Study of. Frank Foxcroft. *Atlantic*.
London Model Tenements. W. A. Wyckoff. *Scribner*.
Meredith, George. Harriet Waters Preston. *Atlantic*.
Montaigne. H. D. Sedgwick, Jr. *Atlantic*.
Monte Carlo. André Castaigne. *Harper*.
Negro Business League. B. T. Washington. *World's Work*.
New York's Subway, Building. Arthur Ruhl. *Century*.
Novelist, Moral Hesitations of the. Edith Brown. *Atlantic*.
Philippine Constabulary, The. J. W. Jenks. *Rev. of Reviews*.
Photography, Modern Pictorial. Alfred Stieglitz. *Century*.
Plant Battles. John J. Ward. *Harper*.
Pleasure Grounds, Our Public. M. O. Stone. *Rev. of Reviews*.
Poets, American, Recollections of. Wyatt Eaton. *Century*.
Politics and Jurisprudence, An Ideal School of. *No. Amer.*
Rolling Stones. Eliot Gregory. *Century*.
Russia. Herbert H. D. Pierce. *Atlantic*.
Russia, Political Situation in. I. A. Hourwich. *Forum*.
Sex, Mechanical Development of. S. L. Schenck. *No. Am.*
Skyscrapers, Limitations to the Production of. *Atlantic*.
Social Conditions and Business Success. *North American*.
South Africa, By Coach through. J. W. Davies. *Lippincott*.
South and her History. D. Y. Thomas. *Review of Reviews*.
Steamships, Ocean. Lawrence Perry. *World's Work*.
Suffrage Restriction in South. C. H. Poe. *North American*.
United States Public Debt. O. P. Austin. *No. American*.
Venice, Artist Life in. Harper Pennington. *Century*.
Virchow, Rudolf. Oswald G. Villard. *Review of Reviews*.
Virchow the Teacher. H. S. Williams. *Review of Reviews*.
Wage, Fixed,—is it Just. George Maxwell. *World's Work*.
Ward, J. Q. A., Sculptor. Russell Sturgis. *Scribner*.
White, Andrew D. Charles H. Hull. *World's Work*.
Yeats, W. B., Later Work of. Fiona Macleod. *No. Amer.*

LIST OF NEW BOOKS.

[The following list, containing 160 titles, includes books received by THE DIAL since its issue of Sept. 1.]

HISTORY.

- New France and New England. By John Fiske. With maps, 12mo, pp. 378. Houghton, Mifflin & Co. \$1.65 net.
- The Times History of the War in South Africa, 1899-1902. Edited by L. S. Amery. Vol. II., illus. in photogravure, 8vo, gilt top, uncut, pp. 467. Charles Scribner's Sons. (Sold only in sets of 6 vols. at \$30. net.)
- The Story of Verona. By Alethea Wiel; illus. by Nelly Erichsen and Helen M. James. 16mo, gilt top, uncut, pp. 314. "Medieval Towns." Macmillan Co. \$2.

BIOGRAPHY.

- Nathaniel Hawthorne. By George E. Woodberry. With photogravure portrait, 16mo, gilt top, pp. 302. "American Men of Letters." Houghton, Mifflin & Co. \$1.10 net.
- Life and Letters of H. Taine, 1828-1852. Trans. from the French by Mrs. R. L. Devonshire. 12mo, gilt top, uncut, pp. 313. E. P. Dutton & Co. \$2. net.
- Recollections of a Long Life: An Autobiography. By Theodore Ledysrd Cuyler, D. D. With portrait, 12mo, gilt top, uncut, pp. 356. Baker & Taylor Co. \$1.50 net.
- Life of Theodore Roosevelt, Twenty-fifth President of the United States. By Murat Halstead. Illus., large 8vo, pp. 391. Saalfeld Publishing Co. \$2.50.
- The Founder of Mormonism: A Psychological Study of Joseph Smith, Jr. By I. Woodbridge Riley; with introductory Preface by Professor George Trumbull Ladd. 12mo, pp. 446. Dodd, Mead & Co. \$1.50 net.
- The Story of a Strange Career: Being the Autobiography of a Convict. An authentic document. Edited by Stanley Waterloo. 12mo, pp. 362. D. Appleton & Co. \$1.20 net.
- Colonel John Gunby of the Maryland Line: Being Some Account of his Contribution to American Liberty. By A. A. Gunby. Illus., 12mo, pp. 136. Robert Clarke Co. \$1. net.

GENERAL LITERATURE.

- The Guardian of Marie Antoinette: Letters from the Comte de Mercy-Argeuteau, Austrian Ambassador to the Court of Versailles, to Marie Thérèse, Empress of Austria, 1770-1780. Edited by Lilian C. Smythe. In 2 vols., illus. in photogravure, etc., large 8vo, gilt tops, uncut. Dodd, Mead & Co. \$6.50 net.
- The Mid-Eighteenth Century. By G. H. Millar. 12mo, uncut, pp. 387. "Periods of European Literature." Charles Scribner's Sons. \$1.50 net.
- Dante and the Animal Kingdom. By Richard Thayer Holbrook, Ph.D. Illus. in color, etc., 12mo, uncut, pp. 376. Macmillan Co. \$2. net.
- Letters of Hugh Earl Percy, from Boston and New York, 1774-1776. Edited by Charles Knowles Bolton. With photogravure portrait, large 8vo, uncut, pp. 88. Boston: Charles E. Goodspeed. \$4. net.
- Hawthorne's First Diary; with an Account of its Discovery and Loss. By Samuel T. Pickard. Illus., 16mo, gilt top, pp. 115. Houghton, Mifflin & Co. \$1.
- The Defendant. By G. K. Chesterton. 12mo, uncut, pp. 131. Dodd, Mead & Co. \$1.25 net.
- Seen by the Spectator: Being a Selection of Rambling Papers First Printed in The Outlook, under the Title "The Spectator." 12mo, pp. 262. New York: The Outlook Co. \$1. net.
- Help and Good Cheer. By Rev. Theodore L. Cuyler. 12mo, gilt top, uncut, pp. 170. Baker & Taylor Co. \$1. net.
- Aspects of Fiction, and Other Ventures in Criticism. By Brander Matthews. Third edition, enlarged; 12mo, gilt top, pp. 297. Charles Scribner's Sons. \$1.25 net.
- Four Addresses. By Henry Lee Higginson. With photogravure portraits, 12mo, uncut, pp. 107. Boston: D. B. Updike. 75 cts. net.
- Literary Boston of To-Day. By Helen M. Winslow. With portraits, 16mo, gilt top, uncut, pp. 444. "Little Pilgrimages Series." L. C. Page & Co. \$1.20 net.
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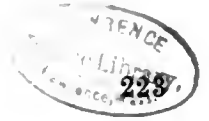
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No sooner had Zola completed his score of volumes devoted to the Rougon-Macquart annals than he was at work upon the trilogy of "Les Trois Villes." In this less ambitious but still reasonably colossal undertaking, Roman Catholicism is the subject of investigation; and is studied successively at Lourdes, Rome, and Paris. To quote from Professor B. W. Wells, who has provided the present article with more than one suggestion, the central thought of the trilogy is "that emotional mysticism is a morbid compound of passion and pettiness, pity and pathos, sure to be exploited by the spirit of ecclesiastical commercialism." The tendency of the work is strongly anti-Catholic, but by no means anti-religious. The determined foe of every form of supernatural religion, the sturdy champion of reason in its secular struggle with unreason, Zola is yet no shallow materialist or advocate of a hedonistic ethics, but rather a voice pleading for the spiritual qualities of human nature with all the passion at his command. If he seems to speak too urgently in the name of science, it is because science has for him a larger than the common meaning, and includes, among other

things, the full recognition of those energies that manifest themselves in the religious life. To direct these energies into rational channels is his aim, not to impoverish the life of the soul by repressing them. In this endeavor, the *Zeitgeist* is his potent ally, and the future will remember with gratitude his work for the liberation of the spirit from the trammels of superstition.

The last great work planned by the great writer whose shocking death has left us with such a sense of loss was the tetralogy of "Les Quatre Evangiles." The four gospels of the new religion of humanity are to be fruitfulness, labor, truth, and justice. To each of these great themes a volume was to be devoted, and with this magnificent conception we come to that complete preoccupation with large ideas which so distinguishes the work of his latest years. Formerly, the central idea of a novel was apt to become submerged beneath the flood of detail that his method of treatment made necessary; at last he learned to keep the idea afloat, and to make his voluminous observations contribute to its exaltation. Of the four works projected, "Fécondité" and "Travail" have been published; "Vérité" has been practically completed, and "Justice" alone is left unembodied in what we had hoped might become the masterpiece among all his works. But perhaps the battle which he fought for justice in the arena of public life would have been held for a finer monument to that masterpassion of great souls than the epic fiction which he wished to consecrate to the idea. At least three of Zola's four gospels may be accepted by all who take an impersonal interest in the welfare of mankind. In preaching the gospel of fruitfulness he seems to us to have been mistaken. There is no people in the old world among whom well-being is more widely diffused than among his countrymen, and the nearly stationary population of France appears to be one of the chief reasons for this fortunate state. Politicians and statesmen with dreams of military glory may desire an increasing birth-rate, but the sober philosopher will rather look with envy upon a people who are free from the constant increase of the pressure of population upon the means of subsistence. But the gospels of labor and truth and justice are eternally true, and the effort of no man's life could have a nobler consecration than that with which Zola sought to crown his own labors, and which he had so nearly achieved at the time of his sudden taking off.

When a great writer has died, and we come to ask questions about his work, the final question must always be as to whether that work is destined to survive. For the writer who makes his appeal to the world in the terms of art something more than ideas are needed to secure immortality. If we grant all that may be claimed for Zola's ideas by the most enthusiastic of his followers, we are still confronted with the question of their expression. Now it must be allowed that Zola's style is not, for the most part, distinguished. Three-fourths of his many thousands of pages are heavy, shapeless, and hopelessly inartistic. On the other hand, there are purple patches of composition that meet the reader's eye, often when he least expects them, and fairly startle him into admiration. It is for the sake of these, if for anything, that Zola's novels will continue to be read. The bulk of his work is already dead; it represents an impossible method and a discredited literary tendency. But there is enough of it that rises above the author's own theories to retain for him the attention of all who are willing to be at some pains for their literary satisfactions. When the memory of the man himself shall have passed away, and when his books as a whole remain only as instructive documents for the history of nineteenth century sociology, we cannot believe that there will not still be a few readers who, strictly for art's sake, will feel that it is worth while to explore the wilderness of his work for its buried treasures. And in the history of modern fiction, the figure of Emile Zola, because of his fame and influence while he lived, cannot fail to occupy a commanding position.

OXFORD, on the 8th inst., observed a notable anniversary — the three hundredth year of the opening of the Bodleian Library, the first public library in England, if not in Europe. The real event is anticipated, because it was not until November 8, 1602, that the present foundation was thrown open to the public by the munificence of Sir Thomas Bodley, once lecturer in Greek and public orator. At his own expense he refitted the bare walls of the library of Humfrey, Duke of Gloucester, founded about 1450, but allowed to be completely broken up and dispersed. Sir Thomas spent a fortune upon his library. He also had the foresight to bargain with the Company of Stationers, in exchange for a gift of plate worth £50, that a copy of every book entered at Stationers' Hall should go to the library. In time it came about that registry at Stationers' Hall was required to secure copyright, so that Oxford, as well as the British Museum, and the public libraries at Cambridge, Edinburgh, and Dublin get a free copy of every book published in Great Britain. The Bodleian Library contains 600,000 bound volumes.

The New Books.

A VIEW OF ALL THE RUSSIAS.*

The liberality of Mr. Henry Norman's political views, and the fact that, though an Englishman, he was educated in Harvard University, have enabled him to write a book on the Russian people and State which is likely to prove of peculiar interest to Americans. Mr. Norman is, first of all, sympathetic with Russia, and believes the present Czar to be a man of dominant influence in his own dominions, bureaucratic traditions to the contrary notwithstanding, and that immense autocratic power is exercised with a fine humanitarianism, and always for the good of the Russian commonwealth. He is accordingly disposed to exalt the present system of government as approximating the ideal of a beneficent despotism, and he certainly looks upon it as better calculated to serve the needs of the governed here than any other system imaginable. He finds good in the childlike disposition of the commonality, and in the perfect accord existing between them and the hierarchy, down to the humblest village priest. Though by no means abstaining from sharp and occasionally severe adverse criticism, his tone is always kindly, and the work appears to have been written with full comprehension of the many complex problems which it involves. It is certainly based upon a very unusual personal knowledge, including the results of many extended journeys over almost the entire extent of the enormous Russian territory, in which the author was at all times aided by the Russian officials in the acquirement of knowledge. As a result the work contains much matter of the first importance, and presents many views which are not commonly held.

One reason, at least, why Mr. Norman found so much charm in Russian society, using the word inclusively, may be found in such stories as the following:

"Russian life abounds in incidents which illustrate a personal sympathy between high and low existing in no other society. I read, for instance, that one day a miserably ragged man begged an alms at a railway station from a prosperous-looking passenger. At that moment a General — and it must be remembered that in Russia a General is a very great personage — with his pretty young wife came upon the platform. 'I will give you five roubles,' said the man heartlessly, 'if you

* ALL THE RUSSIAS. *Travels and Studies in Contemporary European Russia, Finland, Siberia, the Caucasus, and Central Asia.* By Henry Norman, M.P. Illustrated. New York: Charles Scribner's Sons.

will kiss the General's wife.' The beggar went straight to the lady, fell upon his knees, and told her of his plight. She listened, and then, getting her husband's permission, held out her cheek for him to kiss. The *Novoe Vremya*, which told the story, added truly that such magnanimity could only occur in Russia."

There are of course, many elements besides that of magnanimity which are exotic in such a story, but it is pleasant to read nevertheless. This anecdote precedes a similar one in which the Czar is known to have complied with the universal custom at Eastertide by saluting a common soldier on sentry duty who was the first to offer him the greeting of the day.

It is with St. Petersburg and the two Moscovs, old and new, that Mr. Norman's long narrative opens, and it does not close until a large part of the earth's surface has been traversed and practically all of it brought under discussion. Mr. Norman went to see Count Tolstoy, and assured him, to his hearer's expressed sorrow, that both socialism and the single-tax movement were not as active in England as formerly, and that so far as the latter is concerned "nothing was being done about it at all." This is a lapse, pardonable enough, in Mr. Norman's wide acquaintance with public affairs. The truth is, rather, that practical socialism has assumed forms that have only recently been made the subject of inquiry, so threatening to public interests have they begun to appear; while the underlying principles of the single-tax have made enormous strides toward practical realization, and are commanding more and more attention. This lapse apart, and an occasional failure to transliterate Russian words uniformly, are, however, the only errors noticeable in the work, remarkable as it is in scope.

In speaking of Russia's successful efforts to obliterate the autonomy of Finland, Mr. Norman, while admitting the unconstitutionality of this action, goes on to lay down the following argument in its defense:

"As a matter of plain fact, there is in human affairs of this kind no such thing as finality. Or rather, the only final thing is *force majeure* — imperative national self-interest. Before that, all promises are air, and all treaties are black marks on white paper. I put this brutally (foreseeing the consequences); but there is no use in mincing words. Every student of history, politics, or diplomacy knows it to be the simple truth; and every country, not Russia alone, affords examples in proof. Germany broke her promises to Denmark. France broke her promises about Madagascar. To come nearer home, England has repeatedly pledged herself to evacuate Egypt, and the United States was solemnly pledged to grant complete independence to Cuba. None of these pledges seems likely to be kept.

. . . I do not defend the principle — I state the fact. 'Pity 't is, 't is true.'"

While it is somewhat reassuring to have this question thus frankly put down as exemplifying "the good old rule, the simple plan," rather than to call it, as some Americans have, "the higher morality," it is far from reassuring to feel that Mr. Norman can find any palliation whatever for an international crime by pleading other international crimes, or that nations are free to act at all times without reference to higher ideals or the dictates of a common conscience. So brutal a policy is bound to react disastrously upon the subjects or citizens of the state practising it, as Americans are learning to their sorrow, and as Great Britain has just learned in a baptism of blood and tears. If history were less insistent in teaching the higher lesson that

"At whiles, or short or long,
May be discerned a wrong
Dying as of self-slaughter,"

the lesson that greed, whether individual or national, carries its own punishment, and that the way which we find him here defending on "practical" grounds has been uniformly a way leading down into the dark, — the author's words would sound less specious and less vicious.

The story of the march of Muscovy across the continent of Asia, familiar as it is, by this time, to English readers, gains new force when described by one who has seen its effects face to face. The story of the Russification of the Caucasus, of the principalities of central Asia, through the Trans-Caspian railway and its prolongation to the gates of Afghanistan, and of the gain in civilization as a consequence, reads like a dream. This, to one who remembers the tales of travellers not yet yellowed by time, is an example:

"The train slackens speed on the second evening, draws up to a long platform full of brilliant uniforms whose wearers are escorting elegant ladies, while a band strikes up a gay tune, and your window stops exactly opposite the word 'Merv' over the central doorway. You cannot quite believe it. But it is a fact. The whole oasis of Merv, one of the most fertile spots in the world, is as Russian as Riga; and when you say 'Merv' in central Asia you mean a long, low, neat, stone railway station, lit by a score of bright lamps in a row, where the train changes engines, while in a busy telegraph office a dozen operators sit before their clicking instruments."

It is from this neighborhood, so we are informed, that Russia is obtaining a supply of cotton for her rapidly increasing spindles which are destined at no long interval to make her

manufacturers independent of the American product. The causes and effects of history are seldom more strikingly set forth than in a subsequent passage dealing with this same question as follows :

"The water-basin of this part of Trans-Caspia is in Persia, and the Amir of Afghanistan controls, in the River Murghab, the water supply of the great Merv oasis and other districts. Therefore if these possessions of Russia are ever to regain their ancient wealth, when Merv, for instance, was really 'Queen of the World,' Russia must rule in Persia and Afghanistan. Northern Persia — the province of Khorassan — is probably at her mercy, to seize whenever an opportunity or an excuse presents itself, but Afghanistan is quite another matter, for the British fleet blocks the way thither. Thus the cotton crop of central Asia, and purchases for Russia on the markets of Richmond and New Orleans, — for it is Russia's desire to grow all her own cotton and buy none abroad, — depend at last upon the number of ironclads that fly the cross of St. George in the Channel and Mediterranean."

There are several chapters of summing up, after the descriptions of the almost interminable journeys which have fallen to Mr. Norman's lot; a strongly written appreciation of M. de Witte, the Russian minister of finance; and the statement that there is everything to be gained and little to be lost by amity between Russia and Great Britain. The effect of the Sultan's grant to Germans for building a railway to Baghdad is described as marking a new step in the political history of the world, and one almost ruinous to Russian aspirations in that direction. There is a word of wisdom about the relations of Russia and our own country which is worth remembering, — though there will be little agreement among well-informed Americans that the instructions to the Russian fleet in New York harbor during the darkest days of the Civil War were "apocryphal." But the rest, strangely though it sounds, is almost self-evident :

"There has been for long in the United States a belief that Russia is a genuine, sympathetic friend, moved by admiration for the American people and their institutions. This has grown up chiefly, I suppose, from the apocryphal narratives of the readiness of Russia to intervene on the side of right during the war of the Rebellion. Therefore the American people have frequently made public profession of their friendship for Russia, which Russia, needless to say, has cordially accepted; for who would refuse such a gift? But the whole belief is a political soap-bubble. It is nothing but a bright film in the ether. Russia likes to appear a friend of the United States, because the effect of that is to postpone any coöperation of England and America in world affairs, — a contingency which Russia is not the only power to fear. But beyond this, she seldom thinks of the United States, except to admire and envy

its vast prosperity; among the official and reactionary class, to regard its institutions with profound disapproval; to anticipate the time when enough cotton will be grown in Turkestan to make it safe for her to put a prohibitive tax upon every American bale; or to wish that the American billionaires would invest a few spare millions in government guaranteed 4 per cent. bonds of Russian railways. . . . Beyond these things, America does not exist for Russia, except when a troublesome Secretary of State puts a series of direct questions about Manchuria or the Open Door, and insists upon answers in writing. In fact, Russia, with no ill-will at all, thinks about America precisely what a great religious autocracy *must* think about a huge secular democracy four thousand miles away. The rest is mere flag-wagging."

There are scores of other interesting questions raised in this comprehensive work which abundantly deserve reading in their context. Certainly the thoroughness with which the subject has been studied, and the illuminating character of the work, justify the delay in its appearance. The numerous maps and pictures, it is well to add, have been specially produced for their use here, and give the book much additional value.

JOHN J. CULVER.

A BOOK OF ROCKY MOUNTAIN BIRDS.*

One turns the pages of Mr. Keyser's new book about the "Birds of the Rockies" with feelings of pleasure and content, so charming are its external features and so valuable its contents. But with this feeling comes a yearning desire to visit Colorado the very next spring-time, and experience for oneself the delights of searching its plains and climbing its mountain heights in quest of the feathered fraternity that inhabit them. The author had prepared us in his previous volume, "In Bird Land," for the pleasure afforded in this. But he here traverses entirely new ground, and furnishes information not to be gained elsewhere. The traveller and summer resident in the Rocky Mountains have been at a loss where to look for a popular account of the forms of bird-life that people the valleys and the acclivities, and even the summits, of the lofty peaks that lift their brows far into cloud-land; and this want the present volume admirably fills.

During the seasons of 1899 and 1901, Mr. Keyser explored the arid plains and mesas, the deep cañons and the regions of highest

* BIRDS OF THE ROCKIES. By Leander S. Keyser. Illustrated by Louis Agassiz Fuertes and Bruce Horsfall, and with views of localities from photographs. Chicago: A. C. McClurg & Co.

altitude adjacent to the great thoroughfares cutting through the Continental Divide in Colorado. Afoot and alone, or with a companion having tastes like his own, he clambered up and down the towering masses of Pike's Peak and Gray's Peak, not to mention inferior eminences which he trod with slow step and piercing vision, that no secret of the "winged rarities" might escape him. The history of these adventures and discoveries is related in vivid style and with gratifying fulness of detail.

Mr. Keyser's investigations began at Manitou, where he found many of our common birds in abundance, and foremost among them the robin, which was preaching its gospel of cheer with unabated devotion. The first real stranger encountered was the western wood-pewee. Instead of the sweet arc of sound the eastern pewee describes, this bird of the Rockies emits a shrill scream that is more like a cry of anguish than a happy love-song. Where the species are superabundant, the author describes their morning concerts as positively distressing. In place of our gay Baltimore oriole, Bullock's oriole (an equally brilliant bird and a better singer) was plentiful. Our lovely rose-breasted grosbeak was replaced by the black-headed grosbeak; our familiar tanager, in flaming scarlet, gave way to the Louisiana tanager, bedight in yellow plumes; while our towhee bunting was represented by the green-tailed bunting and wholly surpassed by him in power of vocalization. The song of the latter species, Mr. Keyser tells us, "is wild and free, has the swing of all outdoors, and is not pitched to a minor key." At every turn he met some new bird which to see and hear excited fresh interest and delight.

The upper part of the ascent of Pike's Peak, dragging hours on into the night, had been to our author a painful, almost a tragical, experience; yet a day spent with the rosy finches and the pipits, birds that range over the bald plateau that crowns the tremendous height, restored the vigor of the traveller, and he set out on the return tramp in a state of high exhilaration.

"As I began the descent, I whistled and sang,—that is, I tried to. To be frank, it was all noise and no music; but I must have some way of giving expression to the uplifted emotions that filled my breast. Again and again I said to myself, 'I'm so glad! I'm so glad! I'm so glad!' It was gladness pure and simple,—the dictionary has no other word to express it."

The explorer was treated to other rare entertainments in his stealthy study of the birds. More than one graphic description of the aerial evolutions of different species tempts the reviewer to stay for a quotation.

"The pipit, the horned lark, and Townsend's solitaire, in moods of exhilaration soared to dizzying heights with eyes fixed boldly on the sun. From the top of Pike's head, more than fourteen thousand feet above the sea, up, up, up, a pipit swung, in a series of oblique leaps and circles, this way and that, until he became a mere speck in the sky, and then disappeared from sight in the cerulean depths beyond. All the while I could hear his emphatic and rapidly repeated call, 'Te-cheer! te-cheer!' sifting down out of the blue canopy. How long he remained aloft in his watchtower in the skies, I do not know; for one cannot well count minutes in such exciting circumstances; but it seemed a long time. By and by the call appeared to be coming nearer, and the little aeronaut swept down with a swiftness that made my blood tingle, and alighted on a rock as lightly as a snowflake."

A favorite pastime with the broad-tailed humming-bird is to

"Dart up in the air, and then down, almost striking a bush or a clump of grass at each descent, repeating this feat a number of times with a swiftness that the eye can scarcely follow. Having done this, he will swing up into the air so far that you can scarcely see him with the naked eye; the next moment he will drop into view, poise in mid-air seventy-five or a hundred feet above your head, supporting himself by a swift motion of the wings, and simply hitching to right and left in short arcs, as if he were fixed on a pivot, sometimes meanwhile whirling clear around. There he hangs on his invisible axis until you grow tired watching him, and then he darts to his favorite perch on a dead tree."

Mr. Keyser was fortunate in finding the nests of most of the species that came under his observation, but in every instance the sanctity of the little home was held inviolate. To fit the volume for more extended service, the author has supplemented his text with a check-list of the birds known to occur in Colorado. Only two States in the Union, Texas and California, can boast of as rich an avifauna, the number of species noticed amounting to 389. Of these 249 remain to breed. Copious illustrations add their enticement to the work. Eight are full-page plates by Mr. Louis Agassiz Fuertes, four of which are in color; eight full-page photographs of scenes by the way are reproduced; and a multitude of dainty pictures by Mr. Bruce Horsfall are set in the margin or venture midway into the pages. An index furnishes the final accessory to a book that is a tribute to the æsthetic demands of the cultivated reader.

SARA A. HUBBARD.

NAPOLEON AND THE PEACE OF AMIENS.*

No other incident in the career of Napoleon has caused greater controversy than the sudden rupture of the Treaty of Amiens, and the renewal of war between France and England after a brief and troubled experience of peace. It has been hitherto the generally accepted belief of English historians that the rupture of the Peace of Amiens was not a disappointment, but rather a satisfaction, to Napoleon; indeed, that the renewal of war was but the culmination of a plan conceived, and in part matured, by the great commander himself.

In regard to this important point, as to many others, it becomes necessary to reverse previous opinions in the new light brought to bear upon the events of that time by Mr. J. H. Rose, in his recent scholarly life of Napoleon. Mr. Rose's work, the result of many years' study among the records of the British Foreign Office, presents and proves so many new facts, that theories of events and even periods in Napoleon's life must be wholly reconstructed.

In the chapters on "The Peace of Amiens" and "The Renewal of War," Mr. Rose gives in detail an account of diplomatic events, some of them new, and offers a logical explanation of the causes resulting in the termination of peace. Thus it is shown by exact citations that Cornwallis, the English negotiator, actually did concede more than the English government was prepared to yield, and *did* violate his instructions, — instructions which reached him before, not after, the signing of the treaty, the usual statement to the contrary notwithstanding. Until now there has been no positive verification of this fact, and it has rested solely upon a verbal statement by Napoleon, made long after the occurrence itself. These extreme concessions were taken in France to indicate a suspicious generosity on the part of the British government, as Mr. Rose shows by a quotation from a report by a semi-official secret agent in Paris, who wrote:

"I cannot get it into my head that the British ministry has acted in good faith in subscribing to the preliminaries of peace, which, considering the respective positions of the parties, would be harmful to the English people. . . . People are persuaded in France that the moderation of England is only a snare put in Bonaparte's way, and it is mainly in order to dispel it that our journals have received the order to make much of the advantages which must accrue to England from the conquests retained by her."

Such insincerity on the part of the English

government, the author emphatically denies; yet the first impression in France, that England had yielded everything merely to gain a breathing spell in which to prepare for a renewal of the struggle, inevitably rendered less secure the permanence of peace itself, for popular distrust created an exaggerated tenderness for national honor, which was bound to react upon the French government. Napoleon himself believed England to be honest, and powerless; and thus believing, rapidly pushed his aggressions upon the continent, drafted vast schemes of colonial expansion, and in diplomatic notes to Russia and Austria suggested a partition of the Turkish Empire, this last being but a step in the furtherance of his plans for a control of the land route to India. Hence, says Mr. Rose, came England's determination to keep Malta, or to secure some equivalent station in the Mediterranean, which, it is surprising to learn, was *first urged* by Russia, whose government was alarmed at Napoleon's plans of Eastern dominion. Indeed, the author cites the exact despatch in the foreign office showing that the retention of Malta had previously been urged by the Russian government. A little later, it is true, Napoleon, by a clever and flattering appeal to Alexander for friendly intervention, secured a Russian demand that England evacuate Malta. Napoleon, however, not being aware of the earlier Russian suggestion, and believing England friendless, and her administration weak, publicly committed himself by threats and inspired articles in the "Moniteur" to an insistence upon England's withdrawal from Malta. In this he went too far, for in reality he did not desire to renew war at the moment. But public sentiment in France, the popular tenderness for national honor, suspicious from the first of English sincerity, forced him to maintain the stand he had taken. Thus the all-powerful ruler of France was trapped, or rather trapped himself, into a war for which he was not prepared. Mr. Rose supports this thesis with much documentary and diplomatic evidence, concluding "I cannot agree . . . that Napoleon wanted war. I think he did not, until his navy was ready."

From the historian's point of view, it is in such incidents as the one just cited that Mr. Rose's "Life of Napoleon" is chiefly valuable. He has added much to our knowledge of English diplomatic action for the period, and incidentally has thereby suggested many reasonable hypotheses for hitherto clouded causes of action in Napoleon's career. But it would

* THE LIFE OF NAPOLEON I. By John Holland Rose. In two volumes. New York: The Macmillan Co.

be unjust to the author to specify these merits alone. His work is naturally much concerned with non-English sources, and in these he exhibits an unusual degree of scholarly care in selection. Moreover he has produced a distinctly readable life, sane, yet full of admiration for the genius of his hero, scientific, yet entertaining.

Mr. Rose's book is conspicuously given over to the examination of Napoleon's public career, not lacking in analysis of his strong personality, but excluding much traditional gossip. While, however, the reader is spared many of the realistic, and sometimes unpleasant, details of Napoleon's private life and habits, he is shown the best, indeed the truest, side of his character. Yet the narrative does not suffer, the interest is maintained, and the book is brought to a conclusion without any resort to melodramatic effects to hold attention. Mr. Rose's Bonaparte is one who

"In his temperament as in the circumstances of his time was destined for an extraordinary career; a man who dared much, achieved much, and in his fall still held the love of many peoples, yet whose fall was not due to the treachery of politicians, or the failings of the French, but to his own character and the character of the age in which he lived."

Mr. Rose has given us quite the best short life of Napoleon in English.

E. D. ADAMS.

LIGHTS AND SHADOWS OF THE CIVIL WAR.*

Replete with vivid recollections of battles and campaigns, and redolent of camp and field and bivouac, a little book now comes to relate to us, after the lapse of forty years, a succession of episodes of the Civil War, "as seen from the ranks." The writer was a boy soldier and musician in the 150th New York Volunteers. Enlisting in the fall of 1862, as one of "three hundred thousand more," he served to the close of the war, traversing about one half the extent of the Confederacy. His duties as a musician in camp and on parade, and as a stretcher-bearer in the battle-field, allowed him a broad and free view of the striking features of such an extended range of experiences. Evidently he saw with keen and quick eyes, and the scenes and sounds which were, to an inexperienced boy, full of novelty, impressed themselves indelibly upon a lively imagination and a retentive memory. His book is worthy

of more than a passing notice, for it is far from being the ordinary collection of campaign reminiscences. Written in an easy and vivacious style, it is remarkable for the fidelity with which the strangeness, to the youthful participant, of the situations and episodes which were daily occurring, is here reproduced. One who encountered similar experiences during a like service in the army of the Republic, in reading these pages is transported back to the days of his own adolescence, and here renews the sensations which thrilled his young soul while in camp or on the march.

Mr. Benton is a good *raconteur* and a ready word-painter; and, fortunately for his readers, it is not the trite incidents of the war-time which have chiefly attracted his attention. One gets here a vivid picture of the General whose manner of holding his cigar in his mouth told his observant followers whether his anticipations were of a quiet and peaceful camp, or of a hot battle; and of the southern buzzard, whose lazy, circling flight over the camp led the Yankee boys to imagine that "He's counting us"; and one again hears distinctly the familiar voice of the mule, whose trumpet tones were understood to sing out, "Jo-o-Hook-er, Hook-er, Hook-er!"

Mr. Benton's fidelity of recollection is valuable historically. He remembers and quotes correctly General Sherman's condensed opinion of the harshness of war, a remark which has been so many times quoted in a profane form that many persons of the present generation have come to believe that such were in fact the words of Sherman. But Mr. Benton states his epigram in the very words which were attributed to Sherman at the time the saying was first made current in 1863: "War is cruelty; you cannot refine it."

A conspicuous illustration is given by our author of the readiness of the Union soldier to meet every emergency and fill every demand in society, government, or administration. The entry of Sherman's army into Savannah, though anticipated, came at last with such suddenness as to drive out the working force of the "Savannah Republican" between two issues of the newspaper. The men of the occupying army stepped in, set type from copy prepared by their comrades, ran the presses, and on the day of their entry into the city sent forth and distributed the daily paper without the loss of a single issue.

Mr. Benton disclaims the attempt to write history. But the history of the Civil War,

* AS SEEN FROM THE RANKS. By Charles E. Benton. New York: G. P. Putnam's Sons.

which the future is to furnish us, will be drawn largely from such sources of original and authentic information as this book; and the freshness and animation of his style of composition might well be employed in writing an account of the operations of the entire war, so full and complete that his readers would gladly class it as history.

JAMES O. PIERCE.

BEASTS, BIRDS, AND FISHES.*

In his most charming foreword to "The Kindred of the Wild" Mr. Roberts traces the genesis of the animal story of to-day from the engrossing part which it played in the drama of primitive man through the stages of fable, tale of adventure, animal anecdote, the purpose story as in "Black Beauty," up to the frankly humanized tales of Mr. Kipling. Its further evolution has freed it from the human element and carried it into the field of animal psychology.

"Our chief writers of animal stories at the present day may be regarded as explorers of this unknown world, absorbed in charting its topography. They work, indeed, upon a substantial foundation of known facts. They are minutely scrupulous as to their natural history, and assiduous contributors to that science. But above all they are diligent in their search for the motive beneath the action. Their care is to catch the varying, illusive personalities which dwell back of the luminous brain windows of the dog, the horse, the deer, or wrap themselves in reserve behind the inscrutable eyes of all the cats, or sit aloof in the gaze of the hawk and the eagle. The animal story at its highest point of development is a psychological romance constructed on a framework of natural science."

Naturalists have no quarrel with the romances of animal psychology. They enjoy the stories as much, if not more, than do other folk. When, however, the romancers claim to be explorers in animal psychology and assiduous contributors to natural history the startled scientist scans in vain the unpaid pages of the chronicles of research in

*THE KINDRED OF THE WILD. A Book of Animal Life. By Charles G. D. Roberts. Illustrated by Charles Livingston Bull. Boston: L. C. Page & Co.

AMERICAN FOOD AND GAME FISHES. By David Starr Jordan and Barton Warren Evermann. Illustrated from photographs by A. Radelyffe Dugmore. New York: Doubleday, Page & Co.

THE DEER FAMILY. By Theodore Roosevelt, T. S. Van Dyke, D. G. Elliott, and A. J. Stone. Illustrated. (American Sportsman's Library.) New York: The Macmillan Co.

UPLAND GAME BIRDS. By Edwyn Sandys and T. S. Van Dyke. Illustrated. (American Sportsman's Library.) New York: The Macmillan Co.

AMONG THE WATERFOWL. Observation, Adventure, Photography. By Herbert K. Job. Illustrated. New York: Doubleday, Page & Co.

NATURE PORTRAITS. Studies with Pen and Camera of our Wild Birds, Animals, Fish, and Insects. Text by the Editor of "Country Life in America." New York: Doubleday, Page & Co.

these fields for some revelation of their discoveries. The credulous public as well as the naturalist will have difficulty in separating the fabric of romance from the framework of facts in any contribution prepared to meet the demands and rewards of the popular animal story.

Just as the historical play or novel rests on some knowledge of the times and places in which the drama or romance was enacted, so the animal story requires a background of facts drawn from science for its setting. The success of all three types of literature depends much less on their faithful portrayal of historical or scientific fact than on their form and action. The play and the novel are not history, nor is the animal story primarily animal psychology. It is not the psychology of it but the simple romance or tragedy of it which makes it interesting to most readers.

It would be unjust to Mr. Roberts to impute to his tales any breath of suspicion that he has distorted the facts of science. Of all recent stories his carry to the skeptical the most conviction of scrupulous faithfulness in detail of fact. It would be equally unfair to him not to recognize that his great success lies primarily not in this phase of the work, but in the technique of its presentation and in the tragedy or comedy which runs through his simple narrative. Mr. Roberts should not throw dust in the eyes of his readers.

The most of the stories combined in this volume have appeared in periodical literature prior to their collection here. They will bear rereading many times. In purity and delicacy of diction, in wholesomeness and absence of the shadows of coarseness or brutality which have crept into some animal stories, and in lightness and freedom of action, Mr. Roberts's animal stories are unsurpassed.

A comprehensive and popular account of the food and game fishes of America within a compass permitting a moderate price has long been needed. The man who fishes, whether for sport or for the pan, and he whose piscatorial interests have only the gastronomic motive, will find in "American Food and Game Fishes" an authoritative and very complete treatise by whose use the proper designation, scientific or vernacular, may be found of all the American fish used as food or lured by the angler. President Jordan, of Stanford University, and Dr. B. W. Evermann, ichthyologist of the United States Fish Commission, have condensed from their more extensive and more technical "Fishes of Middle and North America," recently brought out by the Smithsonian Institution, this popular work. The attractive colored plates contained in the volume have been reproduced by lithography. They are well supplemented by numerous photographs from life by Mr. A. R. Dugmore, some of which excel the best productions of the artist in delineating the characteristic pose of the fish at rest or in action. The book contains brief scientific diagnoses of all the important fish, with keys for their determination

and notes on their habits, life histories, distribution, food value, and qualities as game fish or commercial importance. Its scope includes all fish found north of Panama, both fresh water and marine, from both sides of the continent. It is a comprehensive and authoritative work of reference for all who are interested in the finny tribes or who seek information on this phase of nature. Readers upon the Pacific coast will feel that Dr. Jordan has exercised undue restraint in giving but brief descriptions of the famous leaping tuna of Santa Catalina and of the huge jewfish of southern waters, and in leaving to the ubiquitous railway advertisement all illustration of these interesting monsters of the deep.

It is fitting that the initial volume of the "American Sportsman's Library," edited by Mr. Caspar Whitney, should deal with "The Deer Family," that it should have as its authors a group of men famous in the annals of sport in our forests, plains, and mountains, and that it should be dedicated to the "lover of the wild, free, lonely life of the wilderness, and of the hardy pastimes known to the sojourners therein."

"The chase of all these noble and beautiful animals has ever possessed a peculiar fascination for bold and hardy men, skilled in the use of arms and the management of the horse, and wonted to feats of strength and endurance."

The first half of the volume, — by Mr. Theodore Roosevelt, — deals with the mule-deer, the whitetail or Virginia deer, the pronghorn antelope, and the wapiti. Their habits, present and past geographical distribution, and relative merits as objects of the chase, are fully set forth, and the methods pursued in their quest are illustrated with many a personal anecdote of the hunt in the Bad Lands of the Little Missouri. Mr. T. S. Van Dyke writes of the deer and elk of the Pacific coast, Mr. D. G. Elliott of the caribou of the far north, and Mr. A. J. Stone contributes a well-worded discussion of the moose — the most cunning of all the large animals of North America and the first prize of the American big-game hunter. The book is written primarily for the hunter, but the field naturalist and every lover of nature will prize the insight into the lives of the deer and his kin which may be gained here.

The introduction, written by the first-named author, contains a stirring plea for the preservation of our forests and of the wild things that dwell therein for the benefit and enjoyment of the public, and for wise legislation toward that end and its strict enforcement. He trenchantly condemns the game butcher.

"Such a man is wholly obnoxious; and, indeed, so is any man who shoots for the purpose of establishing a record of the amount of game killed. If he is worthy of the name of true sportsman he will feel infinitely more satisfaction in a single successful shot which comes to crown the triumph of his hardihood and address in exploring the wilds, and in the actual stalk, than he would in any amount of shooting at creatures driven past him from artificially stocked covers. The best

test of the worth of any sport is the demand that sport makes upon those qualities of mind and body which in their sum we call manliness."

The author defends vigorously the solid advantages of big-game hunting from the standpoint of national character. It is an antidote to that softening of fibre incident to the highly complex industrialism of our life and the character of many of its enjoyments. Furthermore, the big-game hunter — humane, keen-eyed, strong-limbed, and stout-hearted — should also be a field naturalist, an adept with the camera. This quest "will tax his skill far more than hunting with the rifle, while the results in the long run will give much greater satisfaction."

A somewhat different tone pervades the volume on "Upland Game Birds" by Mr. Edwyn Sandys, in the same series. Here the point of view is that of the professional sportsman to whom the shooting of birds is a vocation rather than an avocation. The full bag is the criterion of success, though the ethics of the sport seem to be sadly warped at times. Useful wrinkles for circumventing the selfish farmer and getting the advantage of your inexperienced comrade find a place in the work.

"Some men love to show their superior knowledge, and your comrade may nibble at your bait, and promptly illustrate the proper method of getting a bird out of brush — which is by jumping on the pile. He gets the bird out of the brush, but you get the shot nine times out of ten."

To the credit of the author he also states the other side of the question.

"Needless to say, by far the better way, in fact the only sportsmanlike way, is to insist upon a fair and square sharing of all hard work, rough beats, and choice positions. . . . Sharp practice is a deadly foe to sport; yet it is astonishing how far some men will go in their eagerness to make the heaviest bag."

The author laughs at the sentimentalism of the good ladies who object to dove shooting, and suggests that it is easily overcome by a mess of doves or some columbine millinery. He underestimates the motives which have inspired the movement to preserve our beautiful mourning dove from the fate of the wild pigeon. The book deals with the partridge and grouse families, the ptarmigan and turkeys, woodcock, plover, cranes, and the dove. Mr. T. S. Van Dyke writes of the quail and grouse of the Pacific coast. The book is well written in a breezy, easy-going style, with little formality in language or arrangement. It is interesting reading, but it leaves one with a better opinion of Bob White than of some of his persecutors.

It is a wholly different kind of sport that Mr. Job pursues in his "Among the Water Fowl." His hunting is with the camera and his bag a holder full of well-earned plates. His quest requires even more patience, skill, and risk than that of the more sanguinary hunter, while his success brings pleasure to many others than himself. The

book recounts his experiences and portrays examples of his success in photographing water fowl in their native haunts, in flight and afloat and upon their nests. His field is a new one and his work unique. His experiences for many years among the lakes and marshes of western prairies and the almost inaccessible rocky islets of our northeastern shores form a tale of adventure quite as interesting as that which any wielder of a Winchester might relate. The book is not a manual of aquatic birds, but presupposes some knowledge of grebes and terns, cormorants and petrels, and other winged folk. It combines the elements of a narrative of adventure and a contribution to natural history. Lovers of birds will bid the new sport Godspeed, and welcome this form of sportsman to their ranks.

In the imposing portfolio of "Nature Portraits" Messrs. Doubleday, Page & Co. have brought together many of the choicest illustrations which have appeared in their well-known "Nature Series" and in other publications bearing their imprint. The text, obviously but a thread on which to hang the pictures, consists of five brief essays on pertinent aspects of nature-study, from the pen of Mr. L. H. Bailey, editor of "Country Life in America." In addition to a large number of half-tone engravings sprinkled throughout the text, there are fifteen detached plates especially adapted for framing. Several of these are direct photographic contact prints, and others are reproduced in photogravure and colors, forming together a series of great attractiveness and interest. The photogravure frontispiece, from a photograph of deer taken by Mr. A. G. Wallihan, is an especially beautiful plate.

CHARLES ATWOOD KOFOID.

RECENT FICTION.*

"The Virginian" is the story of a nameless hero. Throughout the book he is called "the Virginian" and nothing else. But although nameless, as far as we are informed, he is one of the most distinct personalities that have appeared in American fiction. A Wyoming cow-boy, representing a phase of our civilization that has almost completely vanished — although it was real enough a quarter of a century ago, — uneducated and unskilled in the amenities of artificial society, he conquers our sym-

pathies by his innate refinement of character and the clean manliness of his living. He represents an ideal that was probably never realized, yet the separate touches by which he is drawn for us bear the visible stamp of truth. His story is a series of episodes that may be enjoyed independently of one another, although they are held in a sort of unity by his relations with the New England girl who comes to Wyoming to teach school, and who promptly develops into as satisfactory a heroine as one could wish for. She gives him books to read, and his frank comments upon them are both humorous and refreshing. There are other humorous features, notably that which describes the mixing up of a dozen babies by changing their clothes — a prank not quite in keeping with the Virginian's character, but nevertheless irresistibly amusing. In the course of his career he finds himself a member of a lynching party, and the author makes the usual sophistical defense of this wild form of justice. "The Virginian" is a man's book, with not one touch of sickly sentiment, and must be regarded as a valuable human document because of the author's intimate acquaintance with the scenes and types which it portrays.

It is to the outskirts of Bret Harte's country that we are taken by Mr. Frank Lewis Nason, in a novel called "To the End of the Trail." We mean this not so much in the geographical as in the romantic sense, for the scene is Colorado and not California, but the situations and the characters are of the kind with which Harte has made us familiar. Tough Nut, in particular, is a hero of the mining-camp who is worthy of a place in Harte's gallery, and the Big Swede is represented with just the combination of womanly attractiveness and calculating wickedness that Harte would have delighted in portraying. The whole effect of the story is unreal and theatrical, but in this very artificiality is its fascination, a fact which again reminds us of the master whom Mr. Nason has studied to such good purpose.

Mr. George McCutcheon, encouraged by his last year's success with "Graustark," has produced a second novel and called it "Castle Craneycrow." It is noticeably better than its predecessor, although it can hardly be described as a literary composition. There is something rather engaging about the frankness with which the author scorns everything

*THE VIRGINIAN. A Horseman of the Plains. By Owen Wister. New York: The Macmillan Co.

TO THE END OF THE TRAIL. By Frank Lewis Nason. Boston: Houghton, Mifflin & Co.

CASTLE CRANEYCROW. By George Barr McCutcheon. Chicago: Herbert S. Stone & Co.

THE CLAYBORNES. A Romance of the Civil War. By William Sage. Boston: Houghton, Mifflin & Co.

IN THE DAYS OF ST. CLAIR. A Romance of the Muskingum Valley. By James Ball Naylor. Akron: Saalfeld Publishing Co.

THE MAID-AT-ARMS. By Robert W. Chambers. New York: Harper & Brothers.

THE JUST AND THE UNJUST. By Richard Bagot. New York: John Lane.

LUCK O' LASSENDALE. By the Earl of Iddesleigh. New York: John Lane.

THE VULTURES. A Novel. By Henry Seton Merriman. New York: Harper & Brothers.

THE WAY OF A MAN. By Morley Roberts. New York: D. Appleton & Co.

THE PHARAOH AND THE PRIEST. An Historical Novel of Ancient Egypt. From the original Polish of Alexander Głowatski by Jeremiah Curtin. Boston: Little, Brown & Co.

THE ROMANCE OF LEONARDO DA VINCI, the Forerunner. By Dimitri Merejkowski. Translated from the Russian by Herbert Trench. New York: G. P. Putnam's Sons.

in the nature of style and probability and the depicting of possible human beings, and devotes himself solely to the making of a plot and the devising of a breathless succession of striking incidents. He has enough invention to make up, in part, for his lack of everything else in the novelist's equipment, and we should not be surprised to find "Castle Craneycrow" among the most widely read of the season's books. The stratum of readers which such a book attracts is immensely populous, although its praise is not exactly of the sort for which a serious novelist would care.

Still another story of the Civil War with a Virginian setting and Virginian types of character is given us in "The Claybornes," by Mr. William Sage. Here the special theme is of brother against brother, and we follow the fortunes of the two men as they fight upon their respective sides in the great internecine struggle. The operations around Vicksburg and the final scenes at Richmond and Appomattox are the historical episodes upon which our attention is chiefly focussed. The story is a good example of careful but uninspired workmanship, essentially right in the placing of its sympathies, and having enough of sentimental interest to hold the attention of romantically-inclined readers.

Dr. James Ball Naylor is not exactly inspired by the genius of romantic fiction, but he contrives to tell a fairly readable story of the conventional sort. "In the Days of St. Clair," a story of the early settlers in the Ohio Valley, is carefully studied from the sources, and presents a moving picture of pioneer hardships and desperate Indian encounters. It has a noticeable melodramatic cast, and the villain has all the familiar attributes of his type, whether displayed on or off the stage. The element of humor is supplied by a negro servant, but the writer would have been better advised had he resisted the temptation to be humorous.

"The Maid-at-Arms," by Mr. Robert W. Chambers, may almost be described as "Cardigan" over again. The hero this time is a Southerner, the time is a year or two later, and Sir William Johnson is dead, but otherwise the story is almost a replica of parts of the earlier one. Mr. Chambers has shown good judgment in his choice of a model, for "Cardigan" is the strongest of his novels, but an author is hardly justified in repeating himself so closely. The story is admirable, romantic in feeling and incident, exciting in its complications, and satisfactory in its outcome.

Mr. Richard Bagot, in "The Just and the Unjust," has turned from the field of Catholic controversy in fiction to the portrayal of secular English society. His novel contrasts two familiar types of women, the one who, while preserving the outward conventionalities, is morally corrupt to the core, and the one who remains essentially generous and high-minded in spite of a deliberate lapse from virtuous living. The comparison is all in favor of the latter woman, and the author has done his best to enlist our sympathies and our admiration in

her behalf. The situation thus described is no doubt possible, but it is certainly the exceptional case, and we cannot help feeling that such a portrayal illustrates the most insidious form of immorality in fiction. It is a favorite device of novelists to present this problem in this way, but it represents a reaction that has been carried too far. This particular novel is of the well-bred sort, written in the best of taste as far as the details are concerned, but clearly open to criticism on account of its main idea. Although for the most part a well-written book, there are now and then grammatical lapses of an astonishing sort, blunders that are obviously the result of an occasional moment of carelessness rather than of defective educational equipment.

A more hapless piece of fiction than "Luck o' Lassendale" it is not often the lot of the reviewer to encounter. It is the work of the Earl of Iddesleigh, but even the name of a "noble lord" cannot save so inane and dreary a story from speedy oblivion. Those who read it will silently wonder how such a performance ever found its way into print, and proceed to forget all about it as quickly as possible. How Sir Francis Lassendale, wishing to enlarge the fortune left him by his father's death, plunged into stock speculation, became a company promoter, and speedily made ducks and drakes of all his property, is the story, if such it may be called, of this volume. There is throughout the book neither a character nor a scene that betokens the author's possession of the novelist's talent in its most rudimentary form.

"The Vultures" is the latest, and in some respects the most successful, of Mr. Henry Seton Merriman's novels. He seems to have carried about to its extreme limit his peculiar method of terse narrative, which strips away all surplusage, and requires the reader at every step to make his imagination react upon the material offered, in order to supply what a less skilful novelist would write out at length. This method certainly compels strict attention to the business at hand, and when combined, as in the present instance, with a plot of remarkably ingenious construction, it produces the best sort of story of the merely entertaining sort. The scene is mainly in Warsaw, and the story has to do with the plotting of the irreconcilable Polish contingent. It leads eventually, although in indirect fashion, to the historical assassination of the Czar Liberator. It derives its title from the groups of diplomats who figure among the chief characters, and who, scenting the coming disturbances, are brought together in Warsaw at the critical time. One of them, the *attaché* of the English Foreign Office, is the hero of the novel, and his love for the beautiful Polish Countess, the daughter of the arch-conspirator, affords the chief romantic interest of the book. Mr. Merriman has the excellent habit of studying upon the spot the scenes of his novels, which enables him to do the descriptive parts with close truthfulness.

"The Way of a Man," by Mr. Morley Roberts,

is a novel that turns out to be about the way of a woman for the most part. She is the sort of woman whom most men would describe as typically feminine in her conduct, while most women, hearing this ascription, would indignantly repudiate it on behalf of their sex. She is a very lively young English girl who yearns for experiences and gets them. She also yearns for a lover who can do things, and she gets him too, — in the person of the revolutionary president of a two-penny Spanish-American republic. Meanwhile, the poor stockbroker's clerk, whom she has fired with unholy ambitions, and dispatched to Central America to perform deeds of daring for her sake, learns that his best achievements make but a poor showing in contrast with those of a political brigand to the manner born. The story is of the liveliest interest, and the heroine is as charming as she is impulsive and irrational.

Mr. Alexander Głowatski, the Polish novelist whom Mr. Jeremiah Curtin now introduces to the American public with a translation of "The Pharaoh and the Priest," is already a veteran man of letters in his own country. His works of fiction occupy no less than seventeen volumes, most of which are devoted to modern Polish life, its characters, situations, and questions. The novel now translated offers the sole exception to this statement, being a historical study of the Egypt of three thousand years ago, under the rule of Rameses XII. and XIII. We presume that Mr. Curtin had good reasons for making this selection, but it is not usual to introduce a new author by means of the least typical of his works. Just how many of Mr. Głowatski's seventeen volumes are required to contain the present study we are not informed. The translation is given us in a single thick volume of about seven hundred pages, and must comprise considerably more than three hundred thousand words. It is swollen to this colossal bulk by many repetitions, vast and arid tracts of erudition, passages from the Egyptian ritual, and whatever other matter the author was able to press into the service. It is well-nigh unreadable in other than a cursory fashion, yet it undoubtedly presents a vivid picture of a critical period in Egyptian history. The period is that of the decay of the empire under the last of the kings named Rameses, and the establishment of the new line of rulers with the accession of the priest Herhor. The main theme of the whole work is the desperate struggle of Rameses XIII. to overcome the encroachments of the priesthood, replenish the exhausted treasury, and restore the glories of the line of rulers of which he is the last representative. How he fails through impulsiveness and lack of the subtlety needed to cope successfully with the devices of priestcraft, falling at length under the dagger of an assassin, is what this work brings us at its climax. It is a chaotic production, yet it has undeniable power in places, and exhibits undeniable learning throughout. It seems to us to accomplish more successfully than the novels of Ebers the difficult task of presenting, not merely Egyptian scenes,

customs, and historical episodes, but also Egyptian modes of thinking. We should say that this was its chief claim upon our consideration.

Reports from Continental Europe have for some time past made much account of a great historical trilogy by the Russian writer Professor Dimitri Merejkowski. The general theme of this work, as suggested by the title "Christ and Antichrist," is the fundamental antagonism between the Pagan and Christian ideals, and the three several sections of the work focus our attention, respectively, upon the three figures of Julian the Apostate, Leonardo da Vinci, and Peter the Great. The entire series has found an English translator in Mr. Herbert Trench, and two of the three volumes have already been offered to the English-reading public. When the first volume, "The Death of the Gods," came to our attention last year, we found it disappointing. It made a great display of erudition, and the character of the emperor was finely conceived; but the sum total of the effect was confusing, and the author seemed incapable of infusing with life the dry bones of his scholarship. The second volume of the series is now at hand, and is here styled "The Romance of Leonardo da Vinci the Forerunner," although "The Resurrection of the Gods" is the author's own chosen title. We have now no reason to withhold the praise that we were ready to bestow, but could not, upon the earlier volume. Here, at least, is a work planned upon a generous scale, displaying vital power as well as scholarship, and deserving of an enthusiastic welcome. It is a work that completely dwarfs the ordinary historical romance by the richness of its contents and the depth of its literary and artistic sympathies. Essentially the book is a spiritualized biography of Leonardo during the last twenty-five years of his life. Whether it be the real Leonardo that the author has drawn for us no man may say. What may safely be said is that no previous portrait has been made that so impresses the reader with the stamp of truthfulness, or that so successfully creates the illusion that he is indeed in the presence of the great artist, the great thinker, and the great explorer of the mysteries of nature. The records of Leonardo's life, and the voluminous manuscripts that he left for posterity to decipher and set in order, have been minutely and lovingly explored by the author, and every characteristic touch or fragment that would seem to illuminate his complex personality has been deftly worked into the narrative. The result is a truly marvelous exposition of both the inner and the outer life of the man, an exposition that saddens us by the pathos of constantly thwarted effort, and uplifts us by the contemplation of a character that seems to have been absolutely free from the petty faults of ordinary humanity, absolutely noble in its motive and aspiration. More than this, the book is a section of the history of culture in one of the most pregnant epochs in the life of the human spirit. It embraces in its span (1494-1519) kings, popes, and tyrants, Savonarola and Macchiavelli, Michelangelo

and Raphael, the bonfire of vanities, the papal partition of the globe, and the French invasion of Lombardy. The superstition of the age, its licentiousness in high places, the shame of its politics, and the glory of its art, all find places upon this richly-colored canvas. And all are brought into relations with the calm thinker — dispassionate in the ordinary sense, yet the very incarnation of the passion of the intellect — whose career gives unity to the historical picture, whose view of life is ever *sub specie æternitatis*, and whose sublime speculations transcend the age that gives them birth. The Russian author has been most fortunate in his English translator. The work reads like an original production; its style matches the elevation of its theme, and fits itself with peculiar flexibility to the varied interests and moods that the author's treatment demands. We notice on the first page a slip in the use of the word "corrosive" where "mordant" is meant, and again, in the story of the papal partition, the awards to Spain and Portugal are given as the reverse of what they actually were.

WILLIAM MORTON PAYNE.

BRIEFS ON NEW BOOKS.

The whimsical philosopher.

A peep into topsyturvydom is offered us in Mr. G. K. Chesterton's latest volume of essayettes, "The Defendant" (Dodd). But, curiously enough, it is this plain, prosaic old world of everyday life that is upside down; we have been standing on our heads and never once suspecting it. The sixteen little chapters that demonstrate this are called "Defences" — of nonsense, of ugly things, of slang, of useful [*i. e.*, useless] information, of penny-dreadfuls, of farce, of skeletons, of planets, and of other things which have hitherto been regarded as either needing no defense or unworthy of one. Amid much that is sane and suggestive, as well as piquant and delightful, these brief treatises contain other things that are merely odd and whimsical. Penny-dreadfuls are unduly lauded, and it is denied that their purple hues are productive of moral colorblindness in the juvenile reader. Slang is exalted to the level of poetry. "All slang is metaphor, and all metaphor is poetry." But the cis-Atlantic reader will be pleased to find American slang held in high esteem. The Yankee's remark, that after the Chinese War the Japanese had to use a shoe-horn in putting on their hats, is quoted as "a monument of the true nature of slang, which consists in getting further and further away from the original conception, in treating it more and more as an assumption. It is rather like the literary doctrine of the Symbolists." The closing chapter, "A Defence of Patriotism," is a witty assault on jingoism. "My country, right or wrong," the author declares to be no less absurd and shocking than "My mother,

drunk or sober." Again, "Colonies are things to be proud of, but for a country to be only proud of its extremities is like a man being only proud of his legs."

Autobiography of a Criminal.

Mr. Stanley Waterloo has edited "The Story of a Strange Career, Being the Autobiography of a Criminal" (Appleton); and such disappointment as the reader will unquestionably feel when he comes to the abrupt termination of the history, before the writer has turned criminal at all, is doubtless due to the editor's brief introduction and to the sub-title selected for the work. Thompson is the fictitious name assigned the autobiographer, and the editor has made few changes in his narrative beyond those needed to guard the personalities of the innocent. Going to sea with his father's full consent when still a lad, Thompson was wrongfully arrested for murdering the captain of his ship during his first voyage. Being acquitted after a long stay in jail, he became a sailor of the irresponsible sort, working hard, enlisting in the British navy to escape an abominable merchant ship and deserting as soon as possible, marrying two women who proved to have husbands living and undivorced, and finally obtaining a commission in the navy of the United States at the outbreak of the war between the States, only to fall into Confederate hands and remain imprisoned until the war was nearly ended. There, two, the story ends, — though Mr. Waterloo assures his readers that the man's life was henceforth passed in one or another of the State penitentiaries. The book is as sincere as possible, and written with a simplicity and directness that deserve commendation; but it would have been more interesting if something had been said of prison-life from the point of view of a man well-born and not uneducated.

An economic study of Prosperity.

Under the title "The Theory of Prosperity" (Macmillan), Professor Pat-ten, of the University of Pennsylvania, has presented the familiar principles of Economics in a novel manner, and has added many new and unique phases of the science. The main features of the book are found in the extension of the scope of economic thought, making it far more subjective than is customary among the older economists, and in the elucidation of the principles of social well-being rather than of the ordinary principles of wealth-getting. The economic purpose is to show that the evils of poverty arise not from the lack of goods but from the misuse of goods. The author points out distinctively that the old differences between "landlord," "manager," "capitalist," and "laborer" are becoming obliterated, and that the terms "rent," "profit," "interest," and "wages" cease to be clear demarcations of income. He treats economic society more as a single entity, without distinctive productive or distributive classes; but he is clear in defining the rights and duties and privileges of all people en-

gaged in the economic processes of life. His theory of property is, to a certain extent, a philosophy of right living. In the chapter entitled "Work and Play," he approaches the great subjects of utility, cost, value, price, surplus, and wages in a novel way; but the reader recognizes familiar forms clothed in new garments. Under "Monopoly Advantage," the author discusses market prices, their rise and fall, and the differential advantages of the rising of monopolistic power; and the conclusion is reached that "monopoly is a problem not of values but of prices." The second part of the book is devoted to "Income as Determined by Heredity." Here the author branches further away from the main principles of conventional economics, and enters the ideas of social well-being. In the last chapter, on "Income as Modified by Economic Rights," he gives what he considers the source of rights, and then proceeds to analyze various categories of rights, such as "Public or Market Rights," "Social Rights," and "Rights of Leisure." In the discussion of the source of rights, the author fails to make himself clear as to the real origin of rights; but he insists that "It is not, therefore, from a theory of distribution that a solution of present difficulties will come, but from a better formulation of the moral code and from a clearer perception of the common rights that new impulses and ideals evoke." In his discussion he makes economic rights something more than freedom of choice and justice, but appears to base them on the economic well-being of man. The book is thoughtful and suggestive, like all of Professor Patten's writings.

A humorist's view of America in Cuba. Having achieved a reputation as a humorist, Mr. John Kendrick Bangs labors under the disadvantage of not being regarded very seriously by the public. Unfortunately, he himself seems not always or altogether certain whether he is serious or not; and his new book, "Uncle Sam, Trustee" (Riggs Publishing Co.), is apparently named in that uncertain spirit. Unfortunately, too, Mr. Bangs has here seen fit to make merry at the expense of those who are holding before the American people the ideals upon which the nation was founded, basing his rather sorry jests upon foundations so slight that the dignity of his work is seriously impaired. The volume is devoted to a showing of what the American occupation has been able to accomplish in the cities of Santiago and Havana, Mr. Bangs assuming that in some way this is bearing out the national pledge, voluntarily given, to occupy the island for no purpose save that of pacification. By dint of laying stress on all the real good that was accomplished—and of course there was a great deal of it—and keeping silence in regard to all the harm done, Mr. Bangs succeeds in proving that a beneficent despotism is the ideal government for practical results: a conclusion sufficiently obvious before, but one that sounds a little curious when elevated, as in this case, into an American ideal by

an American. Perhaps it is best to remember that the author is, after all, a humorist. Cuba is to-day, if official reports are to be trusted, in a rather bad way through the cupidity of certain American interests. In the face of that sorry truth, it does not become any American to flaunt the national ensign in the face of the world as a complete reply to the strictures of idealists. "Plain duty," *pace* Mr. Bangs, has been made a little less obvious by his writing here, and his attitude is to be regretted accordingly.

Books of optimistic wisdom.

Two little books by Mr. Hamilton Wright Mabie, "Works and Days" (Dodd, Mead & Co.) and "Parables of Life" (The Outlook Co.), come to us with the gracefully phrased wisdom of a genial man of letters. The first is a collection of brief essays on every-day subjects, with which readers of "The Outlook" are familiar. Their fine note of serenity and cheerfulness will make the volume companionable for those to whom the messages are not new, as well as to others. It is a book to be picked up at a chance moment, almost no contribution going beyond the length of half-a-dozen pages.—The volume entitled "Parables of Life" is more decidedly literary in method and manner, and there is in it more suggestion of artificiality. The parables are managed with the felicity and grace that we very properly expect of Mr. Mabie, but they seem somehow a little cloying to the taste. Perhaps it is because we are now rather unwilling to bother with anything but actualities themselves, and the thin disguise of a parable seems a useless sort of prettiness. There are eleven of these essays in all, covering various phases of life from childhood to old age. They have a pleasant savor of good-sense and wisdom, and if they sometimes incline to preaching over-much, the preaching is good and wholesome. The volume, a product of the De Vinne press, is a delight to the eye, with its wide margins and elegantly simple binding in brown cloth and paper.

Bronze founders of Nuremberg.

Nuremberg, "Albert Durer's and Hans Sachs' City," was also from 1450 to 1549 the city of the Vischers,—a family of bronze founders, who, in interpreting the teaching of other and greater artists of other lands, impressed upon their work an original power and individuality of their own. They were then, and are still, called "craftsmen." Were they living now, they would perhaps give the work of the foundry into the hands of others, devote their time and attention to the work of modelling and designing, and be known as sculptors. In the history of German art, their work represents the transition from the Gothic to the Renaissance style. The members of this renowned family were Hermann Vischer, his son Peter, and Peter's sons—Hermann, Peter, and Hans. Peter Vischer the elder lends his name as a title to a volume of the "Great Craftsmen Series" (Macmillan); but the

book pays due regard to the other workers in the Nuremberg foundry, accredits Peter the younger with a higher place in the craft, and finds his statue of King Arthur, in the tomb of Maximilian at Inbruck, worthy of comparison with the supreme triumph of Renaissance sculpture, Donatello's St. George. To emphasize the value of this book as a contribution to the series of "Great Craftsmen," it needs but to add that the author, Mr. Cecil Headlam, has written "The Story of Nuremberg," and that he does not disappoint us when he turns his attention to some of Nuremberg's famous sons.

Russian and French folk-tales about Napoleon I.

Two interesting folk-tales relating to Napoleon I., translated into colloquial English and furnished with a discriminating Introduction by Mr. George Kennan, are published together in a volume by The Outlook Co. The first tale, entitled "Napoleon," is a Russian story, edited or put into literary form by Alexander Amphiteatrof of St. Petersburg, and published in December, 1901, in the St. Petersburg "Gazette." The other tale was written by Honoré de Balzac, and is supposed to be the story of Napoleon told by one of his old soldiers to a group of French peasants. Doubtless the unprejudiced reader will be disposed to agree with Mr. Kennan, that the Russian story is decidedly the better of the two. To quote from the Introduction, "The French peasant regards Napoleon merely as a great leader and conqueror, created to be the father of soldiers, and aided, if not directly sent, by God, to show forth the power and glory of France. The Russian peasant, more thoughtful by nature as well as less excitable and combative in temperament, admits that Napoleon was sent on earth by God, but connects him with one of the deep problems of life by using him to show the divine nature of sympathy and pity, and the cruelty, immorality, and unreasonableness of aggressive war." But to those familiar with the beginning of the Book of Job and with the prologue to Goethe's "Faust," the apology for the seeming irreverence of the Russian story appears hardly necessary. The reading of these stories will in any case prove a pleasant diversion, and their comparison a profitable task.

Saunterings in Hertfordshire.

Mr. Herbert W. Tompkins prefers "Sainte Terror"—the "holy-lander" or pious pilgrim—to *sans terre*—homeless or without house—as the proper origin of the verb "to saunter." He declares that true sauntering is an art that may be cultivated, and he finds the highways and byways in Hertfordshire admirable for its cultivation. Mr. Tompkins observes everything as he lightly passes along,—the characteristics of village architecture, little details in the churches that would escape the attention of most wayfarers, curious epitaphs in the churchyards or inscriptions on stone buildings, the tumuli of primitive man, barrows of Danish origin, relics

of the Roman occupation, and the botany and natural history of each locality,—and he writes of all of them in such manner that his reader sees them too, and takes also a keen delight in the seeing. He knows, besides, a long list of names of English worthies who were either born in Hertfordshire or at one time lived there, and the reader shares his interest as he passes through a village of which any of them were native or with which they were in any manner associated. The book is charmingly illustrated by Mr. Frederic Gregg, who well knows the artistic and illustrative value of a line. Thus Hertfordshire furnishes materials for a valuable contribution to the charming "Highways and Byways Series" (Macmillan).

Daily life in Spain and Portugal.

The recent war between Spain and the United States left no such animosities behind it in either country as that the American globe-trotter might not find a hearty welcome in Spain, or desire to make up what might be deficient in his knowledge of the Iberian Peninsula. A book on Spain is therefore timely. To the series of "Our European Neighbors" (Putnam), Louis Higgin is enabled, by a residence of many years in Spain, to contribute a very readable and informing book on "Spanish Life in Town and Country." We are prevented from assuming the work to be written by a man, by the incidental mention of something that happened in the author's girlhood. It is, however, written in an exceedingly pleasing style, and no phase of Spanish life is overlooked or neglected. Portugal, like and yet in many respects unlike Spain as it is, is deemed not important enough to warrant a separate volume, and two chapters on Portuguese life—"Land and People" and "Portuguese Institutions"—are added by Mr. Eugene E. Street, that the book may present a complete view of the Iberian Peninsula. It is to be heartily commended for the enlargement of popular ideas on the subject of Spain and Portugal.

Brief sketches of rural pleasures.

Half a dozen slender chapters on the pleasures of trout-fishing, one on wild-duck shooting, three on other rural themes, and a translation of one of Erckmann-Chatrian's shorter stories, make up the Rev. James B. Kenyon's second volume of prose sketches, which he has named "Remembered Days" (Eaton & Mains). The little poem that precedes these chapters forms not the least pleasing feature of the book, whose subsequent pages show a somewhat florid style clothing an amount of matter that is not, and doubtless was not meant to be, stupendous. But a quiet humor, an observant eye, a poetic fancy, and a pure delight in country life, are the author's precious possessions, and his book has something of the breezy freshness of the scenes that inspired it. The most quaintly-amusing character in the volume is Uncle John, who was so tender-hearted toward all creation, vegetable as well as animal, that it hurt

his feelings to weed his garden; and who fertilized his fruit trees with scraps of old iron, as a needful tonic. A brief extract in conclusion: "He who is content with simple joys and whose heart is perpetually fed with the dews of the morning gives no hostage to evil days."

BRIEFER MENTION.

Most text books of elementary English claim to be practical, but few of them really justify the claim. One of the few is "A Text-Book of Applied English Grammar" (Macmillan), by Dr. Edwin Herbert Lewis, whose previously-published school books in English have met with deserved favor. Here is a book that is practical in the best and fullest sense, and is calculated to make the subject really interesting (given a good teacher) to juvenile minds. There are great numbers of exercises, some of them happily based upon well-known pictures, and all skilfully devised to develop the immature reasoning powers of children. This book seems to us one of the best for its purpose that have ever been produced.

The George H. Ellis Co., Boston, publish a pamphlet entitled "Secretary Root's Record," or "Marked Severities in the Philippine Warfare." It is a careful analysis, by two distinguished lawyers, Messrs. Moorfield Storey and Julian Codman, of the utterances of the Secretary of War concerning the crimes committed by American soldiers in the Philippine Islands. Every statement made is supported by convincing evidence, and the record as a whole convicts Mr. Root of frequent misrepresentations, suppressions of the truth, and deliberate attempts to gloss over the use of torture in extracting confessions, and other atrocious practices. It is difficult to see how any effective reply can be made to this scathing denunciation.

In preparing his "Handbook of Best Readings" (Scribner), Professor S. H. Clark of the University of Chicago has contrived to run the gamut, from work suited to the commonest uses of the professional elocutionist up to the accepted classics of the language in both prose and verse. Coming from such a source, there should have been some practical acceptance of literary standards and a refusal to recognize sentimentality and mere fudge, and we are sorry to observe the sort of companionship which is here thrust upon the really good literature that makes up a considerable portion of the volume.

It is somewhat daring for anyone after Mr. Stedman to prepare "An Anthology of Victorian Poetry" (Dutton), yet this is what Sir Mountstuart E. Grant Duff has done. He apologizes for it by saying that it presents merely the personal equation of his own likings, which hardly needed to be said. When he goes further, and claims that all other anthologies do the same thing, he ignores the fact that there is such a thing as expert judgment of poetry, and that the best anthology must be the one that most completely keeps the compiler's tastes in the background. We do not particularly care for the personal equation in such a work unless it is the equation of a remarkable personality, as in the case of Emerson's "Parnassus." For the rest, Sir Mountstuart has made up for us a volume of excellent reading, and his taste is usually in the line of good critical opinion. His somewhat *naïve* comments upon the poets might just as well have been omitted.

NOTES.

Shelley's "Sensitive Plant" is published by Mr. John Lane in his pretty series of "Flowers of Parnassus" booklets.

The first number of "The Reader," a new literary magazine to be published in New York, will appear this month.

Corneille's "Le Menteur," edited by Dr. J. B. Segall, is a new French text published by Messrs. Silver, Burdett & Co.

A new edition of Thackeray's two "Sketch Books" comes to us in neat form, with the original illustrations, from the press of the Macmillan Co.

Mr. Robert Grier Cooke, formerly president of The Grafton Press, has gone into the publishing business on his own account at 70 Fifth Avenue, New York.

A new edition (the third) of Mr. Stanton Coit's "The Message of Man: A Book of Ethical Scriptures" is published in attractive pocket form by the Macmillan Co.

The October issue of "The Craftsman," marking the first anniversary of that earnest and worthy exponent of art in its industrial aspects, appears in much enlarged and improved form.

Messrs. Silver, Burdett & Co. publish, for school uses, a selection from "Lord Chesterfield's Letters to his Son," edited, with what slight apparatus is needful, by Mr. Joseph B. Seabury.

"The Book of the Strawberry," by Mr. Edwin Beckett, and "The Book of Climbing Plants," by Mr. S. Arnott, are the latest additions to Mr. John Lane's series of "Handbooks of Practical Gardening."

The Scribners announce the early appearance of "Nova Solyma," the romance in prose and verse unearthed last winter in England by Walter Begley, and believed to have been written anonymously by John Milton.

Messrs. Houghton, Mifflin & Co., reprint in a "handy volume" set of four volumes, the series of "Breakfast Table" books of Oliver Wendell Holmes, to which "Over the Teacups" is appropriately added. It makes a very nice set of books indeed.

Perhaps the most attractive volume in the "Literatures of the World" series of the Messrs. Appleton will be the one devoted to "American Literature." It has been written by Prof. Wm. P. Trent, and embraces the whole period from the first settlement down to recent times.

New volumes of the "Temple Bible" are rapidly following one another. "Kings I. and II." is edited by Dr. J. Robertson, "Chronicles I. and II." by Archdeacon A. Hughes Eames, "The Book of Psalms" by Dr. A. W. Streane, and the "Acts and Pastoral Epistles" by Dr. B. B. Warfield.

A novel idea in reading-books for children is the collection of tales of "Wandering Heroes," retold from old chronicles by Miss Lillian L. Price. Among the subjects are included Joseph, Prince Siddartha, Cyrus the Great, Clovis, and Leif Ericsson. Messrs. Silver, Burdett & Co. publish the little book.

The publishing business hitherto conducted by Mr. Doxey, at the "Sign of the Lark," has passed into the hands of Mr. Godfrey A. S. Wieners of New York. Besides some additions to the well-known series of "Lark Classics," Mr. Wieners has in preparation a

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EMILE ZOLA.

Had Emile Zola died ten years ago, the verdict of criticism upon his work would have been substantially different from what it must be to-day. A false theory of art, applied to his material with amazing industry but perverse ingenuity, would have been the formula for the summing up of his remarkable activity, and little could have been urged in behalf of his claims to literary immortality. He would have stood as an awful example of doctrinaire method and of the dangers of excessive photographic realism. That he was a close observer of life could not have been denied, and that the accumulation of unimportant detail characteristic of his writing had a certain bludgeon-like power in its assault upon his readers would have been freely admitted; but it would have been difficult to escape the conclusion that all this energy had been essentially misdirected, and that all the mass of the Rougon-Macquart chronicles had little of the penetrating and enduring quality that makes of literature in the true sense one of the most effective forces in the hands of men. To quote an epigram that was current a score of years ago, "L'Assommoir" was *assommant*, simply that, unless we add it was also repulsive and disgusting to the finer sensibilities.

Recent developments, we are bound to say, have made necessary a quite new estimate of Zola's work. It is not merely his self-sacrificing devotion to the cause of truth and justice, as displayed in the celebrated *affaire* of a few years ago, that has attracted attention to aspects of his character but dimly realized before. That is what has chiefly impressed the multitude, but the careful reader of his recent work has come to understand that the outburst in question was symptomatic of a general broadening of his outlook, and to suspect the passionate idealism thus brought to the surface has been potential in his character all along, although for the most part sternly suppressed in the interest of what we have already styled a false theory of art. Rereading his earlier novels in the light of his later ones, as well as in the light of his public acts, we discover in them things that we never saw before, glimpses

of the larger aspects of truth that he so studiously sought to conceal, glints of sunlight struggling to make their way through the fog and suggestive of the glories beyond. From the position of the dispassionate scientific observer he has come to assume something of the position of the prophet, and his utterances have gained immensely in weight and authority.

Emile Zola was born in Paris in 1840, the year also of Daudet's birth. In his blood there was a mingling of three strains, French, Venetian, and Greek. His boyhood years were spent mostly at Aix (the Plassans of his fiction), but at the age of eighteen, the family fortunes having collapsed, he went back to the city of his birth. After a year or two more of schooling which proved unsuccessful, owing to his pronounced dislike of the classics which were the staple of the *lycée* instruction, he was thrown upon his own resources. The following years were years of wretched poverty, and his literary apprenticeship was made under difficult conditions, much like those that attended the early struggles of Daudet to obtain a foothold as an author. He wrote poems, short stories, and newspaper articles, then the series of six early novels which ended with "Thérèse Raquin" and "Madeleine Féral." These books prepared the way for the famous Rougon-Macquart series to which he gave the next quarter-century of his life.

This stupendous undertaking, in magnitude comparable only with "La Comédie Humaine," was thought out in its general plan almost from the beginning, and the imaginary genealogy of the whole series was devised with the inception of the first volume. The author's purpose was to do for the Second Empire what Balzac had done for the Restoration period, to write the natural history of French society in all of its phases and developments. With this object in view, he imagined a family whose members in several generations were to represent all the principal types of life and occupation — their lives seemingly diverse, yet linked together by the mysterious tie of a common heredity, and illustrating in all of its manifestations an "overweening appetite, that general modern impulse that snatches at enjoyment and interpenetrates our whole social body." It was a magnificent scheme, and the completed series of volumes stands as one of the most magnificent monuments of contemporary French literature.

When the undertaking was outlined, the author could not foresee that the Empire itself

was tottering to a shameful end, and in its execution he thus became involved in grave chronological difficulties. His scheme had assumed a much longer term than the brief nineteen years allotted by the fates for that ill-starred experiment in imperialism, and he pursued his course without attempting the reconstruction that would have been required by a strict conformity to historical fact. The twenty volumes to which the series extended are of very uneven excellence, and have had varying fortunes. The earlier novels attracted no more than a moderate degree of attention, but with the publication of "L'Assommoir" the author burst into the full light of notoriety and of at least a qualified fame. The volumes that have received the most praise, besides the one just mentioned, are "Germinal," a prose epic of the mine, "La Débâcle," a vivid presentation of the War of 1870, "Le Rêve," a masterpiece of mystical beauty, and "La Faute de l'Abbé Mouret," which is perhaps the most artistic of all the twenty. Among the comparative failures may be mentioned "Le Ventre de Paris," "Pot-Bouille," "L'Argent," "La Conquête de Plassans," and "Dr. Pascal," the final volume of the series.

Nearly half of these twenty volumes deal with the most degraded aspects of life, and portray the various forms of vice and bestiality with an unsparing pen. When it came to the practice of his theory, he was unflinching, and the foulness of such books as "La Terre" and "La Bête Humaine" naturally gives much offense to the reader of artistic sensibilities. Whether Zola can be wholly acquitted of the charge of having deliberately and of set purpose pandered to the most depraved tastes of his readers is doubtful; what is certain is that his great vogue in the eighties was due in no small measure to the most repulsive characteristics of his works. And yet — strange contradiction! — he could follow up the vilest of his pages with such a revelation of tender and spiritual beauty as is given us in "Le Rêve," a book that has no suggestion of sensual stain, and transports us into the loftiest realm of the ideal. His own answer to the charge laid against him was, of course, that he depicted life as he found it, that he described nothing that he had not observed, that reticence must be a virtue unknown to the *roman expérimental*. That this is the supreme virtue in all great and enduring art is a lesson that he never learned.

Some sort of comparison is inevitable be-

limited edition of the *Rabáiyát*, printed on handmade paper and on vellum, with decorative borders by Mr. Louis B. Coley.

"The Fascination of London" is the collective title of a series of small volumes published by the Macmillan Co. They are the joint work of the late Walter Besant and Mr. G. E. Mitton, and comprise four numbers, devoted respectively to Chelsea, Westminster, the Strand District, and Hampstead.

Mrs. Sara A. Hubbard's "Catch Words of Cheer," published by Messrs. A. C. McClurg & Co., is in the form of a birthday book or diary, each day of the year having its cheering thought. Stevenson's "Man does not live by bread alone but also by catch words" is the motto of this exceptionally dainty little volume.

Readers of "The Outlook" have learned to have a kindly feeling for the "Spectator" whose weekly observations have long constituted one of the interesting features of that journal. To such, and others, the volume called "Seen by the Spectator," a reprint of selections just published by the Outlook Co., will be welcome.

To their series of "Little Historica of Art" Messrs. A. W. Elson & Co. have added a monograph on "Italian Painting" by Prof. John C. Van Dyke. For those who wish an outline sketch of the subject, in the briefest form possible, nothing better could be found than this little essay. Five photogravure plates of excellent quality supplement the text.

Dr. J. Lesslie Hall's translation, rhythmical and moderately alliterative, of "Judith, Phoenix, and Other Anglo-Saxon Poems" (Silver), continues the good work begun by him when he translated the "Beowulf" several years ago. The other poems are the "Andreas" legend, and the Battles of Malden and Brunaburk. There are brief introductions to the five works, and a few foot notes.

Nothing in American history has had a more profound effect upon the future of the country than the expedition headed by Meriwether Lewis and William Clark, which left St. Louis in 1804, passed up to the Missouri and over the mountains to the headwaters of the Columbia and thence to the Pacific coast, returning overland in 1806. This magnificent conception of President Jefferson has been seized upon by Mrs. Eva Emery Dye, of Oregon, as the backbone of a book to be published within a few weeks by A. C. McClurg & Co., under the title of "The Couquest." The narrative, however, begins with the active life of George Rogers Clark, the explorer's elder brother, during the war with the Indians provoked by Lord Dunmore in 1774 to distract the attention of the rebellious colonists of Virginia, follows him through the fighting with the British and their savage allies in the revolutionary war along the western frontier, and does not end until William Clark's death in September, 1838, after he had been at the head of Indian affairs of the nation for a full generation. This covers the settlement of the United States from the tidewaters of the Old Dominion to the extreme northwestern corner of its boundaries, and enables Mrs. Dye to bring into the scope of her work all the deeds of the nation for a period extending over sixty-seven of its most vital years. As a result the story has the sweep and swing of an epic poem, not all the battling before Troy and the wandering of Ulysses revealing figures more heroic or deeds of equal consequence to humanity.

LIST OF NEW BOOKS.

[The following list, containing 160 titles, includes books received by THE DIAL since its last issue.]

BIOGRAPHY.

- Alexandre Dumas (père): His Life and Works. By Arthur F. Davidson, M.A. Large 8vo, gilt top, uncut, pp. 426. J. B. Lippincott Co. \$3.75 net.
- Henry Wadsworth Longfellow. By Thomas Wentworth Higginson. With photogravure portrait. 16mo, gilt top, pp. 336. "American Men of Letters." Houghton, Mifflin & Co. \$1.10 net.
- With Napoleon at St. Helena: Being the Memoirs of Dr. John Stokoe, Naval Surgeon. Trans. from the French of Paul Frémeaux by Edith S. Stokoe. Illus. in photogravure, etc., 12mo, gilt top, uncut, pp. 258. John Lane. \$1.50 net.
- Sir Joshua Reynolds: His Life and Art. By Lord Ronald Sutherland Gower, F.S.A. Illus. in photogravure, etc., 8vo, gilt top, pp. 144. "British Artists." Macmillan Co. \$3.
- Thoreau, his Home, Friends, and Books. By Annie Russell Marble. Illus. in photogravure, 8vo, gilt top, uncut, pp. 343. T. Y. Crowell & Co. \$2 net.
- Jean Francois Millet: His Life and Letters. By Julia Cartwright (Mrs. Henry Ady). Illus. in photogravure, large 8vo, gilt top, uncut, pp. 396. Macmillan Co. \$3.50 net.
- John Ruskin. By Frederic Harrison. 12mo, gilt top, uncut, pp. 216. "English Men of Letters." Macmillan Co. 75 cts. net.
- Dante and his Time. By Karl Federn; with Introduction by A. J. Butler. Illus. in photogravure, etc., 8vo, gilt top, uncut, pp. 306. McClure, Phillips & Co. \$2 net.
- The Roll-Call of Westminster Abbey. By Mrs. A. Murray Smith (E. T. Bradley). Illus., 12mo, gilt top, uncut, pp. 418. Macmillan Co. \$2.50.
- J. M. W. Turner, R.A. By Robert Chignell. Illus. in photogravure, etc., 12mo, gilt top, uncut, pp. 216. "Makers of British Art." Charles Scribner's Sons. \$1.25 net.
- Captain John Brown of Harper's Ferry: A Preliminary Incident to the Great Civil War of America. By John Newton. Illus., 12mo, uncut, pp. 288. A. Wessels Co. \$1.25 net.
- Confessions of a Violinist: Realities and Romance. By Dr. T. Lamb Phipson. 12mo, gilt top, uncut, pp. 234. J. B. Lippincott Co. \$1.50 net.
- Mozart. By Eustace J. Breakspeare. Illus. in photogravure, etc., 12mo, gilt top, uncut, pp. 300. "Master Musicians." E. P. Dutton & Co. \$1.25 net.
- The Alcotts in Harvard. By Annie M. L. Clark. Illus., 8vo, uncut, pp. 44. Lancaster, Mass.: J. C. L. Clark.

HISTORY.

- The Struggle for a Continent. Edited from the Writings of Francis Parkman by Pelham Edgar, Ph.D. Illus., 8vo, gilt top, pp. 542. Little, Brown, & Co. \$1.50 net.
- History of the Louisiana Purchase. By James Q. Howard. 8vo, pp. 170. Chicago: Callaghan & Co.
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THE GROWTH AND MISSION OF NATURE-POETRY.

Among current phrases, few have received wider use and more frequent distortion than the herald cry of Rousseau, "Back to Nature." In its inception a watchword of revolt against tyranny and artifice, it has inspired the most sincere reforms and has clothed the most morbid sensationalism of the past century. Despite occasional perversion, however, the nineteenth century reinstated Nature as an inspiration to the noblest poetry, as an incentive to educational vitality, as an agent to restore and interpret life in its elemental sanity. While we speak of Nature study and Nature poetry as evidences of the advance of this age, we forget that, in truth, we have receded to past ideals and restated them with the knowledge and broader spirit of our own century. We have yet to surpass the Nature revelations of beauty and worship in the primitive literatures. If we have a scientific accuracy, a logical interpretation of Nature's laws, have we achieved any purer insight, any loftier imagination, than was attained by Moses on the Midian hills, by David in the Palestine pastures, or by Homer and Moschus on the shores of the Ægean? We have yet to surpass the pastorals of Virgil and Lucretius, the glowing visions of Celtic Ossian and Persian Omar, or the grand and fervid narratives of the Runic bards.

These primitive poets found Nature beautiful and friendly; more than that, she was a guide and a protector. They embodied their love and worship for her under symbols of their religion; we do the same. One may dispute the accuracy of these early poetic fancies; such criticism fails to nullify their poetic insight. They could not understand the scientific processes of growth, fermentation, and decay, — laws explained by mere children to-day, — yet they knew the value of Nature to humanity, they recognized her inspiration and worshipped her divinity. The facts which thousands of years have discovered are of great value, but they do not affect the real truth, the vital spirit of these pioneer Nature interpreters. For their superstition, we have instilled the spirit of research.

It is a far call from our age to these pastorals of classic times; there have been many tangential paths, hence the message "Back to Nature." Confining oneself to English poetry, as example, one notes the survival of early ideals in the pastorals of Piers the Plowman, and Chaucer; then the gradual transference of interest from Nature to hu-

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manity, and the era of artificial standards and verbose, euphuistic form. Two poets, Spenser and Shakespeare, retained their love of Nature and adherence to her simple, sincere teachings. The former confessed to a desire to revive the Virgilian spirit. The latter painted marvellous tints of sunshine and forest shade; he used Nature as a background for his finest scenes. With a magical insight he seemed to prophesy our later spirit of scientific yet poetic interpretation, when his Jacques found

"Tongues in trees, books in the running brooks,
Sermons in stones, and good in everything."

Following these poets, who interpreted Nature in an age already becoming enslaved to form and fashion, there was the era of apathy and decadence, both in poetry of nature and of loftier life, from the later passing of Shakespeare to the advent of Cowper and Wordsworth. For a time, Nature was regarded not alone with indifference but even with disgust. Dryden, Pope, and their associates, extolled the city and deplored the hardships of trips into the country. In prose also was voiced this same sentiment of repugnance: the hills were irksome, the streams were swollen, the ocean was wild and gloomy. With the exception of occasional lines in Milton's masterpieces, Nature seemed a tabooed theme for poetic usage.

From such abnormal status there came a reaction, gradual and tentative for many decades. At first it was in the revival of Nature similes, not to celebrate the glories of scenery, but to afford more striking epithets for descriptions of town-life and simpering heroines of the drawing-room. One readily recalls the vacuous phrases, "lithe as a willow," "cheeks like a damask rose," and similar "millinery adjectives." Nature, as either true illustration or incentive, was still unseen. In minor strains one notes the first revival of simple, true appreciation of Nature forms and rural beauty. Gay's "Shepherd's Week" contains a few rare intuitive lines on bird habits and country life. The "Pastorals" of Ambrose Phillips are meagrely interlined with passages of Nature observation, though one still misses the note of comradeship. Allan Ramsay was the pioneer poet in this revival of sympathy between Nature and man; "The Gentle Shepherd" emanated from an observant mind and a sincere love of rural scenes.

Thomson, by concentration of theme and minuteness of description, stimulated popular taste to a new observation of English woods and flowers. While his scenery is vivid and often effulgent, there is a lack of the emotional warmth noted in Ramsay, and soon to be fully vitalized in the poetry of Gray, Beattie, and Burns. This spiritual awakening found expression in the poetry of Langhorne, Burns, Crabbe; it reached its fruition in Cowper, Wordsworth, Bryant, and Whittier. Over the tender and significant Nature poems of Cowper,

will ever linger his epigram, defiant to the artificers of past verse, —

"God made the country and man made the town."

Nature had a personal message of healing for this poet in the tangled meshes of his life; he realized and poetized her sane, restorative powers.

Thus had the poets of the middle and later eighteenth century portrayed Nature as a sensuous delight, a mental inspiration, and a shrine for the soul's worship and repose. Wordsworth embodied all these attributes. To him, Nature, in wildness or repose, inflamed the senses and the imagination, incited observation and thought, revealed the true meaning of creation and the divine. A type of the imaginative dullard of his time was "Peter Bell." This apathy he combatted with far more vigor than he deplored extreme scientific dissection. Eager to bring about harmony between the poet and the scientist, Wordsworth was the pioneer in expressing this ideal unity, now far nearer its consummation; "If the time should ever come when what is now called science, thus familiarized to man, shall be ready to put on, as it were, a form of flesh and blood, the Poet will lend this divine spirit to aid the transfiguration, and will welcome the Being thus produced as a dear and genuine inmate of the household of man." Tennyson and Browning, affected even more than were Wordsworth and Shelley by the scientific trend of thought, blended accuracy with tenderness, observation with passion. Emerson revealed in American poetry the influence of converging science and poetry, often substituting the philosopher's query for the poet's fancy. In "The Rhodora," however, with dauntless defiance to speculation and utilitarian theories, he has produced a marvel of poetic charm.

We apply the term Nature-poet without discrimination. In fact, after the revival of this inspiration nearly all the Victorian poets of first rank, and the American writers in yet greater degree, used Nature freely in their "poet's cloth of gold." Tennyson found her beauteous changes a never-failing illustration for his lyrics and dramas of life. "In Memoriam" is tintured by scenic stanzas, analogies or accompaniment to human mood. Swinburne and Morris, with less skill and diversity, have thus used Nature as illustration. Browning, in the major part of his poetry, does not commingle in loving relations man and the external world, either in its glory or its peace. There are exceptional passages, as the delicate song of the Mayne in "Paracelsus." From Nature, as a rule, he gains solitary intellectual incentive. In "Pippa Passes" and "Saul," however, the poet interprets human responsibility and sanity through the allegorical and descriptive messages of Nature.

Few poets have had deeper fervor for solitary Nature, both broad and restricted, than Landor. Like Keats, a devotee of classicism, he peopled woods and hills with messengers of Phœbus and Bacchus,

even as the English nightingale is to Keats a "light-winged dryad of the trees." Occasionally in Landor's poems one meets a lyric, blending, in happy simile, Nature and heart-love:

"From you, Ianthe, little troubles pass
Like little ripples down a sunny river;
Your pleasures spring like daisies in the grass,
Cut down, and up again as blithe as ever."

The ancients gave Nature animate shapes, yet seldom human; they made her sympathetic with man, often creative for him. But it remained for the nineteenth century to endow Nature with a soul, to apostrophize her as the highest conception of Life, Love, and Truth. Wordsworth infused both a mentality and a spirituality into the object of his worshipful companionship. Coleridge embodying his philosophy in his Nature poetry made the world the transcendental image of ourselves:

"Ah! from the soul itself must issue forth
A light, a glory, a fair luminous cloud
Enveloping the Earth."

Shelley's poetry yet more personifies the elements with the spirit of life and love. His "Skylark" is a "blithe spirit," his "West Wind" a "spirit fierce, — impetuous one." Love, embodiment of Nature and humanity, the ultimate sublime creation, utters the magical finale of "Prometheus Unbound," —

"And folds over the world its healing wings."

While for purposes of classification one may divide the modern poets, in their treatment of Nature, into three classes—those who worked by illustration, by incentive, and by interpretation,—such distinctions are far from absolute. Tennyson and Browning, Longfellow and Lowell, are in the main types of illustrative poets; Byron, Scott, and Landor, poets of mental incentive or inspiration; Wordsworth, Shelley, Bryant, Emerson, and Whittier are interpreters of human and divine laws through Nature communion. There are, however, occasional poems by many of the modern exponents of this age of speculation, suggesting queries and yearning for their solution in Nature's laws. In Tennyson's later work are many such hints; for he was the most perfect creation of his age. When he plucks his "Flower from the Crannied Wall," his cry is,

"But if I could understand
What you are, root and all, and all in all,
I should know what God and man is."

The current poets have interwoven Nature in varied ways, — especially as allurements to wearied city-pent souls, and as antidotes to devitalizing commercialism and greed. Nature vistas, in vigorous and delicate outlines, are scattered throughout the poetry of Robert Buchanan, George Meredith, William Henley, and Alfred Austin. They give sensuous charm to the dramas of Stephen Phillips, and to the tense and virile odes of Kipling. William Watson, an avowed pupil of Wordsworth, has

proclaimed allegiance in deep sympathetic Nature worship.

In American poetry there are yet more distinct stages of development and messages of joyance and reverence in Nature communion. It is axiomatic to recall the early prose, and the so-called poems, descriptive of the cold wild hills and forests that seemed "daunting terrible" to the colonists in their primal search for shelter and harvest. With the conquest of the soil and relaxation of the Puritan revulsion against all objects of taste and joy, came an awakening of the observant and descriptive faculties, — reflected in the pioneer Nature verses of Philip Freneau and Richard Alsop. After a series of crude yet sincere efforts at pictorial vision, among such forgotten poets as Percival and Wilde, wherein awe is replaced by comradeship, Bryant, in 1817, wrote "Thanatopsis" and declared himself our first true Nature poet. Like Wordsworth, he combined illustrative portrayal with fervent incentive and broad interpretation. Emerson and Whittier also revealed this reflective and interpretative attitude. If the former often accentuated the philosophic strain, he never lost the poet's charm. Whittier must ever suggest the simple and heartfelt bucolics of Blake and Burns. Less speculative but more trustful than his associates, he has poetized Nature in graphic and varied forms. Lowell, like Tennyson, found incentive to keen imaginative and emotional pictures in woodland walk, brilliant flowers, or dashing ocean-spray. Longfellow is especially the American poet of the sea and shore, and in these memories are found some of his most perfect work. With a note of true revelatory inspiration, he wrote,

"The heart of the great ocean
Sends a thrilling pulse through me."

Bayard Taylor is yet to receive due recognition as a poet. To him Nature gave rich fancies and strong interpretations of life and divine laws. The early "Home Pastorals," the later sensuous pictures of the Orient, reveal the poet's insight and joyous comradeship with widely-scattered Nature forms. In the rollicking music of "Wind and Sea," as sung to-day, do we not often forget the poetic beauty? Buoyancy and grace coalesce in his poems. In occasional revulsion at Whitman's baldness and scientific freedom, we may overlook two odes unequalled in tenderness and Nature interpretation — the nocturne of the mocking-bird and the perfume of the lilac.

Southern skies and color must ever lure the poet's senses. America has claim to no poet more deeply infused with Nature communion than was Lanier. He possessed even more than comradeship. His soul responded to personal affinity in the marshes, the robin, and the "Friendly, sisterly, sweet-heart leaves."

In later poetry, of whatever locality, there are few distinctive Nature versifiers. The exclusive-

ness of theme has given place to broader suggestions of the complex incentives of the age. Wordsworth and Bryant are still the pervasive influences in Nature poetry. They were deeply imbued with the mission of such authorship, — to educate the senses, incite the imagination and thought, and inspire the soul to worshipful interpretation of higher truths. Nature will reveal her lessons only to the responsive soul.

"Yea, what were mighty Nature's self?
Her features could they win us,
Unhelped by the poetic voice
That hourly speaks within us?"

The mission and the distinctive message of Nature poetry have been assimilated in many other themes of current verse. She utters her reproach, she offers her benison, to a restless civilization. The exquisite lyrics of Mr. Aldrich, the symphonic hymnal stanzas of Mr. Stoddard, the lyric pictures by Richard Burton and Dr. Van Dyke, Miss Reeve and Miss Guiney, the flower-songs of Mrs. Moulton and Mrs. Deland, the bucolics of James Whitcomb Riley, — such are indicative of the variety and efulgence of American Nature-lore. In the strange focalized genius of Emily Dickinson are brilliant descriptive flashes, as in "The Blue Jay":

"No brigadier throughout the year
So civic as the jay.
A neighbor and a warrior too,
With shrill felicity."

Among our younger American poets, nearly all of whom have written Nature verse of beauty, are three with significant motives. The sonnets of Mr. Lloyd Miffin are unique and revelatory of the artist-student of woods and shore. If the metrical form is occasionally difficult to maintain with ease, the mind-image is always lucid and stimulative. Mr. Scollard is a poet of rare melodies. His excess of imagery seldom obscures the real simplicity and fervor of thought. "The Walk" which leads him to "The Hills of Song," and more recently "The Lure of the Woodland," have traces of floridity, but are matchless in music and joyance. From our fretting, rushing surface-impressions, Nature can lure us by the "magiery" and harmony portrayed by this poet. For the tabulated facts of Nature, her poetry supplies loving observation and recognition of the vital truths, "the verities of life." Nature to such a poet is not alone a picture but a loving comrade. To give counterpoise to the scientific analysis of the day, the poet trains imagination and soul for Nature-communion. Mr. Cheney, one of our lyrists of elemental glories and concrete beauties, has well embodied the poet's mission as interpreter of Nature:

"For him the June days never go,
For him the roses ever blow,
And bleakest hours that he
Are loud with melody;
He looks, his eye in darkness sightful is;
He leans, his ear can hear the silences."

ANNIE RUSSELL MARBLE.

The New Books.

A BOSWELL FOR DUMAS.*

"Posterity for me begins at the frontier," said Dumas. And it is only during the last quarter-century — since the death of their writer — that the imaginative pages of "Monte Cristo" and "Les Trois Mousquetaires" have made America no inconsiderable part of that frontier. It has recently been pointed out that it is chiefly to Mr. Andrew Lang and Robert Louis Stevenson that the literary rehabilitation of Dumas with the English-speaking public is to be credited; the former having assured us that the adventures of the three musketeers belonged to a legitimate sphere of French literature, while the latter voiced his admiration of the unstrained and wholesome morality of his "Viconte de Bragelonne."

In his interesting narrative of the life and works of Dumas, Mr. Arthur F. Davidson, a critical English student, has made good use of the voluminous Dumas literature that preceded him. The various French works concerning Dumas have all confined themselves to some particular side of his talent or some particular period of his life. Hence, the present volume is, from a biographical and literary standpoint, the first comprehensive and continuous work, and fitly commemorates the centenary of Dumas's birth — July 24, 1902. For some time the belief was current that Dumas was born in 1803. Says the present biographer:

"By a singular inadvertence — so persistent is error — this was the date which originally appeared on the monument in the Place Malesherbes, which has since been corrected. It is reasonable to attribute the origin of this mistake to the ambiguity of the Republican Calendar. 'On the fifth day of Thermidor in the year X of the French Republic' — so runs the *acte de naissance* of Dumas; and only on the supposition that the first year of the Republic began on September 22, 1793, would X be 1803. But, in fact, the first year was considered to end, not to begin, on September 22, 1793, so that X would be 1802."

The first pronounced literary influence experienced by Dumas came from a meeting with Adolph de Leuven, afterwards a prolific writer of *vaudevilles* and comic operas. Another event bearing upon his career was a performance of tragedy called "Hamlet," by an author named Ducis. So the play-bill announced.

* ALEXANDRE DUMAS (père): His Life and his Works. By Arthur F. Davidson, M.A. Philadelphia: J. B. Lippincott Co.

To Dumas the word "tragedy" suggested Corneille and Racine. He knew nothing of "Hamlet," nor of Ducis; still less that this was only an adaption from Shakespeare in which the French playwright sought to smooth over the crudities of the original by certain doctorings in the approved "classic" style.

"The demon of poetry was now awakened in me, and would give me no rest," said Dumas. Soon after, through a happy chance, he was introduced to that happy coterie of privileged beings who made the plays and the laws of the Théâtre Français.

As this event marked a starting-point in his remarkable career, it may not be amiss to lay aside for the moment Mr. Davidson's biography and glance at the conditions then existing. The aberrations of the French dramatists arose principally from an egregious misconception of Shakespeare, whom they ambitiously attempted to imitate and rival. His name, and those of Schiller and Goethe, were perpetually on their lips; and yet the only development they aimed at was that of sensual propensities, — although these are the lowest in the scale of themes for dramatic treatment, according to those great masters themselves. The old formal classic drama had fallen into decay and disrepute; a new order of things was demanded by the innovating spirit of the times. Great models of other nations, indistinctly understood, seemed to form standards whereon their compositions might be moulded. Unsited to French style and sentiment, the endeavor to imitate them led to productions of the most anomalous character, wherein the stateliness of Shakespeare, the mysticism of the German, the impetuous frivolity and diseased imagination of France, were mingled in a heterogeneous compound. Wherever the influence of Shakespeare is felt it must be ultimately beneficial. Schiller's "Wallenstein" and Goethe's "Torquato Tasso" sank into inferiority when compared with Shakespeare. When the French public began to manifest the desire for a new dramatic form — for a drama more in unison with and expressive of the spirit of the times — Delavigne wrote his "Vepres Siciliennes." It appeared in 1824 (when Dumas was twenty-two years of age), and the sentiments of liberty that abounded in it endeared it for a while to a fastidious public. It was the forerunner of a new school in French dramatic art.

"La Chasse et l'Amour," a vaudeville in the Scribe fashion, marked Dumas's *début* as a dramatist. The piece was produced at once, —

illustrating, as Dumas in a Pickwickian way observes, "the mutability of human judgment." Other light works were produced in quick succession. In 1827 a company of English actors, chief among whom was Charles Kemble, visited Paris with a Shakespearian *répertoire*. "From this hour, as never before, I had an idea what the theatre really was," says Dumas. "It was the first time I had seen on the stage real passions animating men and women of flesh and blood."

"Henry III.," — described as a faithful picture of the period intended to be represented, — was a notable success. It was appreciated the more for the reason that hitherto Dumas had been notorious for the freedom with which he poached in German preserves; while the talent displayed in dressing up his spoils, combined with his undoubted originality, had silenced his critics. "Christine" and "Antony" followed "Henry III." These preceded their author's short career of political life, summing up which his biographer says:

"It is easy enough to criticise him from the vantage-ground of secure indifference; we do better to remember how hard it was in those 'incandescent' days to avoid entanglements (witness, for example, all the ridiculous turmoil raised in 1833 about the interesting condition of the Duchesse de Berry), and to admit that if Dumas sometimes made a fool of himself he did so in a numerous and not undistinguished company."

Page after page is devoted by Mr. Davidson to the other theatrical works of Dumas. We are told how his "Napoleon Bonaparte" was written; we are given descriptions and critical comments on "Antony," "Richard Darlington," "La Tour de Nesle," Catherine Howard," "Don Juan de Marana," etc., on down through the list. Then follow entertaining chapters of anecdote and reminiscence. As he approached middle age, the alert dramatist noticed with regret two tendencies of the times: the decline of supper parties as an institution, and the growing habit of smoking. He regarded nicotine as a stupefying drug, — the enemy of *esprit*. At repartee, Dumas was always able to hold his own. At the Français one evening, during the performance of a play by Soumet, a spectator was observed to be slumbering. "Look," said Dumas to the author of the play, who was sitting near him, "you see the effect produced by your tragedy!" But next evening, at the same theatre, it happened that the play was one of Dumas's own, and it happened that a gentleman in the stalls was overpowered with sleep. Soumet, being present, noticed this; and with infinite satisfaction, tapping Dumas

on the shoulder, he said: "Please notice, my dear Dumas, that your plays can send people to sleep as well as mine." "Not at all," was the ready reply; "that's our friend of yesterday; he has not woken up yet!"

Mr. Davidson points out that between Scott and Dumas there are resemblances which always strike the attention. Both, as boys, were what is scholastically called "idle"; both began life as apprentices to the legal profession; each essayed a form of literature different from that in which he eventually found his widest popularity. Scott began with poetry, Dumas with drama; but the chief title to fame for both was to be the historical novel. In each case German romanticism was a powerful influence; and by a curious coincidence both Scott and Dumas in early years exercised themselves in a translation of the same work — Burger's ballad of "Lenore." Both authors, it may be added, made much money by their writings; the one built his Abbotsford, the other his Monte Cristo, — and both fell into financial difficulties. "The qualities of Scott," said Dumas, "are not dramatic qualities. Admirable in the portrayal of manners, character, and costume, he is unable to depict passions. 'Kenilworth' is the only *roman passionné* that he wrote, and it is the only one that has attained great success in stage form. . . . My conviction was that France would be best suited by an equal fidelity in regard to manners and characters, combined with a more lively dialogue and more real passions." After reading the "Waverley Novels," he cherished the idea of popularizing French history.

In Victor Hugo, France beheld the double character of genius: the light-hearted poet and the dismal humanitarian; the lover of beauty for the sake of beauty, and the conscious admirer — not to say advocate — of ugliness, of crime, of monsters. Balzac was survived by a feeble school of imitators, and France was subjected to a tainted course of licentious literature — in which scandalous stories were covered over by a certain elegant varnish by describing the scenes as taking place in the drawing-rooms and boudoirs of high life. Michelet was looked upon as a professional historian. Merimée was too delicate for the general public, though his gems of art were prized by the *connoisseurs*. Such was the condition of things when Dumas conceived the idea of writing novels of historical significance, as Scott had done across the channel. "Le Chevalier d'Harmental" was followed by "Une Fille de Regent," "La

Reine Margot," "Le Chevalier de Maison Rouge," "Joseph Balsamo," and so on. Says Mr. Davidson:

"Human nature, as Plato long ago observed, has been coined in very small pieces; and the sorting of these, to form a just estimate of character, involved so much balancing and counterbalancing that it ends in being perplexing without being any the more infallible. For Dumas it has to be said that whenever he touches history — in novels, plays, or studies — he has the true historical instinct; without either faculty or inclination for the drudgery of analysis he somehow arrives at a synthesis quite as convincing as any that can be reached by the most minute methods."

"The Three Musketeers," — the loyal comradeship of these seventeenth-century gallants, their reckless fighting, their impetuous love-making, which typified to the French public certain characteristics identified with France in her greatest days, — jumped into instant popularity. Speaking of "The Count of Monte Cristo," written in collaboration with Maquet and possibly Fiorentino, Blaze de Bury says:

"Dumas in a way collaborated with everyone. . . . From an anecdote he made a story, from a story he made a romance, from a romance he made a drama; and he never let an idea go until he had extracted from it everything that it could yield him. Admit, as the critics will have it, his collaboration, plagiarism, imitation: he possessed himself what no one could give him; and this we know because we have seen what his assistants did when they were working on their own account and separately from him."

The present biographer has gone carefully through the long list of Dumas's writings, describing plots and analyzing motives. It would be superfluous to follow him minutely through the list; suffice it to say that the work is that of a scholar, and one who has breathed the atmosphere of Dumas for many years. As the vogue of the historical novel began and ended, so far as France is concerned, with the author of "Les Trois Mousquetaires," his biographer is justified in adding that the influence of Dumas has probably been the greatest in the sphere of the drama. Sardou considered him the best all-round *homme de théâtre* of his century. "Never," wrote a friend, "were good humor, cordiality, and sympathy more plainly stamped on any face than on that of Dumas."

A vagrant by nature, Dumas was always on the move, and his movements were as swift as his repartee. It is said that when he left Paris for the last time, he brought with him all his worldly wealth in the shape of a single gold-piece, which he solemnly deposited on the mantel-piece of his room at Puy. One day, toward the close of his eventful career, his eye wandered to this coin, which had remained un-

tonched, and pointing to it he said to his son: "See there! Fifty years ago, when I came to Paris, I had one *louis* in my possession. Why have people accused me of being a prodigal? I have preserved it and possess it still; look, there it is!" It was his last jest. On December 5, 1870, the end came in an apoplectic seizure.

Mr. Davidson has been, on the whole, an appreciative and entertaining Boswell for Dumas.

INGRAM A. PYLE.

THE "VIRGINIA" POE.*

When the edition of Poe, prepared under the editorship of Mr. Stedman and Professor Woodberry, was published about ten years ago, it seemed as if editorial and critical skill had exhausted the possibilities of the case, and that the works of the author were at last brought together in a form that would remain definitive. But we are compelled to admit, after a careful examination, that the existence of the new "Virginia" edition, edited by Professor James A. Harrison, is fully justified by the new matter which it offers, as well as by its corrections in the text of the matter already familiar. While we cannot say that it supersedes the earlier edition — nothing could well supersede the critical and biographical work of the former editors — it does provide a supplement to that edition which students of Poe will henceforth find indispensable.

A *précis* of the new edition, based upon the editor's statement, will make clear the reasons for the judgment above expressed. Quoting Poe's own words, "I am naturally anxious that what I have written should circulate as I wrote it, if it circulate at all," the editor tells us that he became convinced almost from the start of the necessity of extracting "a new and absolutely authentic text from the magazines, periodicals, and books of tales and poems which Poe himself had edited or to which he had contributed." In the application of this procedure each one of the tales and poems has been made the subject of a special study of its various "states," with the result that we have in most instances a very different text from that published by Griswold. In two or three cases only, the Griswold version has been reproduced for the simple reason that the original publication was absolutely not to be found. The

foundations of the new edition are supplied by Poe's own copy of the "Broadway Journal" marked by himself, his own copy of "The Raven and Other Poems" (1845), with the poet's marginal corrections (amounting, in the case of "The Raven" alone, to no less than thirty-seven changes), his own copy of the "Tales" (1845) with similar corrections, his own copy of "Eureka," also annotated by the author, and the original files of the "Southern Literary Messenger" and other periodicals to which Poe contributed from time to time.

The work thus presented as Poe wished it to be read is arranged in strictly chronological order, making it possible to study the evolution of his style, and his growth from the crudity of his earlier writings to the almost absolute perfection of his best later work. In dealing with the "Literati" papers, Griswold's substitution of his own work for that of Poe in no less than five cases is exposed. The "Marginalia" now includes some forty pages of matter that Griswold suppressed, and the papers on autography and secret writing are now for the first time reprinted in full. There are various appendices (for Mr. Harrison has aimed to give us a Poe encyclopædia rather than a mere new edition), among which we notice an examination of the Poe-Chivers controversy which makes it clear that Chivers was the plagiarist, several contemporary reviews of Poe, some new matter found among the Griswold manuscripts, and a complete bibliography of all of Poe's known writings. Finally, we have all of Poe's correspondence that the editors could find, including many letters to the poet as well as those written by him. Something like two-thirds of the contents of this volume of correspondence consists of matter which is new even to the special students of the poet.

This statement of the general results accomplished by the painstaking industry of the editor must now be supplemented by an account of the consecutive volumes of the new edition. The first of the seventeen volumes is occupied with a biography of the most searching and painstaking sort. The appendix to this volume gives us the autobiographical memorandum prepared for Griswold, Griswold's famous (or infamous) "Ludwig" article on the death of the poet, and five additional articles and essays by Lowell, Willis, and others. Next in order come five volumes of the tales. This section has for an introduction the eloquent essay of Mr. H. W. Mabie on "Poe's Place in Literature," prepared as an address at the

* THE COMPLETE WORKS OF EDGAR ALLAN POE. Edited by James A. Harrison. In seventeen volumes. Illustrated. New York: Thomas Y. Crowell & Co.

University of Virginia upon the occasion of the Poe celebration three years ago. Here, as elsewhere throughout the edition, the variants of the different printed texts are minutely recorded in a body of notes. The single volume of the poems has an elaborate critical introduction by Professor Charles W. Kent, of which the most striking feature is a parallel drawn between Poe and Chopin, a parallel that grows upon the reader the more he thinks of it. The appendix to this volume includes several poems that have been attributed to Poe, and reduces to an absurdity the charge of plagiarism made in behalf of Chivers.

The tales and poems are followed by six volumes of literary criticism, of which nearly four consist of matter now for the first time reprinted. This fact alone would furnish ample justification for the new edition, were it in any way needed. Some of the notices may seem almost as unimportant as the forgotten books that they embalm, but there can be no serious question of the importance of making accessible the entire output of our first professional critic of high rank. The fourteenth volume contains essays and miscellaneous writings, about one-fourth of the matter being new. Here we find in full the articles on secret writing, also "The Philosophy of Composition," "The Rationale of Verse," and "The Poetic Principle." The fifteenth volume gives us "The Literati of New York City" and the first reprint of the "Autography" papers, facsimiles and all. The editing of the "Literati" has had the singular result of proving that five of the papers hitherto included in editions of Poe were not written by Poe at all, but were substituted by Griswold for Poe's original articles. This is a particularly interesting revelation, because in the case of Thomas Dunn English it shows that much of the malice of the attack was Griswold's. A more cowardly and contemptible act is probably not to be found in all the annals of editing. Mr. Harrison has now restored Poe's articles to their proper places, and printed Griswold's perversions in an appendix. The sixteenth volume gives us the fifteen papers called "Marginalia," exactly reprinted from the magazines in which they appeared. Then comes the "Eureka" in full, with the notes made by the author in his own copy, and which he intended to embody in a second edition. This volume closes with a Poe bibliography, followed by a general index to the fifteen volumes of the works. Last of all, we have in the seventeenth volume the Poe correspondence, which represents one of the chief

services done for us by Mr. Harrison. Although many of Poe's letters have found a place in his various biographies, it yet remains true that many others are now for the first time printed, and that the letters have never before been collected into a volume of their own. The value of this volume is greatly enhanced by its inclusion in many cases of both sides of the correspondence, and by the addition of many letters written about Poe by his friends and others. It should be said in closing this account, that each volume of the seventeen has a frontispiece illustration, and that the entire set is presented in a handy form that makes its use a pleasure, whether for consultation or continuous reading.

WILLIAM MORTON PAYNE.

DEVELOPMENT AND EVOLUTION.*

A fractious critic of Professor J. M. Baldwin's latest work, "Development and Evolution," might head his review "The Circular Reaction," borrowing a favorite term of the author's. The patient reader finds himself again and again confronted by the same arguments and the same definitions, and in chapter viii. the author actually quotes portions "from an earlier page" of the same work, equivalent when added together to about six pages! Furthermore, we are favored with long extracts from the writings of several authors, expressing again the views set forth in the book. In his preface, Professor Baldwin explains and defends this procedure at some length, and says, what is certainly true, that repetition has its pedagogical justification.

Putting aside this peculiarity of the work, it may be said at once that there is much in it to interest any intelligent reader. No attempt is made to adopt a "popular" style of writing, or to enliven the pages with poor jokes; but the facts and arguments are clearly put forward in language not too technical to be understood. Also, as might be expected from Professor Baldwin, the book represents original thought of a high order, and not a rehash of other people's notions. In view of the large amount of second-rate scientific literature intended for general reading, it is worth while to point out these distinctions.

The central idea of the book is that of "Or-

*DEVELOPMENT AND EVOLUTION. Including Psychophysical Evolution, Evolution by Orthoplasia, and the Theory of Genetic Modes. By James Mark Baldwin. New York: The Macmillan Co.

ganic Selection," whereby those individuals (plants, animals, or men) survive which accommodate themselves to their environment. In the simplest form of Natural Selection, certain individuals survive because best fitted for their surroundings; while others, possessing inherent weaknesses or defects, die or fail to leave offspring. For example, a bird or a reptile or an insect may survive because its color is such as to make it inconspicuous. Its natural enemies, ever on the lookout for food, fail to detect its presence, while they detect and devour individuals less fortunately colored. Suppose, however, that the creature has the power of changing its color to suit its surroundings, as has the chameleon. It escapes just as well as if it had originally been of the necessary color. Suppose, again, that it has no chameleon-like power, but has intelligence, so that, being green, it hides amongst green leaves; or being brown, amongst the rocks. Again it escapes destruction. Suppose that, instead of hiding, it learns to fight, and defeats its enemies. The result is again the same. In short, many creatures survive through a process of accommodation to their surroundings, — and this is "Organic Selection."

It has been difficult for evolutionists to account for the origin of instinct or physical peculiarities which, in a slightly developed form, would not be of any apparent value. How can natural selection preserve that which is merely prophetic of a coming utility? The explanation lies partly in the fact that such characters may be correlated with others which are useful at the time, but also very largely in "Organic Selection," which preserves individuals capable of adaptive modifications. To take a simple instance, the native intelligence of man, under the conditions of civilized society, would by no means secure survival. Even a genius, if brought up in isolation and totally uneducated, would be a very poor sort of human being. Man, however, has immense powers of adaptation, and is able to supplement his original endowment by a process of learning which gives him command of the greater part of the earth. However, this acquired learning, like every other acquired character, apparently cannot be inherited, and the new-born child has to learn as did his parents. It has been suggested that this fact would put a stop to progress, because the means of survival would not be transmitted. This, however, is not at all the case, for *in every instance the acquired characters are built upon congenital ones*. The foundations, as it were,

are transmitted; and the best structures are those built on solid foundations. Who has not seen acquired characters collapse because of the lack of hereditary power? and who has not seen the effects of an evil inheritance? Hence, so far from modification being an impediment to progress through selection, it is the very thing which renders such progress possible, because *it gives value to that which would otherwise be valueless*. It is the parable of the talents over again: only those who put what they have to good use, whereby it is increased, are judged fit.

It will be apparent, also, that the congenital acquirements, which in adult life are overshadowed by those acquired, must be of extreme importance at an early and critical stage. A slight tendency or ability, at the proper moment, may be worth as much as the highest powers later on. It is like the small capital with which many a merchant begins business: a trifling thing in itself, but how significant when considered in relation to subsequent events!

Professor Baldwin certainly does a service in calling attention to these things, and at the same time to the immense importance of mind in the evolution of higher types. He shows how the power to learn is in many cases better than the ability, through instinct, to do as was done before. Suppose that we *could* inherit the thoughts and customs of our ancestors, in a biological as well as in a social sense; what would be the result? The people of America, for one thing, would still be firm believers in monarchy and slavery; they would still believe the world to be flat, and the sun to go around the earth. It is well, indeed, that every generation has to learn afresh. Yet, with all this, each generation receives abundantly from its predecessors of the fruits of learning. Through books and speech we have the social transmission of that which cannot be inherited. Note, however, this distinction: we *choose* what we will receive from the past; the lower types, governed by instinct, have to take what comes, without choice. Thus, through the power of the mind, progress becomes increasingly rapid, all sorts of conditions being successfully met.

It does not seem to the present writer that "Organic Selection" is quite a happy term, or that it should be contrasted with "Natural Selection." All these forms of selection are included in the Natural Selection of Darwin, though the emphasis may have been placed on one special type. I should prefer, then, to use

the term Natural Selection in a very broad sense, and to call the restricted "Natural Selection" of Professor Baldwin "Direct Selection," while Organic Selection might be known as "Indirect Selection."

There are so many interesting ideas in the book that any limited review must fail to do it justice. The "Theory of Genetic Modes" is worth a special article, and cannot be well discussed in a few lines. The chapter on "Selective Thinking" is an important one. It is shown that intelligent attention can only be given to ideas or facts which can in some way be connected with our platform of thought of the time being. Thus, the adult rejects absurdities which do not seem at all incongruous to the child. The evolution of thought in the life of the individual is thus comparable to the evolution of a series of types: at the beginning, several alternatives may be possible, but the highly-developed type has to follow along the path it has chosen, with no great deviation therefrom. Hence it may be that the music of the spheres is inaudible to us, and a little child may understand things which are hidden from the adult. And after all, the great secret of human superiority lies in the fact that we begin life as children, with the power to choose between good and evil. We have thus taken upon ourselves the functions of the Creator.

T. D. A. COCKERELL.

THE WOODBRIDGE PHILOSOPHER.*

The appearance of a complete edition of Edward FitzGerald's writings is gratifying proof of increasing appreciation of that rare genius. It is a question whether the modest recluse himself would have been more amused or outraged at the intimation that within twenty years of his death he should be advanced to the dignity of a "Variorum and Definitive Edition" in seven sumptuous volumes in Japan vellum. For, as Fanny Kemble said of him, he "took more pains to avoid fame than others do to seek it."

With most of us, "when the veil from the eyes is lifted, the seer's head is gray." In FitzGerald's case, the clearer vision, or at least the philosophic calm, was his from the cradle. While friends and contemporaries turned each

to the conquest of the world in his own way, Old Fitz, conscious though he must have been of not inferior powers, retired to view the strife from an obscure corner of Suffolk, whence the glittering vanities of the world seldom lured him forth. "Travelling, you know, is a vanity," he declares, with Emerson and Horace; "the soul remains the same." Even near-by London he visited only at long intervals; for the people there, he said, were "all clever, composed, satirical, selfish, and well-dressed. One finds but few serious men in London. I mean serious even in fun, with a true purpose and character, whatsoever it may be. London melts away all individuality into a common lump of cleverness. . . . The dulness of country life is better than the impudence of Londoners." Fishermen and farmers he enjoyed, and communion with his books he found infinitely better than idle talk. Compliments were intolerable to him, and even thanks for gifts he thought were better withheld.

So feminine a sensibility is rarely found united with so masculine an intelligence. The former, however, is perhaps the more strongly marked. "Taste," he was fond of saying, "is the feminine of genius"; and to taste he laid some modest claim, but none whatever to genius. A humorous sense of the ironies and perversities of this life, of the tendency of all things to pass over into their opposites, is manifest on every page of his letters. His virtues had more power to put him to shame than his frailties. With the Concord sage, he stood in considerable awe of his good qualities. Like old Donne he held that "he who knows his virtue's name and place, hath none." To Tennyson, poor and as yet unknown to fame, he writes:

"I have heard you sometimes say that you were bound by the want of such and such a sum, and I vow to the Lord that I could not have a greater pleasure than transferring it to you on such occasions; I should not dare to say such a thing to a small man, but you are not a small man assuredly, and even if you do not make use of my offer, you will not be offended, but put it to the right account. It is very difficult to persuade people in this world that one can part with a bank-note without a pang. It is one of the most simple things I have ever done to talk thus to you, I believe; but here is an end, and be charitable to me."

To his friends no one could be more loyal. He never knew when to cast off an old acquaintance—or article of dress. The tall hat that he wore tilted on the back of his head, and seldom removed in the daytime, except when he wanted a red handkerchief from its interior, was battered and shabby. His shirt-front, over which

*THE WORKS OF EDWARD FITZGERALD, Variorum and Definitive Edition. Arranged and edited by George Benham; with Introduction by Edmund Gosse. In seven volumes. New York: Doubleday, Page & Co.

fell a carelessly tied black silk scarf, was not too ostentatiously suggestive of the ironing-board. His impatience of sham finds manifold forms of expression. Leaves and whole sections he ruthlessly tore out of his books when he thought them mere padding. His library was made up chiefly of fragments of authors. Only in the case of Shakespeare and a few others would he tolerate a writer's *opera omnia*. And yet he so cheerfully endured the dreary length of "Clarissa," and the long-windedness of his favorite Crabbe, that we find him reading the former for the fifth time twenty years before his death, and the latter was for decades his *vade mecum*. His letters abound in references to what Carlyle called his "innocent *far niente* life." To Frederic Tennyson he writes:

"I live on in a very seedy way, reading occasionally in books which every one else has gone through at school: and what I do read is just in the same way as ladies work: to pass the time away. For little remains in my head. I dare say you think it very absurd that an idle man like me should poke about here in the country, when I might be in London seeing my friends: but such is the humour of the beast . . . for all which idle ease I think I must be damned. But idleness is a test of virtue. The greater the idleness the greater the merit (in being virtuous)."

And when at rare intervals he so far forsook his "idle ease" as to appear, with modest anonymity, in print, he immediately felt somewhat ashamed, as he said, of having allowed his leisure to drive him into print when so many much more capable people kept silent. "I have not the strong inward call," he declares, "nor cruel-sweet pangs of parturition, that prove the birth of anything bigger than a mouse."

The world may well be thankful for "that very young-lady-like partiality to writing to those that I love." The only regret is that all his letters could not have been preserved. One feels tempted to say hard things of John Allen and James Spedding for their heedless destruction or loss of the letters they received from the Laird of Littlegrange. The Chelsea sage better appreciated those kindly human messages; indeed, he complained that they came not often enough. It is difficult to write about these letters without transcribing whole pages of them, so happily do they picture the quiet life of the recluse. "I believe," he writes, "I love poetry almost as much as ever: but then I have been suffered to dose all these years in the enjoyment of old childish habits and sympathies, without being called on to more active and serious duties of life. I have not put away childish things, though a man." Again, "I read very little: and get very desultory: but when winter

comes again must take to some dull study to keep from suicide, I suppose. The river, the sea, etc., serve to divert one now." To admirers of his matchless translations—his "impudencies," as he called them, referring to their wide departures from the original—the following is of interest:

"I suppose very few people have ever taken such pains in translation as I have: though certainly not to be literal. But at all cost, a thing must *live*: with a transfusion of one's own worse life if one can't retain the original's better. Better a live sparrow than a stuffed eagle."

His hearty dislike of the "ambition of fine writing" finds frequent expression.

"Boccaccio's humor in his country people, friars, scolds, etc., is capital: as well, of course, as the easy grace and tenderness of other parts. One thinks that no one who had well read him and Don Quixote would ever write with a strain again, as is the curse of nearly all modern literature. I know that 'easy writing is d—d hard reading.' Of course the man must be a man of genius to take his ease: but if he be, let him take it. I suppose that such as Dante, and Milton, and my Daddy [Wordsworth], took it far from easy: well, they dwell apart in the empyrean; but for human delight, Shakespeare, Cervantes, Boccaccio, and Scott!"

To FitzEdward Hall he has something to say about so-called Americanisms.

"I remember old Hudson Gurney cavilling a little at 'realize,' as I innocently used the word in a memoir of my old Bernard Barton near thirty years ago: this word I have seen branded as American; let America furnish us with more such words; better than what our 'old English' pedants supply with their 'fore-word' for 'preface,' 'folk-lore,' and other such conglomerate consonants."

The following, written forty-one years ago, is still timely:

"We should give up something before it is forced from us. The world, I think, may justly resent our being and interfering all over the globe. Once more, I say, would we were a little, peaceful, unambitious, trading nation, like—the Dutch!"

Best of all FitzGerald's letters are those to Fanny Kemble, perhaps because they are to a woman whose sympathetic nature calls forth the writer's most intimate self-revealings. Here, too, the play of fancy is most unrestrained. His odd stringing together of ideas, each one suggesting the following, is often amusing. For example, he thus closes one letter:

"Also I beg leave to say that nothing in Mowbray's letter set me off writing again to Mrs. Kemble, except her address, which I knew not till he gave it to me, and I remain her very humble obedient servant, The Laird of Littlegrange—of which I enclose a side view done by a Woodbridge artisan for his own amusement. So that Mrs. Kemble may be made acquainted with the 'habitat' of the flower—which is about to make an omelette for its Sunday dinner."

Again and again he begs her to spare his eyes

and not cross her letters, and especially not to cover her address (when she gives it) with cross-writing. He reiterates his entreaty that she shall not feel in the least obliged to answer his letters. The amiable quarrel over these matters, and the amusing criminations and recriminations regarding illegible penmanship, appear to have gone on to the end, each party to the friendly bickering having pet habits and whims that positively refuse to listen to dictation—although we once find the lady spelling out her letter on a typewriter in a desperate attempt at clearness.

Of FitzGerald's published prose, aside from his letters, the short preface to "Polonius" is the most characteristic. Its brief paragraphs are packed full of the writer's quaintly shrewd reflections. Of death he says one first realizes that he must die about the time he becomes conscious of being a fool. The earlier "Euphranor," with its occasional suggestion of "fine writing," of which the author afterward found it guilty, shows us FitzGerald in something nearer a studied pose than he elsewhere exhibits.

Of FitzGerald as a poet these haphazard notes have said nothing, because he has thus been chiefly treated by others. That he was a master of that other harmony of prose, deserves also to be emphasized. Perhaps the prime excellence of his style is its scorn of literary finery. Never chasing after the one elusive best word, he yet never seems at a loss for a fitting expression; and while his English is of the best, the reader feels that it is just such English as FitzGerald would use in familiar conversation. His modest estimate of his own verse finds expression in a letter to Bernard Barton.

"I am a man of taste, of whom there are hundreds born every year: only that less easy circumstances than mine at present are compel them to one calling: that calling perhaps a mechanical one, which overlies all their other, and naturally perhaps more energetic impulses. As to an occasional copy of verses, there are few men who have leisure to read, and are possessed of any music in their souls, who are not capable of versifying on some ten or twelve occasions during their natural lives: at a proper conjunction of the stars. There is no harm in taking advantage of such occasions."

One item regarding the "Rubáiyát." The first stanza originally appeared thus:

"Awake! for morning in the bowl of night
Has flung the stone that puts the stars to flight;
And lo! the hunter of the East has caught
The Sultan's turret in a noose of light."

Some sapient critic censured this as too literal a rendering of the Persian, whereas, as Mr.

Edmund Gosse has pointed out, it is a rendering of neither the Persian nor any other language. The admirable quatrain we owe purely to FitzGerald. But, as if to fall in with the joke and humor his critic, he twice altered the lines, how much to their ultimate detriment the reader may see by turning to the poem as it is now printed.

That FitzGerald is coming to his own will rejoice his admirers. His coming to it is largely because he lays no claim to, nor even seems in any way burdened with a consciousness of, his desert. But we are like the gods: to him who scorns our charities our arms fly open wide.

PERCY F. BICKNELL.

MORALITY AND THE RELIGIOUS LIFE.*

The problem of presenting to a popular audience certain fundamental facts of ethics has been solved by Professor Palmer, in his work entitled "The Field of Ethics," in a manner that is novel, and at the same time interesting and successful. The most important terms in the vocabulary of the science are defined, and its leading phenomena described by passing in review the affinities and differences between a historical law and a law of morality, between the latter and the law of the state, between beauty and goodness of character, and between the religious and the moral life. The greatest amount of space is naturally devoted to this last topic. Every act, it is declared, may be regarded in a finite and an infinite way. In so far as it is performed in order to realize the best in human life, it is moral; in so far as it is done for the sake of its infinite implications—for the love of God—it is religious. Actions are often performed with only the former end in view; on the other hand, experience shows that "a good many persons who are sincerely religious are not quite responsive to the demands of the moral code." But the life in which the finite and infinite are thus separated is pronounced mutilated and unsatisfying. The man who succeeds in realizing all that is best within him is he who walks in the light of both worlds, comprehending their demands in a unity which only a

* THE FIELD OF ETHICS. Noble Lectures for 1899. By George H. Palmer. Boston: Houghton, Mifflin & Co.

THE PHILOSOPHY OF CONDUCT. By George T. Ladd. New York: Charles Scribner's Sons.

ETHICS. By Wilhelm Wundt. Volume III., Principles of Morality and Departments of the Moral Life. Trans. by M. F. Waaburn. New York: The Macmillan Co.

SYSTEMS OF ETHICS. By Aaron Schuyler. New York: Jennings & Pye.

ETHICS OF JUDAISM. By M. Lazarus. Trans. by H. Szold. Volumes I. and II. Philadelphia: Jewish Publication Society of America.

STUDIES IN POLITICAL AND SOCIAL ETHICS. By D. G. Ritchie. New York: The Macmillan Co.

theoretical analysis can resolve into distinguishable elements.

The comprehensive treatise of Professor Ladd on "The Philosophy of Conduct" will appeal to a different audience from that for which Professor Palmer wrote his lectures. It addresses itself to the specialist, and aims to make an original contribution to the theory of ethics. Professor Ladd does not believe that morality can be exhaustively defined as an instrument of human happiness. He sees that Hume is in error when he writes: "Utility is the sole source of that high regard paid to justice, fidelity, honor, allegiance, and chastity." This *plus*, however, he is entirely unable to analyze; and so the nature of morality is left in the end as unintelligible as at the beginning. Thereupon, as invariably happens in such cases, recourse is had to a theological explanation. The unique and mysterious emotion of obligation appears as something directly implanted by God, and conscience as a specially created channel for the communication of the Divine Will. It is probable that this explanation will not satisfy the majority of moralists. There is a sense in which not merely the moral life, but the entire content of consciousness, will be admitted to be an emanation from the life of God. Few authorities, however, will agree that anything is gained by explaining any one of its elements, as instinct, memory, or conscience, by means of the creative fiat of Omnipotence. If such a view be correct, little positive help toward the solution of the fundamental problems of ethics will be found in Professor Ladd's treatise. Its main value lies in certain detailed descriptions which demonstrate the breadth and complexity of the moral experience and call attention to facts that have not infrequently been overlooked. The author's position on the relation of religious belief to morality is not easy to characterize in a few words. That such belief may, in a high degree, strengthen and steady the will to do right, is hardly open to serious doubt. The question which the moralist is called upon to answer is, rather, whether the moral life is possible without a religious foundation. From the main doctrine of Professor Ladd's book it ought to follow that the appeals of duty are addressed to elements common to all men, whatever may be their thoughts about the supersensible world. This, in fact, is explicitly asserted to be the case. But the admissions made on one page of the book are almost immediately qualified on another, until the writer's real opinion becomes finally an enigma. This outer obscurity would seem to be the sign of an inner conflict whose contending forces are no mere creatures of logic, but rather the representatives of powerful ideals, partially, but only partially, conscious of their incompatibility.

After an interval of several years, the English translation of Part III. of Professor Wundt's "Ethics" has followed the translations of Parts I. and II. These latter were reviewed in THE DIAL, Vol. 25, pp. 300-301 (Nov. 1, 1898). Of most interest in the new volume is the author's definition

of morality. Right action, he holds, is action conducive to welfare; the welfare, however, is not that of any individual, but that of the community. The community is here thought of, not as a mere name for certain persons living in social relations, — it is an entity, composed indeed of such persons, but more permanent than they, and independent of any one of them as the body is independent of any one of its constituent cells. The ultimate grounds for Professor Wundt's position can be found only by connecting his ethical inquiries with the results of his speculations in metaphysics. But however bolstered up, the position remains decidedly paradoxical; and in the sixteen years that have intervened since its publication in the German edition of the "Ethics" it seems to have obtained few adherents. Professor Wundt's view of the relation between religion and morality differs considerably from those above reviewed. In Volume I. he shows in an interesting way that the majority of the forms of contemporary social life owe their origin to the religious ceremonies of our primitive ancestors. On the other hand, the objects of religious veneration are held to have had their source in the moral ideal itself. "That which man early feels to be the content of his moral consciousness, his imagination represents as a world objective and yet permanently related to himself." The destruction of this world by criticism is inevitable, but obviously its annihilation cannot destroy the forces that gave it birth. Not wholly devoid of religion, however, will be the morality of the future. The most important element of the religious consciousness is its outlook upon infinity. But the moral ideal presents before the race an endless task, the reduction of all individual wills to one great harmonious system. As this implication of right doing becomes increasingly clearer the religious attitude, thus defined, will become more and more habitual.

Professor Schuyler's "Systems of Ethics" is an introductory work dealing with the subject in its theoretical, practical, and historical aspects. The influence of Sidgwick and Janet seems to be most pervasive. In its comprehensiveness and catholicity the work repeats the note of the representative modern treatises; but its usefulness is marred by the author's failure to formulate clearly the problems of his science and to distinguish properly between the various answers that have been given to them.

The account of the ethical theories and the moral ideas of the Hebrews recently written by Professor Lazarus, of Berlin, has now been made in part accessible to English and American readers through the excellent translation of Miss Henrietta Szold. Professor Lazarus' work is unequal in value. The attempt to prove that the Hebrew writers had formulated the fundamental principles of the Kantian ethics must be pronounced unsuccessful. It is true that passages in the Old Testament can be cited which logically imply one or two — but not more — of these principles. But from this fact, as is shown by the history of Christian ethics, we can make no immediate inference to the theories actually held by

those who acknowledged its authority; and other data are not supplied us. Indeed, the conclusion is almost irresistible, even on Professor Lazarus' own showing, that the writers who gave to the world the Old Testament and the Talmud were innocent of any ethical theory whatever. On the other hand, the descriptions given of the moral ideals of the Hebrews is admirable. The most impressive feature presented to the reader is the attitude taken toward the foreigner living in the land. The spirit in which he was treated, so far as law and custom can regulate such matters, is faithfully exhibited in the words of the Levitical code: "The stranger that sojourneth with you shall be unto you as a home-born among you, and thou shalt love him as thyself." Professor Lazarus is entirely justified in asserting that in this respect Judaism "occupies the most honorable place in ancient times."

Professor Ritchie's "Studies in Political and Social Ethics" deals with a number of problems that concern, in the main, the application of ethical theories to the conduct of social life. In a series of eight essays are discussed, among other topics, the principles of state interference with individual liberty, the truth of the dogma of the equality of human rights, the casuistry of war, the help to be gained from biology in the solution of social problems, and the possibility of a moral life without religious belief. It will be seen that the subjects are much the same as those treated with pretentious ignorance in certain recent well-known books. It is to be hoped that the popularity they have succeeded in achieving will fall to the share of this modest volume. For Professor Ritchie knows whereof he speaks, and has things to say of which no student of social problems can afford to be ignorant. Probably no elementary treatment of the subjects discussed, comprehended within the covers of a single book, could be recommended with equal confidence to the general reader.

FRANK CHAPMAN SHARP.

BRIEFS ON NEW BOOKS.

*Clever literary
parodies
and burlesques.*

Among the many books of Bret Harte not one is more strictly a source of perennial delight than the "Condensed Novels" that he wrote, following an example set by Thackeray, early in his career. During the last years of his life, he set to working the vein once more, and we now have a posthumous second series of these happy burlesques (Houghton), in which some of the literary fashions of a later day are effectually parodied. The names of his recent victims will readily be inferred from such titles as "Rupert the Resembler," "Golly and the Christian," "Dan'l Borem," and "Stories Three." The first of these titles belongs to a production which is almost as good as the original, for Bret Harte was something of a story-writer himself, and was not likely

to be content with parody pure and simple. We make room for one quotation.

"Dan'l Borem poured half of his second cup of tea abstractedly into his lap. 'Guess you've got suthin' on yer mind, Dan'l,' said his sister. 'Mor'n likely I've got suthin' on my pants,' retorted Dan'l with that exquisitely dry, though somewhat protracted humor which at once thrilled and bored his acquaintances."

Enjoyable as these "Condensed Novels" are made by their combination of story-telling with rollicking burlesque, it must be admitted that as a parodist strictly speaking, Mr. Owen Seaman exhibits a finer art. His volume of "Borrowed Plumes" (Holt) is not only fun, it is also delicate literary criticism. More than a score of the popular writers of the day are used as targets for the deadly arrows of his wit, and his aim is always true. Mr. Maurice Hewlett's pseudo-archaism, for example, is thus deftly imitated:

"But for relief of the pent roads there was devised a hollow mine-way, such as coneys affect; and engines, fitted thereto, to draw men through the midriff of earth, betwixt its crust and fiery omphalode. And it was named Le Tube à Deux Deniers; for, fared they never so far, serf or margrave, difference of price or person was there none."

Here is Mr. Chamberlain done in Meredithian verse:

"Behold him stand,
Brummagem-factured, monocled, aloof,
Unspoiled of admiration, envy-proof,
Intolerably self-complete:
Janus of War to ope and shut at will;
An orb of circumvolvent satellites,
Portentious past belief."

This quatrain is evoked from Poet Watson by the news that some misguided yokel has attributed "Abdul the D—d" to Parson Watson:

"Great Muse! and can it be this godless isle
Breeds any so impervious of pelt
That they confound my chaste and Greekish style
With kailyard cackle of the so-called Kelt?"

And this is the cruel fashion in which the commonplace philosophy of Lord Avebury is mimicked:

"Water is recognized as a necessity to ships. What should we do if anything went wrong with the ocean? Suppose 'the deep did rot!' (Coleridge)."

"Much has been written about the 'uses of adversity.' Let us hope it is true."

*An American
landscape
architect.*

A pious duty has been performed in behalf of the memory of a life closed in its prime, by the compilation and publication of the volume entitled "Charles Eliot, Landscape Architect" (Houghton), the title-page going on to describe the subject of the memoir as "A lover of nature and of his kind, who trained himself for a new profession, practised it happily, and through it wrought much good." Charles Eliot was born in Cambridge, Mass., November 1, 1859, the son of the distinguished administrator and educator, then assistant professor of mathematics and chemistry, and now and for many years the President of Harvard University. Young Eliot's schooling was had in Cambridge, and he was graduated *cum laude* from Harvard in the class of 1882, having shown during his college course, in his selec-

tion of studies as well as in the manner in which he passed his vacations, some leaning toward the profession he was to select for his life-work. But his determination was finally made during the summer after graduation, and he entered the Bussey Institution — virtually the agricultural school of Harvard — the following autumn, only to leave it for the office of Mr. Frederick Law Olmstead the next April. Here his life was varied by study and work of various kinds, especially in the Arnold Arboretum, and by extended travel and observation in America and Europe. In 1886 he opened his own office in Boston, at a time when his profession was so little understood that he debated for a time whether he should call himself a landscape gardener or a landscape architect. The professional connotation of the latter phrase insured its selection, and he soon secured a valuable clientage. Intimately concerned in the various steps which have been taken to give Boston so many beautiful glimpses into nature, he was made a member of the Olmstead firm early in 1893. Never very strong, but with excellent general health, he succumbed to an attack of cerebro-spinal meningitis, then epidemic, on March 24, 1897, leaving a widow and several children, and a large circle of devoted friends. The book which tells the simple and faithful story of this well-spent life is enriched with extracts from his journals, letters, and public papers, and is not the least beautiful of the many testimonials, all making for loveliness in life, which his profession has secured for his memory.

*Immature
psychology.*

It would almost seem as though two out of every three books on psychological topics contributed more to the confusion than to the illumination of the problems of mind. The one type of effort, represented in the present instance by Mr. H. Jamyn Brooks's "The Elements of Mind, being an Examination into the Nature of the First Division of the Elementary Substances of Life" (Longmans), suggests an author of moderate ability, over-impressed with the sense of his own originality, not conversant with or appreciative of the real status of the problems which he boldly attacks, yet capable of holding and setting forth with some acumen an elaborate and painfully wrought argument. The other type, represented by Mr. Albert B. Olston in "Mind Power and Privileges" (Crowell), is the result of failure to appreciate in any clear-cut fashion the real gist or spirit of scientific investigation, and a consequent obfuscation of a popular topic — the relation of the conscious to the sub-conscious activities, and the possible utilization of the latter in the treatment of disease. The latter form of human document is now so widespread among us as to make relevant the query, whether and why this is a truly American form of intellectual failing. Both volumes reflect the danger of word-intoxication — a sort of transformed and modernized type of scholasticism in which superficiality takes the place of

over-erudition, and boldness of venture of a tradition-bound narrowness of outlook. When the candidate for the post of psychological expounder to the public has profoundly realized the difference between explanations that really explain and those that go through a mimic performance of this process, clever enough to deceive the casual onlooker, he has gone a long way toward rendering his services of real value. Neither of the present authors has made sufficient progress along this straight and narrow path. The volumes are not wholly bad (few books are), and that of Mr. Brooks shows evidences of some grasp; yet both suggest quite unmistakably the need of a psychological adviser to some of our prominent publishers.

*Southey's diary
of a visit
to Waterloo.*

Considering the enormous amount of writing done by Robert Southey, it is not as astonishing as it might otherwise seem that a manuscript from his busy pen should remain unpublished until now. But the "Journal of a Tour to the Netherlands," just issued from the "limited edition" department of Messrs. Houghton, Mifflin & Co., has remarkable interest for a publication so long deferred. "A few weeks after the battle of Waterloo," Southey himself explains, "my brother Henry, who was just married, asked me to join him in a bridal excursion which he was about to make with his wife's mother and sister. . . . They proposed to go by the way of Ostend to Brussels, visit the field of battle, . . . and take Antwerp on their return. Tempted by this proposal . . . and being moreover in some degree bound to celebrate the greatest victory in British history, I persuaded myself that if any person had a valid cause or pretext for visiting the field of Waterloo, it was the Poet Laureate." It cannot be said that much came out of the journey in the way of poetry, but this simple and straightforward volume of prose is a worthy memorial of an occasion worth remembering. The manuscript remained in the hands of the Southey family, after the poet's death, until 1864, when it was bought by a well-known antiquarian, and it is only now that it has come into a publisher's hands. The resulting book is beautifully printed in the general style of Southey's time, forming in many ways a companion volume to the reprint of Thackeray's "Mr. Brown's Letters to a Young Man about Town," issued last year. The paper is of the old fashion, and the binding of marbled paper boards with cloth back and paper label. The edition is limited to five hundred and nineteen numbered copies.

*A misjudged
soldier of
the Revolution.*

To correct the errors and misstatements of many historical writers, and to set down correctly and preserve unstained the truth of history, is the aim of a monograph entitled "Colonel John Gunby of the Maryland Line" (Robert Clarke Company) written by Mr. A. A. Gunby of Louisiana, presumably a descendant of the subject of his sketch. Colonel

Gunby was an eminent officer in the war of the Revolution, whose services in the cause of American liberty were unstinted, and whose worth as a patriot and a soldier has always been conceded. But the accidents of the critical battle of Hobkirk's Hill, as set forth in the recitals and reports of General Nathaniel Greene, have given rise to the aspersion that Colonel Gunby's misconduct on that field, and the failure of his Maryland soldiers to sustain their previously fine reputation as fighters, caused the loss of that battle by the Americans. This version of the engagement has been perpetuated by Bancroft, Senator Lodge, and Professor Fiske, in their histories. But Mr. Gunby brings against these historians the contrary evidence gathered by Moultrie, Colonel Henry Lee, Judge William Johnson, and Judge Marshall, whose conclusions are in favor of the conduct of both Colonel Gunby and his men, as gallant, skilful, and heroic. One unfortunate phase of this controversy is that all the critics of Gunby are Northern writers, and all of his champions are of the South. But the writer of this book certainly builds up a strong case in favor of both Gunby and his soldiers, and he does this without bitterness or even harshness toward General Greene, the author of the aspersions on Gunby. The monograph ably illustrates a most interesting and crucial hour in the history of the Revolutionary War. The high character of the author's patriotism is evidenced by his exaltation of the stage of action on which Gunby appeared as "the loftiest in the annals of the world." He seeks to illustrate "the true significance of the War of Independence," and he correctly characterizes it as a battle "for the recognition of the rights of man to self-government"; for such, in its last analysis, was the Revolutionary struggle.

*Confessions,
musical
and otherwise.*

The good old word "confession" is certainly open to the charge of loss of seriousness in some of its recent manifestations. As used in Mr. Phipson's "Confessions of a Violinist" (Lippincott), for example, the word has very little of the esoteric cast. The anecdotes of travel, family history, and concerts, which it is made to cover, — one of them relating the discovery of a trap-door on a concert platform just in time to save the writer from precipitation, — are thoroughly light-hearted; while the comments on great violinists and the bits of imaginative storytelling which make up the rest of the little volume are neither personal nor penitential. The book might well have been called "Apropos of the Violin," since references to that instrument form the only thread of connection between these diverse subjects. Perhaps, however, the verdict should be "Confessions in the second degree," since some grounds for repentance are discoverable in the spirit of the book, which is sub-conscious, rather than in the matter, which is prepenance. An exquisite example of this spirit is the author's reference to himself, quoted from a friend: "*I have just heard Kubelik,*

the new violinist, and I have often heard Joachim; but many years ago there used to be an amateur, a Dr. Phipson, who lived at Putney, who was better than either of them!" The italics are in the book. But, cavilling aside, the chapters on Rameau, Auber, Wieniawski, Artot, and others, though not developed enough to be very valuable, are interesting, and give some matter that is new. And one of the stories, "The 'Cello Player of Swartzfeld," is really delightful.

*Phases of colonial
expansion.*

Professor Reinsch's work on "Colonial Government" (Macmillan) may disappoint those who depend upon the title alone as a promise of its contents. It is a collection of essays on phases of colonial expansion, and as such, lucid and entertaining, rather than a thorough and systematic treatment of the entire matter involved. One section is devoted to the methods and motives of colonization; and among the latter far too much credit is given to religious missionary zeal. This impression would be still stronger if the colonizations of ancient times were included in the survey. But even in modern times, more credit is due to commercial interest, governmental necessities, and the pressure for subsistence. Another section deals with certain forms of colonial government, containing a particularly interesting chapter on "Spheres of Influence," which shows the author's full understanding of modern world-politics, — a chapter well worth reading by anyone interested in the Eastern question. Part Three, though only a partial outline of present colonial administrative organizations, throws light on some of the troublous questions that now confront the United States. Those who undertake to change over-night the traditions and customs and institutions of alien peoples might profitably read here the long list of failures in the attempt to "make over" oriental races. Merely by relating the lessons learned by the French and English in the far East at such a cost of blood and treasure, Professor Reinsch has justified the publication of his book. There are typographical errors not a few; and fault may be found with the space given to bibliography — 40 pages in 386 — in a popular work. In the list of great colonial governors, page 249, the name of Sir George Grey is missing. The constitution of the Judicial Committee of the Privy Council is criticized, pp. 350–51, because it does not contain a member learned in Hindu law; whereas in fact at least one of the members of this committee has always been a man of considerable legal and judicial experience in India.

*A study of the
English
Chronicle Play.*

In his volume entitled "The English Chronicle Play" (Macmillan), Professor Felix E. Schelling, of the University of Pennsylvania, presents a study of the popular historical literature of the time of Elizabeth. The dramatic being the most potent form of literary expression in that favored age, the Chronicle Play was the crown of a deeply-rooted interest

in historic tradition. Its extreme popularity during the sixteenth century is shown by Professor Schelling's list of over three hundred separate dramas on English historical subjects. They began with the tide of patriotism which united all England to repel the threatened invasion by Spain; they flourished famously under Elizabeth, and lost their national character under the un-English monarch James I. With little of the learning of the schools upon it, and less of the exotic culture of Italy, the Chronicle Play was but slightly related to other varieties of the drama, while it was very closely affiliated to the wealth of historical literature, in verse and prose, that was springing up about it. Its importance is realized when we note that over a third of Shakespeare's plays are in this form, and that nowhere else is he seen to be so fully and so logically the product of his age. In Shakespeare's trilogy of Henry IV. and V., the main stock of the Chronicle Play reached its height; later, it passed beyond local and national limitations and strayed into regions of folk-lore and pseudo-history, becoming in "Lear" and "Macbeth" a world-drama of universal appeal. Finally, the romantic drama led the historical drama away from English topics to those of strange countries in which the fancy might wander and the playwright feel himself untrammelled by the narrowing claims of consistency. Professor Schelling has done an important and original service in eliminating from the mingled elements of the English drama as a whole the history of one particular type, which has been rather slighted by previous writers in order to give in more detail the Italian influences and the classical movement of the period.

*A box of
Revolutionary
War letters.*

When the Reverend Edward Griffin Porter, of Lexington, Massachusetts, was gathering materials for a history of that town, to be read at the Centennial Celebration of its famous Revolutionary battle, he entered into correspondence with the Duke of Northumberland, as a result of which he was invited to visit Alnwick Castle. "While a guest there, a certain alcove and shelf were pointed out to him; after glancing over numerous books, he espied, in an obscure corner, what proved to be a tin box covered thickly with dust, and tied with a frayed blue ribbon. In answer to inquiry, the Duke's librarian told him that the box contained letters, but he never remembered to have seen it opened. It was dusted and opened forthwith, disclosing a budget of faded and yellow letters, the veritable ones that Earl Percy had written to his father, beginning at the moment of his landing in Boston, and ending at the time of his return to England. Mr. Porter had the satisfaction, with the permission of his host, of spending that day and the two succeeding ones copying these letters." The letters thus discovered, and others taken from the Reports of the Royal Commission of Historical Manuscripts, or from the collections of the Boston Public Library, have been

edited by Mr. Charles Knowles Bolton, and are now published in an attractive little book of eighty-eight pages, under the caption, "Letters of Hugh Earl Percy from Boston and New York, 1774-1776" (Boston: Charles E. Goodspeed). Together, they make a valuable addition to Revolutionary War literature. The several letters which tell of the retreat from Lexington and of the battle of Bunker Hill are the most interesting, perhaps, although nearly every one contains some item of interest or value.

*The best of
Parkman in a
single volume.*

No phase of American history has ever received more fascinating treatment than that to which Francis Parkman devoted the best energies of his life. For reading at once instructive and delightful, it would be difficult to find anything better than the series of masterly volumes which describe the epic effort of France to gain and maintain a foothold in the New World. They have nearly every sort of historical interest, from the romantic to the philosophical, and no one who has read them regrets the time spent in their company. But they number twelve large volumes, and life is short. To provide the reader of scant leisure with some notion or foretaste of this wealth of picturesque material, Dr. Pelham Edgar has arranged the essentials of the whole history in a single volume which he calls "The Struggle for a Continent" (Little). The work is a continuous history, in Parkman's own words (except for a few connecting links marked by inclusion in brackets), of the history of New France from the Huguenots in Florida to the fall of Quebec and the defeat of Pontiac. It gives us the best of Parkman in a series of about seventy-five short chapters, well furnished with portraits, maps, and other illustrative material. It is a most praiseworthy performance, and comes near to justifying the publishers' claim that "no book on American history has ever been published containing as much instruction and entertainment." Especially for the school library is this volume indispensable, and it is within the reach of the smallest of such collections.

*History of the
Arts and Crafts
movement.*

Setting down in due order the progressive steps taken in a most modern industrial movement, Mr. Oscar Lovell Triggs is both historian and sociologist in the handsome book entitled "Chapters in the History of the Arts and Crafts Movement," published by the Bohemia Guild of the Industrial Art League of Chicago. In the historical spirit Mr. Triggs follows the trend of thought which, starting from Carlyle and Ruskin, reached practical and theoretical exposition in the person of William Morris, and is now working out through Mr. Ashbee in England and the Rockwood shops in the United States. Here the treatment is rather obvious, and little originality is to be looked for. But in the last of the chapters Mr. Triggs does say something new, when he comments on "The Development of Industrial Consciousness," and the one fault to be

found is the failure to take time and space to work the theme out fully and logically. Briefly stated, it is held that industrialism is passing through steps closely analogous to those that have attended the evolution of society in the political sense. Not long ago in a condition of industrial savagery, in which every man's hand was against his neighbor and unrestricted competition was the only accepted law, human society on the industrial side seems passing into a condition of feudalism, and mankind may yet see a general working out of Thomas Jefferson's dictum in effect,—“Who controls a man's subsistence, controls the man.” But as feudalism led to constitutional monarchy and it in turn to democracy, so a similiar advance toward individual freedom may be looked forward to in industrial life. Mr. Triggs does not develop the idea that the increased tension and speed of modern life may accomplish in decades what used to be the work of centuries; but neither does he work out his central thought fully at any point, though it abundantly deserves a volume of its own.

BRIEFER MENTION.

Mr. J. Potter Briscoe has made a collection of “Tudor and Stuart Love Songs,” and the volume (one of the prettiest of the season) is published by Messrs. E. P. Dutton & Co. The selections begin with Wyatt and Surrey, and run down well into the eighteenth century. Nearly fourscore poets are represented, mostly by one or two examples. Herrick, with four lyrics, occupies a place by himself. Many of the old favorites are here, and many other songs less familiar to the average reader.

“The Works of Francis Bacon” and “The Poetical Works of Percy Bysshe Shelley” are two new volumes in the series of thin paper editions imported by the Messrs. Scribner. The precept of *multum in parvo* is not often as well illustrated as in these dainty and companionable volumes. The Bacon, in particular, is a treasure, including as it does all of the prose that any one but a specialist cares to read. From the same source we have, in the “Caxton Series,” a two-volume reprint of Irving's “Sketch Book,” also most attractive and profitable.

Professor Benjamin Terry has written, and Messrs. Scott, Foresman & Co. have published, “A History of England from the Earliest Times to the Death of Queen Victoria.” It is a bulky volume of no less than eleven hundred pages, and the narrative is both easy and animated. The work is comparable in size with the single volume histories of Green and Gardiner, and is well adapted for teaching purposes. We consider its generous dimensions an advantage for that use, especially in high schools, for the average student, no matter how much he is urged, will rely chiefly upon the text that is in his own possession. This being the case, the more material offered him the better, and there is certainly no lack of material in Professor Terry's volume. Constitutional and social developments occupy a large space in this work, which thus represents the best modern opinion in the teaching of the subject.

NOTES.

“The Story of Fish Life,” by Mr. W. P. Pycraft, is a small book of popular ichthyology published by the A. Wessels Co.

Goldoni's “Il Vero Amico,” edited by Messrs. J. Geddes, Jr., and F. M. Josselyn, is published for colleges by Messrs. D. C. Heath & Co.

“Instructions in Practical Shorthand,” by Mr. Bates Torrey, is a manual of the Graham system of phonography, published by Messrs. D. C. Heath & Co.

“A School Grammar of Attic Greek,” by Professor Thomas Dwight Goodell, is a new “Twentieth Century Text-Book” just published by Messrs. D. Appleton & Co.

Matthew Arnold's “Literature and Dogma” is reprinted in a pretty edition by the New Amsterdam Book Co., as a volume of the “Commonwealth Library.”

“The Significance of Sociology for Ethics,” by Professor Albion W. Small, is a new preprint from the forthcoming decennial publications of the University of Chicago.

“Le Roi Apépi,” one of the briefer novels of Victor Cherbuliez, is published in the “Romans Choisis” of Mr. W. R. Jenkins, with notes by Professor Albert Schinz.

From Messrs. Charles Scribner's Sons we have a charming new edition, with scenic illustrations from photographs, of “An Inland Voyage,” by Robert Louis Stevenson.

“A Laboratory Guide for Beginners in Zoölogy,” by Messrs. Clarence Moore Weed and Ralph Wallace Crossman, has just been published by Messrs. D. C. Heath & Co.

“The Writing of the Short Story,” by Mr. Lewis Worthington Smith, is a pamphlet for the use of college students of English, just published by Messrs. D. C. Heath & Co.

The “Critic” series of “Authors at Home” papers, edited by Miss J. L. Gilder and Mr. J. B. Gilder, is reprinted by the A. Wessels Co. in an attractive volume, with portraits.

“The Athenæum” is authority for the statement that there will be published during the coming year a collection of the letters of Dr. Henrik Ibsen, compiled with the sanction of the writer.

Readers of THE DIAL having in their possession letters of Stephen A. Douglas which have a biographical value, are invited to correspond with Mr. Allen Johnson, Iowa College, Grinnell, Iowa.

Messrs. E. P. Dutton & Co. publish a new edition, in a single large volume with illustrations, of “The Poetical Works of Robert Burns.” The life of the poet and the notes are provided by Dr. William Wallace.

“Out-of-Doors,” sent us by the Dodge Publishing Co., New York, is a book of quotations in verse and prose for the delectation of “nature lovers.” Miss Rosalie Arthur is responsible for the selection.

“Essentials of English Composition,” by Mr. Horace S. Tarbell and Miss Martha Tarbell, is published by Messrs. Ginn & Co. It is designed for grammar schools and the lower grades of the high school.

Messrs. Charles Scribner's Sons are the importers of a thin-paper edition of Carlyle's “French Revolution,” three volumes in one, bound in limp leather, containing over eight hundred pages, although hardly more than half an inch in thickness.

"Interpretative Reading," by Miss Cora Maraland, is a volume of selections for elocutionary purposes, combined with exercises in vocalization and gesture. It is published by Messrs. Longmans, Green, & Co.

Messrs. Newson & Co., publish a prose translation of "Beowulf" based upon Wyatt's text, and made by Mr. Chauncey Brewster Tinker. The translator has permitted himself a reasonable freedom, and his version reads easily and interestingly.

"Popular Literature in Ancient Egypt," by Dr. A. Wiedemann, and "The Heroic Mythology of the North," by Miss Winifred Faraday, are the latest issues in Mr. David Nutt's pamphlet series of studies, already many times noted in these columns.

"Strange Lands Near Home," published by Messrs. Ginn & Co., is a geographical reader for very young people. It is the work of several hands, among the authors being Mrs. Julia Ward Howe, Mr. Joaquin Miller, and Mr. Frederick Schwatka.

"A Book of Old English Ballads," edited by Mr. Hamilton W. Mabie, and illustrated by Mr. George Wharton Edwards, appears to be a reprint without alterations of the volume as first published six years ago. It comes from the Macmillan Co.

Messrs. Ginn & Co. publish a "Handbook on Linear Perspective, Shadows and Reflections," by Mr. Otto Fuchs; also in the same field, Mr. O. E. Randall's "Shades and Shadows and Perspective," a text-book based on the principles of descriptive geometry.

A new edition of "The Seven Little Sisters," by Miss Jane Andrews, has just been published by Messrs. Ginn & Co. This old-time favorite of children is provided in its new form with several colored illustrations, and a memorial of the author by Mrs. Louisa Parsons Hopkins.

Mr. Ellwood P. Cubberley is the author of a "Syllabus of Lectures on the History of Education," published by the Macmillan Co. This is no mere pamphlet production, but a stout octavo, very full in its analysis, and provided with copious bibliographical references. It covers a three years' course of lectures.

Messrs. Little, Brown, & Co. publish a new library edition, in six volumes, of the works of Samuel Lover. "Rory O'More," "Handy Andy," and "Treasure Trove" occupy three volumes of the six, the remaining three containing, respectively, the poems, the dramatic works, and the legends and stories of Ireland. Each volume has an etched frontispiece.

"Colonial Children," and "Camps and Firesides of the Revolution," are the titles of the first two volumes in a new series of source-readers in American history, edited by Professor A. B. Hart and Miss Mabel Hill. The volumes are illustrated, and both the spelling and the language of the selections have been modernized. The Macmillan Co. publish this series.

The Messrs. Scribner import the fourth edition of Baedeker's "Southern France," which includes also the island of Corsica as well as Geneva and its neighborhood. There are no other such guide-books as these, as every traveller knows, and not the least of their merits is found in the frequency with which they are brought down to date by conscientious revisions.

We noticed a few months ago the English-German section of the new edition of Grieb's Dictionary, as published by Mr. Henry Frowde. The German-English section of the work is now at hand, a volume of twelve hundred pages of three columns each. Dr. Arnold Schröer is the editor of this enlarged form of a work that

has long been favorably known. In his very interesting preface, the editor discusses the underlying principles upon which the dictionary is based, and points out the difficulties that spring from the lack of a generally accepted standard of German pronunciation. Incidentally, he says a good word for the pronunciation current in Berlin, and for the language as spoken on the German stage.

To the "Windsor" edition of the novels of William Harrison Ainsworth, published by the J. B. Lippincott Co., there have been added two volumes of "The Miser's Daughter," two of "Crichton," and one of "The Spend-thrift." These five new volumes complete the set of twenty, and bring the entire work of this good old-fashioned novelist once more within the easy reach of the public.

Three more preprints from the "Decennial Publications of the University of Chicago" are at hand. They are, respectively, "On Amorphous Sulphur," by Messrs. Alexander Smith and Willis B. Holmes; "The Proconsulate of Julius Agricola," by Mr. George Lincoln Hendrickson; and "A Greek Hand-Mirror: A Cantharus from the Factory of Brygos," by Mr. Frank Bigelow Tarbell.

The New Amsterdam Book Co. publish a neat two-volume edition of Alexander Mackenzie's "Voyages from Montreal through the Continent of North America to the Frozen and Pacific Oceans in 1789 and 1793." This work, which includes "A General History of the Fur Trade from Canada to the North-West," is one of the classics of early American exploration, and its reissue in the present convenient form is a real boon.

"Little Masterpieces of Science," edited by Mr. George Iles, is a series of six small volumes just published by Messrs. Doubleday, Page & Co. The titles of the several volumes are as follows: "Mind," "Explorers," "The Naturalist," "Skies and Earth," "Health and Healing," and "Invention and Discovery." Each volume contains eight or ten papers, often condensed from larger works, and mostly written by men of high authority.

The two substantial volumes of Sir Leslie Stephen's "History of English Thought in the Eighteenth Century" (Putnam) reappear in a third edition of this great work. The author has corrected the work in some respects, but admits that he has not given it the thoroughgoing revision that he could have wished. "I have discovered," he says, "that it was written with an audacity or light heartedness which I no longer possess. I made blunders and I gave estimates of various books, corrections of which might be suggested by later reading and reflection. To make the book fully satisfactory even to myself would require the rewriting of a considerable part. But, in the first place, I am not sure that I should not spoil instead of improving; and, in the second place, I am now quite unequal to a task which would demand much time and labor."

"English History Told by English Poets" (Macmillan) is a reader for school use, compiled by Miss Katharine Lee Bates and Mrs. Katharine Coman. It is quite as important to study the history of England in its noblest literature as it is to delve in its dusty chronicles, and we welcome this book as a reaction against the tendency which seeks to make original investigators of our boys and girls of tender age. Here are some four hundred pages of good poetry, chronologically arranged, and supplied with what few notes

are needful. Nearly a fourth of the matter comes from the chronicle plays of Shakespeare; Tennyson is also largely drawn upon. These dramatic excerpts, with a plentiful support of lyrics and ballads, provide the young student of history with an adjunct to his work that cannot fail to prove helpful and inspiring.

TOPICS IN LEADING PERIODICALS.

November, 1902.

American Character, Is It Declining? *World's Work*.
 American Moral Soundness. Julian Ralph. *World's Work*.
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 Ship, American, in 1902. W. L. Marvin. *Scribner*.
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 Zola, Emile. *Review of Reviews*.
 Zola, Emile. W. D. Howells. *North American*.

LIST OF NEW BOOKS.

[The following list, containing 200 titles, includes books received by THE DIAL since its last issue.]

BIOGRAPHY AND MEMOIRS.

Madame de Pompadour. By H. Noel Williams. Illus. in photogravure, 4to, gilt top, uncut, pp. 431. Charles Scribner's Sons. \$7.50 net.
 The Emperor Charles V. By Edward Armstrong. In 2 vols., large 8vo, uncut. Macmillan Co. \$7. net.
 Tennyson. By Sir Alfred Lyall, K.C.B. 12mo, gilt top, uncut, pp. 200. "English Men of Letters." Macmillan Co. 75 cts. net.
 Daniel Webster. By John Bach McMaster. Illus., 8vo, gilt top, pp. 343. Century Co. \$2. net.
 A Short Life of Abraham Lincoln. By John G. Nicolay. Condensed from Nicolay and Hay's "Abraham Lincoln: A History." With portrait, 8vo, gilt top, pp. 578. Century Co. \$2.40 net.
 Daniel Boone. By Reuben Gold Thwaites. Illus., 12mo, pp. 257. "Series of Historic Lives." D. Appleton & Co. \$1. net.
 Seven Roman Statesmen of the Later Republic: The Gracchi, Sulla, Crassus, Cato, Pompey, Caesar. By Charles Oman, M.A. Illus., 12mo, pp. 348. Longmans, Green & Co. \$1.60 net.
 Authors at Home: Personal and Biographical Sketches of Well-Known American Writers. Edited by J. L. and J. B. Gilder. New edition; with portraits, 12mo, pp. 398. A. Wessels Co. \$1. net.

HISTORY.

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 The Anglican Episcopate and the American Colonies. By Arthur Lyon Cross, Ph.D. 8vo, pp. 368. "Harvard Historical Studies." Longmans, Green & Co. \$2.50 net.
 Universal History,—From the Earliest Times to the Present—In the Light of Recent Discoveries, with Genealogical and Geographical Illustrations. By Robert H. Labberton. 4to, pp. 221. Silver, Burdett & Co. \$2.40.

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 History of English Thought in the Eighteenth Century. By Sir Leslie Stephen, K.C.B. Third edition; in 2 vols., 8vo, gilt top, uncut. G. P. Putnam's Sons. \$8. net.
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 Anthology of Russian Literature, From the Earliest Period to the Present Time. By Leo Wiener. Part I., From the Tenth Century to the Close of the Eighteenth Century. With photogravure frontispiece, 8vo, gilt top, uncut, pp. 447. G. P. Putnam's Sons. \$3. net.
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A NOBLE ENTERPRISE.

We read occasionally of some weary millionaire, oppressed by the responsibilities of his wealth, whose chief desire is to play the part of the good steward, but whose imagination is painfully barren of ideas. He wishes to be helpful to his own and the succeeding generations, he occupies an ethically sound position in regarding his possessions as held in trust for the public, but he can think of nothing less hackneyed than the endowment of a school, a library, or a hospital. These are excellent purposes, every one of them, and such foundations can hardly be multiplied in excess of the public need, but they are far from exhausting the possibilities of philanthropic endeavor. The man who devises a new outlet for philanthropy becomes a public benefactor in a double sense, for, while making his contribution to humanity, he at the same time enlarges the horizon of his class and discloses new aspects of human helpfulness. Mr. Carnegie's recent activities have given some notion of the wide range of the good that may be wrought by a mind that has some fertility of suggestion, and the brilliant conception of the late Cecil Rhodes may almost be said to have projected a new idea into the philanthropic field.

New ideas of this sort, or ideas that have even the touch of novelty, are not so common that we can afford to pass by the most modest of them. The subject of the present article is an idea of Mr. Edwin Ginn, the well-known publisher of educational books, an idea which is perhaps as nearly novel as we have any right to expect, and to which its sponsor proposes to give practical effect as far as may be done by the application of a considerable share of both his time and his fortune. The idea is that of promoting an extensive educational propaganda in the interests of the world's peace, of arousing in the consciousness of the serious-minded portion of the public some sense of the enormous folly of national armaments and of the warfare which they necessarily tend to provoke. "Deeply impressed," says Mr. Ginn, "by our obligations as Americans at this juncture in our history, I have felt that the most effective influence against the military spirit would

be the wide circulation among our people of the best international books, condemning the methods of force and inculcating the methods of reason in the settlement of all the rivalries and differences between nations."

What Mr. Ginn proposes is, in brief, the organization of a society under some such name as "The International Union," having for its purpose the promotion of the cause of peace and international disarmament. As a first step toward such an organization, he has enlisted the services of that zealous worker in many good causes, Mr. Edwin D. Mead, under whose editorial supervision a series of publications will be undertaken. The literature of the peace movement is already considerable, but much good work may be done by making this literature more generally accessible. The initial publication of the series is a translation of the late Jean de Bloch's epoch-making work on "The Future of War"—not the complete work in its formidable array of volumes, but the single-volume summary of the whole. This book is now offered to the public at the price of fifty cents a copy, which is about the cost of production, and it is expected that funds will be forthcoming for its free circulation among those to whom even this moderate price may prove an obstacle. The next publication will be a volume containing the three great peace orations of Charles Sumner—"The True Grandeur of Nations," "The War System of Nations," and "The Duel between France and Germany." Among other peace classics that may soon see the light in popular form are Penn's "Plan for the Peace of Europe," and Kant's "Eternal Peace." We would suggest on our own account as particularly suitable for this purpose a volume of selections from the writings of John Ruskin and a cheap English edition of Frau von Suttner's famous novel, "Die Waffen Nieder." This series of publications may be counted upon to exert a widely beneficial influence, and no other missionary enterprise can be half as important as that of bringing the light of such books into the dark places of the world of statecraft.

Mr. Mead's prospectus of the undertaking is introduced by the following eloquent appeal :

"The experiences of America and England during the last five years have been such as to force home in all sober and thoughtful circles the inquiry how really desirable international ends may be and ought to be achieved. The Hague Convention and Tribunal, established in this very time, are a beacon to the nations. Every good citizen of every land is called upon to reënforce the sentiment which called them into being, and

to hasten the time when the International Tribunal shall fulfill for a united world the office which our Supreme Court has for a century so beneficently fulfilled for the United States. Is it not the duty of our country to be the leader of the nations in this work of universal organization, disarmament and peace? Let the 'Americanization of the world,' of which men at home and abroad are now talking so much, find its chief and real character and distinction in the spread throughout the world of the highest ideals of good government and good education, the lending of the helpful hand, and love and justice between man and man. Let us jealously hold the republic up to the level of its best ideals, and let us keep our children in the schools and our families in their homes alive to those ideals and to their duties in behalf of peace and order and the rights and welfare of mankind."

Here is an educational ideal for which no American need blush, a declaration of principles standing in the sharpest of contrasts with those by which the Republic has been so grievously led astray during its recent access of emotional insanity on the subject of warfare.

Having quoted Mr. Mead in the abstract, let us now quote him in the concrete. Speaking at the Mohawk Arbitration Conference of last May, he used the following striking illustration:

"There is no subject on which our people are more at sea than on this of patriotism. I saw the other day a picture which was one of the most mournful I ever saw, but one of the most natural, — mournful precisely because so natural. It was a picture which bore the title, 'A Lesson in Patriotism,' — and the picture was of an old man in his shirt-sleeves showing a boy a gun. Now I say that was the most natural picture in the world and the most natural title; but it is the precise measure of our civilization — or of our barbarism. The fact is that the general public has got no further yet in this whole question of patriotism than that the gun is the natural symbol of it. All honor to the gun when it is used in its place, — I am not the kind of man to apologize for Lexington or Bunker Hill; but so long as the boys and girls of this country grow up with the notion that the gun and the soldier are the only proper symbols of patriotism, then we are yet, I say, in the age of barbarism."

Mr. Mead rightly says that "the schools must be captured for peace." How much this means will be fully appreciated only by those who know by experience the vainglorious and mournful stuff that is still foisted upon our school children in the name of patriotism. The thoughtful teacher looks forward with apprehension if not with terror to the occasional memorial exercise that is supposed to inculcate the lesson of patriotism in the school, for he knows that the performance will at its best be merely perfunctory, and at its worst may be subversive of all the finer ethical standards — that it is likely to substitute emotion for reason, to do lip-service to ideas that have their proper content carefully concealed, and to encourage that fatal complacency which lies at the

root of most of the evils of our national life.

Yes, there is work to be done in the schools, but not of the kind that is now being done; and there is work to be done in the homes, but not of the kind that is wrought by newspaper editorials and the reports of political leaders; and, above all, there is work to be done in the hearts of men without regard to the delicate sensibilities that take offence at the least suggestion of what, with amusing inaccuracy, is commonly styled pessimism. And the wide circulation of what the really great thinkers of the world have said about the folly of warfare is one of the most effective means of making that folly apparent. Perhaps the time is more nearly ripe for the advent of the gospel of peace than surface indications would lead us to imagine. It is true that there have been needless wars in our own times, and that the most distressingly wanton of them all has been waged by our own dear country, but there has been no mortal struggle between two great powers since the Second Empire of the French went down in shame more than thirty years ago. And the nightmare vision of such a struggle seems to be less of an obsession upon the European consciousness than it was a few years ago. The grimly suggestive phrase attributed to Bismarck — *saigner à blanc* — as indicating Germany's future treatment of her enemies should occasion arise, foreshadowed a possibility that the European chancelleries have grown less and less willing to face. And now we have the plain unsentimental argument of M. de Bloch, happily fortified at almost every point by the experience of the English in South Africa, to the effect that the next war between two powers of the first class will prove a stale mate and force them both into bankruptcy. On the whole, it seems to us that the advocates of peace and disarmament have hit upon something very like the psychological moment for a revived endeavor in behalf of their most sacred cause.

It was something like half a century ago that Horace Mann wrote these words: "If a thousandth part of what has been expended in war and preparing its mighty engines had been devoted to the development of reason and the diffusion of Christian principles, nothing would have been known for centuries past of its terrors, its sufferings, its impoverishment, and its demoralization, but what was learned from history." The fact that nineteen centuries of Christianity have failed to bring about even so imperfect an approximation to the Christian

ideal as the mere cessation of warfare among civilized peoples is certainly discouraging enough, and at times plunges the strongest of souls into the mood of bitter indignation that has been voiced by Mr. Swinburne and Mr. Hardy. Such moods are even salutary if they are but temporary, if they may be dispelled by some ringing *sursum corda* of the nobler self. Perhaps, after all, it may be reserved for the twentieth century to do what the preceding centuries have failed to do. We, at least, who live in the youth of a century that may be hopeful because it is young, will do well to keep still in view the vision of the sages, and to believe that, if reason ever comes to triumph in the affairs of men, the glory of its victory will be, not to the "too quick despairers," but to those who

"Marched breast forward,
Never doubted clouds would break,
Never dreamed, though right were worsted, wrong
would triumph,
Held we fall to rise, are baffled to fight better,
Sleep to wake."

THE LOST ART OF BLANK VERSE.

In one of Tennyson's letters, he makes an enthusiastic mention of Keats; and then goes on to say: "But Keats's blank verse is bad." This is enough to make one stare. Tennyson's own blank verse is admirable for the purpose to which he best puts it — the composition of idylls, of little pictures complete in themselves. It winds like a brook among meadows and copses, dallying with its own beauty, and so delighted with the images it reflects that it is loth to leave them and hurry on. But Keats's blank verse — the verse of "Hyperion" — has a largeness, vividness, swiftness, stride, that fit it for epic uses. It has not discarded all superfluous beauty and become mere sinewy strength, like Shakespeare's later verse; nor is it crusted and overloaded with ornament and pomp, like Milton's greatest lines. It combines simplicity with sensuousness, and is, I should say, the best model of English narrative poetry.

Blank verse is largely a thing of the past. It is an instrument of speech intellectual and spiritual, and has shared in the decline of intellectual and spiritual things. The immense tangle of later lyric growths has choked out the monarchs of the forest of poetry. Lyric poetry, even of the most intricate kind, is really simpler in form, easier of apprehension, more obvious. The difference between good blank verse and most lyric measures is the difference between violin playing and a brass band.

"Then blow the trumpet, sound the fife;
To all the sensual world proclaim
One crowded hour of glorious life
Is worth an age without a name."

How quick is the appeal of that to the ear! how instant the answer in the heart! But take

"Aa when upon a trancèd summer night
Those green-robed senators of ancient woods,
Tall oaks, branch charmèd by the earnest stars,
Dream, and so dream all night without a stir,
Save from some gradual solitary gust,
Which comes upon the silence and dies off
As if the ebbing air had but one wave."

That is a matter for reverie, for profound study. Its music rises and swells and branches into distinct strains, and loses itself in the distance, or is multiplied with reduplicated echo. It only surrenders its whole beauty to the finest ear. But lyric poetry is for everybody. It is, in a way, gross and palpable. It has all its sign-posts set out to assure the most inattentive that he is reading poetry.

Measured motion and ordered repetition form the basis of every metrical scheme that has hitherto been invented. One or the other, or both, must be present in any speech that assumes to be verse. Greek and Latin poetry include both; but their chief characteristic is the repetition of long and short syllables in regular successions. Modern poetry being entirely accentual, has lost this gift of quantity. It is not that we do not have syllables which differ in the time required for their utterance, but that in most cases it makes little odds how we use them. We can substitute long for short, or short for long, without altering the flow of the verse.

That this disregard of quantity has resulted in a loss of fixity and sculpturesque character in poetry, is certain. Probably every modern language has tried to substitute something in its place. Rhyme is a general substitute. The Scandinavian *Stabreim*, which repeats an alliteration three times in each verse, and the Spanish *Asonante*, which distinguishes and binds the lines together by many repetitions of a final vowel, are other inventions. The old Irish *Dyevvée* verse is the most intricate and curious attempt to get order and fixity into verse. To appearance, it is hardly metrical at all; but in its correspondences and replications of consonantal and vowel sounds, it is one of the most remarkable instruments of speech ever fashioned, and, to ears familiar with it, probably one of the most harmonious. In English, the cæsural verse of Pope was an attempt at classic symmetry. More interesting still, the verse of Coleridge's "Christabel," with its four regular beats, was really an effort in the same direction.

It must be admitted that English blank verse, starting with a lack of quantity, and then discarding rhyme, discarding regularity of alliteration, discarding sequences of long and short lines, discarding beat of syllables, has almost stripped itself of poetry's inheritance of symmetry. Its only legal hold on form is the slight stress or halt at the end of the tenth syllable. But that is enough. It gives to blank verse a security of law, a limit which prevents it from being ungovernable. There is, indeed, no immutable edict dictating ten syllables as a necessity, and poets like

Blake and Whitman have lengthened their lines and still preserved a metrical pace. But their irregularities in the use of their metre prevent the pleasure of recognizable restraint. The attempt to ignore the separation of lines in blank verse, and to read it, as it is claimed, naturally, is a barbarism. Goethe and Schiller fought against this heresy all their lives at the Weimar theatre, but it comes back again and again to plague us on the stage. To read blank verse thus is to turn it into prose. And the prose of writers like Jeremy Taylor, De Quincey, and Ruskin has many of the qualities and much of the art of poetry. But it has no rhythm, — for rhythm cannot exist without the regular and marked recurrence of movement and pause. De Quincey named the style of prose in which he excelled "periodic prose." But periodicity is exactly what it does not possess. It draws no magic circle about it in which to perform its miracles. It is amorphous — without form or organic life.

What, then, are the advantages of blank verse? They are freedom and fluidity within limits. Lyric verse is formal. It is a park where "grove nods to grove, — each alley has its brother." Lyric verse is like a sedimentary formation with its stratas in parallel and regular bands. Blank verse is the same formation seized upon by igneous action and the stratas twisted, contorted, plicated almost out of recognizance. The popularity of lyric verse is due to the fact that it is easy for the eye and ear to catch its symmetries of arrangement; but the trained mind will prefer to follow out the hints and glimpses by which law reveals itself in blank verse.

It may be laid down as a rule that blank verse, to be good, must include all the characteristics of the other forms of poetry I have mentioned. It must be strewn with alliterations, assonances, and sequences of vowel sounds. But it must hold all these in solution, — they must not be obvious and obtrusive. They must give us pleasure without our knowing why; the airy beings must do their spiriting without our seeing them. There is probably no line or group of lines in Milton's epic without a dominant alliteration or a vowelled concert.

"Of man's first disobedience, and the fruit
Of that forbidden tree," — etc.

English heroic verse, written in *enjambments*, — in paragraphs, that is, rather than couplets, — has much of the ease and fluidity of blank verse. But the halt at the end of every line is too marked. It is like riding on a race-course with a barred fence at every tenth stride. The rhymed poem which most successfully copies the freedom of blank verse is Milton's "Lycidas." Here the rhymes are in a measure hidden by their irregularity, and still more by their frequency; for it is a law of verse that the oftener a rhyme is repeated the less obvious it becomes. Of course, in making these comparisons it is mainly iambic verse of which I am thinking. Spondaic and anapaestic rhythms are brilliant exotics. They have little real root in the language.

Their movement is not the natural movement of the English tongue. To speak without book, I should say that nine-tenths of the lyric poetry in Palgrave's "Golden Treasury" is what we call iambic verse. I would say also that I am now dealing only with the technique of poetry, leaving out of view entirely its soul of thoughts and garb of phrase. The one solid distinction between poetry and prose is metre — measured motion. There is no reason why prose should not have all the other poetic qualities; and it often does. Possibly the movement of poetry helps its writer to attain that frenzy which Plato demands of the poet, — as the whirling of the Sibyl was supposed to produce inspiration. In practice, this must be the case; for in every language the most heightened thought and quickened phrase are to be found in verse.

Blank verse is our great English instrument of sounding speech. It has been found equally fitted for dramatic, epic, and reflective poetry. Marlowe fashioned the instrument first, and gave it a capacity for fiery energy and crashing volume of sound. But he left it somewhat monotonous and over-keyed. Shakespeare took it, and broke up Marlowe's mighty line, and gave it every variety of note, ran over the whole gamut of cadence. In his verse the *cæsura* flies from syllable to syllable as the foam leaps from crest to crest, and beckons the waves to follow in pliant but irresistible change. Consider the difference between this word of *Coriolanus*:

"When, like an eagle in a dove-cote, I
Fluttered their Volsces in Corioli,"

where the whirling sweep of the first nine syllables suddenly checks itself at the tenth, and then, poised there a moment, actually vibrates as the sense demands; consider the difference between this and the slow pulsing syllables and ebbing echoes of *Prospero's* great speech:

"Our revels now are ended; these our actors,
As I foretold you, are all spirits, and
Have melted into air, into thin air."

After the molten speech of Marlowe, and Shakespeare's living rhythms, there was nothing for Milton to do but to make blank verse architectural — to build it up into magnificent edifices of symmetrical art. It may be said to have solidified in his hands; and the business of later poets has been to try to bring back to it the play and changeableness of life. Wordsworth in his best verse imparted to it a spiritual transparency, almost transfiguration; and there is a nameless necromancy in Shelley's "Alastor." But Keats alone was a spirit vivid and real enough to renew its former potency. Beside "Hyperion" I would place Landor's "Gebir" and Horne's "Orion" as the best examples of modern blank verse. Arnold's two studies are noble in theme and treatment, but he had not the metrical ease and mastery for this most difficult form of poetry; and Tennyson's blank verse is so mannered, and so full of mere prettiness, that I for one would never rank it with the work of the masters.

CHARLES LEONARD MOORE.

The New Books.

A CENTURY'S RETROSPECT.*

It is a little curious that the author of the well-known watchword which tells us, among other things, to look forward and not back, should himself be so given to the retrospective and reminiscent, and so inclined to regret that the present generation has eyes only for the future. Yet nobody can feel in the least disposed to censure this seeming inconsistency, since to it we owe more than one most enjoyable volume of memoirs.

Whatever the value of "Memories of a Hundred Years" as a contribution to nineteenth-century history, it is as a human document that the book chiefly appeals to the reader; the writer's own personality lends it its peculiar interest and charm. Therefore the reviewer prefers to treat it by no means as formal history, or even as autobiography, but rather as the notebook of one who has touched life at countless points, but who is too engrossed in good works to spare time for a very full, careful, or connected account of his manifold experiences. That these memories cover not merely a hundred years, but go back almost half a century further, to Braddock's defeat, would cause natural surprise if the explanation did not at once suggest itself that the remembering is done in large part by proxy. Thus almost the entire first volume deals with events that occurred either before the author was born, or before he was of an age to have any memories of his own. His remembrance, however, reaches back almost to the cradle — to Lafayette's visit in 1825, when the three-years-old boy was held up at the window to see the French patriot pass. Even before that time, and so early that he cannot now recall the circumstances, he had learned to read, probably at the dame school to which he was sent at his own clamorous request before the age of three. At twelve years of age he appeared in print in his father's "Boston Advertiser," and from that time on wrote more and more for the press. That he went to the Latin school and to Harvard College was in the usual order for a Boston lad of good family. His reporting at Cambridge at six o'clock in the morning for a thirteen-hour day of entrance examinations, gives us a picture of strenuous educational methods that contrast somewhat

* MEMORIES OF A HUNDRED YEARS. By Edward Everett Hale. In two volumes. With numerous portraits, illustrations, and facsimiles. New York: The Macmillan Co.

ludicrously with the modest high-school curriculum of the Harvard of that time.

Refusing to "harass" his readers with many autobiographical details, Dr. Hale affords us only fleeting glimpses of himself in the storm-and-stress period of early manhood and in the busy years of a crowded career of public usefulness. Some of these glimpses can best be given here in his own words, in such brief extracts as space will permit. Emerson's cousin George had read some of his college preparatory Greek with Mr. Hale (who served a short apprenticeship at teaching in the Latin School), and had gratified his tutor by attaining high rank in his class at Harvard. Speaking of the Junior Exhibition, in which George had the first part, the author says:

"After the whole was over, and as the assembly broke up, I crossed the chapel that I might speak to Ralph Waldo Emerson, who stood alone, as it happened, under the gallery. I introduced myself to him, and I said I wanted to congratulate him on the success of his cousin. He said: 'Yes, I did not know I had so fine a young cousin. And now, if something will fall out amiss, — if he should be unpopular with his class, or if his father should fail, or if some other misfortune can befall him, — all will be well.' I was indignant with what I called the cynicism of his speech. I thought it the affectation of the new philosopher who felt that he must say something out of the way of common congratulation. But I learned afterward, what he had learned then, that 'good is a good master, but bad is a better.' And I do not doubt now that the remark, which seemed cynical, was most affectionate."

The Hale and the Webster families were intimate. On young Mr. Hale's first visit to Washington he called on Mr. Webster, who was then Secretary of State. He recounts this experience, even at his own expense.

"I have never forgotten the ease and simplicity with which, at dinner, he kept the conversation on such things as would interest a person who had just before been engaged in teaching. He went back to speak of his old days as a schoolmaster, when, once or twice, my father had taken his place. I had spoken of my interest in botany, and he began talking about Linnæus's letters, with which he was quite familiar, and from which he cited curious things. I, alas! had never seen Linnæus's letters. Then because I had been a master in the Latin School, he brought the conversation round to Thirlwall's 'History of Greece,' which he had read with interest. Alas! I had never read Thirlwall's 'History of Greece.' I do not think that there was the least wish to overpower a youngster in this; it was merely the ease with which he adapted himself to the man whom he was meeting."

An amusing Webster anecdote, not one of Dr. Hale's personal recollections, but well authenticated, is given by him. Young Edward Everett Webster, with whom the author was intimate in school and college, was taken when

a child by his mother to hear one of his father's speeches. They sat in the gallery. In the course of his address Mr. Webster cried out, in his most vigorous way, "Will any man dare say" — when his infant son, impressed with the folly of any such supposed case of audacity in contradicting his father, promptly resounded from the gallery, "No, pa!"

Dr. Hale's admiration for Webster goes so far as to make him regard Mr. McCall's Dartmouth address as a justification of the seventh-of-March speech. He further tells us with great emphasis that though he saw Webster in the last twenty-six years of the latter's life "thousands of times," and read "thousands of letters" from him, and visited the family he knows not how often, he never had a dream or thought that the great statesman cared anything for alcoholic stimulants. Dr. Hale's father, also, who survived Webster twelve years, "heard such stories as these with perfect disgust and indignation." Such testimony is not lightly to be put aside. Yet in marked contrast with it are the reminiscences of another octogenarian, who is no less ardent in his admiration. "I once saw him," says Dr. Cuyler in his recent book, "when his imperial brain was raked with the chain-shot of alcohol. The sight moved me to tears, and made me hate more than ever the accursed drink that, like death, is no 'respector of persons.'"

Young Mr. Hale enjoyed the warm friendship of his distinguished uncle, Edward Everett. Of his valuable reminiscences of this accomplished man, there is here room for but one.

"He said to me one day in the spring of 1846 that it was already long enough, since his return from Europe, for him to satisfy himself that the stately oration of twenty years before was for America a thing of the past. He advised me as a young man to accustom myself to speak to large or small audiences without a manuscript before me, to accept the more colloquial habit, which I think he would have called the 'habit of the stump.'"

"About the same time," the author adds in a footnote, "Orville Dewey told me how to do it. I think it was he who told me always to speak in public 'whenever any one was fool enough to ask me.'"

Among the anecdotes given at second hand, the following about General Andrew Jackson is characteristic:

"The daughter of a Massachusetts Senator told me that in her younger life she went with her father to one of the regulation dinners at the White House. General Jackson himself took her out to the dinner-table. There was some talk about the light of the table, and the

General said to her, 'The chancleer does not burn well.' She was so determined that she should not misunderstand him that she pretended not to hear him and asked him what he said. To which his distinct reply was, 'The chancleer does not burn well.'

These are merely a few crumbs from the feast that awaits the reader who is not so ill-advised as to content himself with such scanty nibbles. That Dr. Hale everywhere shows the courage of his convictions, not to say also of his prejudices, is a matter of course. His vigorous optimism finds no use for certain "pessimistic New York weeklies." To his staunch Republicanism Thomas Jefferson "fills the place in history which a fussy and foolish nurse fills in the biography of a man like Franklin, or Washington, or Goethe, or Julius Caesar." His sturdy common sense speaks out in that "disgust for the mechanism of the public schools" which he says he takes occasion to express upon all suitable opportunities. Three months' time is enough, in his opinion, to devote to college preparatory Greek, for such as really wish to master it. The dulness of the new school of history comes in for a word of censure in his defense of his old friend Bancroft. "According to me," he declares, "you might as well write with white ink on white paper as write anything in a language so dull that nobody wants to read it."

He speaks of his iron memory, and indeed it is a most wonderful memory. But as rules are proved by their exceptions, perhaps he will permit the reviewer to heighten the effect of these marvels of recollection by placing in contrast with them one or two apparent lapses. Referring to Williams College, from which his father, Nathan Hale, was graduated in 1804, he says, "Dr. Tyler, the historian of the College, speaks of the four years after 1801 as if they were unsatisfactory." Dr. William Seymour Tyler is well known as the historian of Amherst College. Is there a Dr. Tyler, historian of Williams? Calvin Durfee, in his history of Williams College, describes the years immediately preceding 1804 as singularly prosperous, and quotes in corroboration passages from President Fitch's letters of 1801-1804. The dark days of the college fell in 1819, when it came within a little of being transplanted to Northampton.

Defending Lowell from the foolish charge of indolence, Dr. Hale writes, "In his after life he speaks somewhere of his working fifteen hours a day, when at the same time editor of the *North American Review* and of the *Atlantic*

Monthly." Is there not a mistake here? Unless there is a surprising unanimity of error in the records, Lowell's own letters included, he held the editorship of the "*Atlantic*" from 1857 to 1862, and with Professor Norton the joint editorship of the "*North American Review*" from 1863 to 1872. Possibly the simultaneity of office in our author's mind was that of the Harvard professorship and the magazine editorship.

One more petty criticism, and we have done. Every one has heard of the committee-man who, when invited to address the school he was visiting, edified the young people before him with a lecture on the importance of "kerect pronounceation." Emphasizing the value of a good education, especially in English, Dr. Hale writes—or at least we read in his printed page: "And no matter who the kings asked to meet them, John Adams meant that the sons and daughters of Massachusetts should be able to hold their own in conversation . . . that they should speak English and understand English as well as any man in any place." The reviewer, it is hoped, will be pardoned for taking note of what in any other connection would not have offered so irresistible a temptation. Besides, who knows whether some middle-man, —amanuensis, compositor, or proof-reader,—may not really be responsible for this slight departure from Lindley Murray?

Some new matter, both in text and footnotes, and in portraits, illustrations, and facsimiles, appears to have been added to the original chapters since their appearance in the "*Outlook*." But the great excellence of the book, and at the same time its great defect, lies in its suggestion of rich hoards of material unused for lack of space. Many phases of the writer's abounding personality, many of his innumerable forms of beneficent activity, receive no illustration whatever, so that in closing these volumes one is almost as ready to quarrel with the author because of what he has omitted, as to thank him for what he has included. But as to matter included, most readers will regret that so much space has been devoted to prenatal recollections, so to speak, at the expense of later and to them more interesting matters. The excision of twenty pages on Philip Nolan, the Texas adventrurer of 1801, would not have caused poignant grief. So, too, for Fulton and his steamboat we might well have been referred to the encyclopædia, and treated instead to a dozen pages describing, let us say, the fortunes of the late lamented "Old and New," or the

author's visits to Europe and interviews with Martineau, Dean Stanley, and a score of others. But enough of this, or some one will be moved to retort, in Charles Lamb's familiar words: "It is a secret well known to the professors of the art and mystery of criticism, to insist upon what they do not find in a man's works, and to pass over in silence what they do."

PERCY F. BICKNELL.

VARIETIES OF RELIGIOUS EXPERIENCE.*

The value of a book to its reader depends upon what he can get out of it. To some, the volume now reviewed will appear as a brutal treatment of sacred things by a man who does not know what religion means. To others, it will seem an absurdly solemn discussion of matters which are foolish at the best, and often idiotic. To the present writer it seems a work of genius, admirable alike for the thoughts expressed and the manner of their expression.

The book does not concern itself with religious institutions, nor with theologies; but with the religious feelings and impulses of individuals. In these latter are found the true origin of religion, that inward and spiritual grace of which the churches are at best a secondary outcome. Professor James quotes at length the autobiographical records of numerous religious persons, belonging to various sects; and of others not professedly religious, whose experiences are considered similar in kind. The number and fulness of these quotations may weary some readers, but anyone who will read them through will be convinced of the essential similarity of almost all the cases, notwithstanding wide differences in detail. This similarity depends upon the consciousness of communion or unity with a spiritual being of a higher type, — in ordinary language, with God.

In order to get the clearest possible insight into the phenomena, the instances chosen for study are mostly those of the more extreme sort: those which modern science would usually class as psychopathological. Professor James urges that this should not deter us from regarding them seriously. In the first place, the origin of spiritual experiences may be what you please; but this does not affect their importance and significance for us. If they mean

much for the development of mankind, no medical materialism can rob them of their value. Even those who would class men of genius with the mentally deficient would not propose to dispense with the *works* of genius. Again, one sort of "origin" does not necessarily preclude another. If a man is "converted" because of a certain psychopathological condition, it does not follow that that condition may not have been the very thing which permitted the influx of some external spiritual force. Glass is said to be red when it transmits red light; but who would be so absurd as to affirm that red light is solely *caused* — or, in fact, caused at all — by red glass? The narrow materialist, who thinks he has explained religious experiences by referring them to certain changes in the brain, is no more scientific than he who should consider red light a property of glass, ignoring the existence of the sun.

Very interesting is the discussion of the "once-born" and "twice-born" types of mankind. The "once-born" are those happy individuals who are so simply constituted that they have no internal struggle, no sense of the badness of things. They seem to sing a perpetual song to God, a psalm of gladness for the beauty of the world and the harmony they feel with it. Evil they repudiate and ignore. They are like those animals which flourish by the choice of suitable environment, avoiding instead of overcoming their enemies. Physically speaking, such persons may lead active militant lives, but they simply do not know what spiritual evil is. In recent years, this mental attitude, described by Professor James as "Healthy-mindedness," has been specially cultivated by a sect. The doctrines of "Christian Science," apparently increasing in popularity, depend upon the assumption that evil may be evaded by ignoring it. It is even held that physical evils may to some extent be thus overcome; and Professor James believes that there is sufficient proof to confirm this view. Indeed, orthodox medical men have long been aware of the value of "suggestion" as a therapeutic agent.

The "twice-born" are those who have to struggle with evil in order to overcome it. They are those whose personality is complex, with antagonistic elements. Only after a prolonged conflict are they permitted to enter the haven of peace, by the triumph of the higher elements of their character; or, as it seems to them, by the direct influx of the Holy Ghost. Such persons have come too closely in contact with evil

*THE VARIETIES OF RELIGIOUS EXPERIENCE. A Study in Human Nature. Being the Gifford Lectures on Natural Religion, Delivered at Edinburgh in 1901-1902. By William James, Professor of Philosophy in Harvard University. New York: Longmans, Green, & Co.

ever to forget its existence. To the "once-born" they appear morbid, while to them the former seem shallowness itself. In considering the phenomena of conversion, whereby the "second birth" occurs, it is remarked that it is very commonly sudden, but nevertheless permanent. As the author says, it is like the sudden crystalizing out of a salt in a saturated solution, upon the addition of a solid object. Psychologically, Professor James explains this by suggesting that in reality a change has been going on in the subconscious regions of the mind, until it reaches a point when the equilibrium is disturbed, so to speak, and a new and stable position is assumed. It is impossible here to give all the reasons for this opinion; but the reader of the book, if not unduly biased, will probably find them convincing. One interesting fact is that the change often occurs after the individual has given up the struggle; that is, after the ordinary mental faculties have become exhausted. Then, it seems, the subconscious self is able to assert itself and take possession of the field. In minor matters, such as the attempt to recollect a name, the same sort of thing may occur. The present writer has long known his indebtedness to the inspirations of leisure moments, and has long been convinced that the restless life is a relatively stupid one. It is probable that our crowded school curricula do irretrievable harm by not permitting time for those restful mental periods wherein the subconscious self tells the things that it has learned.

So much for the psychological theory; it remains to be asked, to what is the subconscious self indebted for the things it knows? Obviously, it is often indebted to the world of our ordinary knowledge, just as is our ordinary consciousness. I suppose everyone has had the experience of remembering something which was not consciously noticed originally; which was seen out of the corner of the mind, so to speak, and did not come into the field of clear vision. Nevertheless, religious converts are convinced that *their* knowledge did not come in this way, but was received from a higher spiritual source. Professor James holds that this cannot be definitely affirmed, from an outsider's point of view, but is to be classed as an "over-belief." In an eloquent passage (p. 519), the author thus states his personal "over-belief":

"What the more characteristically divine facts are, apart from the actual inflow of energy in the faith-state and the prayer-state, I know not. But the over-belief

on which I am ready to make my personal venture is that they exist. The whole drift of my education goes to persuade me that the world of our present consciousness is only one out of many worlds of consciousness that exist, and that those other worlds must contain experiences which have a meaning for our life also; and that although, in the main, their experiences and those of this world keep discrete, yet the two become continuous at certain points, and higher energies filter in. By being faithful in my poor measure to this over-belief, I seem to myself to keep more sane and true. I can, of course, put myself into the sectarian scientist's attitude, and imagine vividly that the world of sensations and of scientific laws and objects may be all. But whenever I do this, I hear that inward monitor, of which W. K. Clifford once wrote, whispering the word 'bosh!' Humbug is humbug, even though it bear the scientific name; and the total expression of human experience, as I view it objectively, invincibly urges me beyond the narrow 'scientific' bounds. Assuredly, the real world is of a different temperament,—more intricately built than physical science allows. So my objective and my subjective conscience both hold me to the over-belief which I express. Who knows whether the faithfulness of individuals here below to their own poor over-beliefs may not actually help God in turn to be more effectively faithful to his own greater tasks?"

With this wholly inadequate notice we must leave what seems to the reviewer one of the great books of our time.

T. D. A. COCKERELL

THE DEAN OF AMERICAN LETTERS.*

Some forty years ago James Russell Lowell wished to introduce to the Boston world of letters a young man who had followed his poems from Ohio. He therefore made a dinner for him at Parker's at which the other guests were Oliver Wendell Holmes and Mr. James T. Fields. "Well, James," said the autocrat, "this is something like the apostolic succession: this is the laying on of hands." He was right, for Mr. Howells not only succeeded Lowell as editor of the "Atlantic," but in other and larger ways.

I have several times (in somewhat academic fashion perhaps) considered Irving and Lowell as the representative men of letters of their times. Each was undoubtedly the chief man of letters of his day (if we can regard the man of letters as something a little different from poet, novelist, historian, or any other specific kind of author), and each was typical of the literary spirit of his time. Irving represents the first period of our literary activity and Lowell

* LITERATURE AND LIFE. By W. D. Howells. New York: Harper & Brothers.

the second. I can think of no one more properly representative of the later phases of our national literary life than Mr. Howells.

It is not as being necessarily the greatest genius of his time, that Mr. Howells is entitled to this distinction. Neither Irving nor Lowell was exactly the greatest genius of his time. Measurements of genius are misleading and dangerous: only in cases of immense preëminence can we be quite sure of our reckonings. But putting such dangerous questions aside, Mr. Howells, like Irving and Lowell, is for other reasons more a representative man than any of his contemporaries. For one thing he is more a master in his profession than anybody else: he understands the whole range of letters more thoroughly. Irving and Lowell were also masters of easy power in a broad range of letters, but I am not sure that Mr. Howells does not surpass them. Not merely fiction is his field, the natural and necessary mode of expression of our day, but poetry, criticism, essay, drama, as well. Like Goldsmith, there are few veins that he has not worked, and wherever he has worked he has brought forth gold.

But further also, Mr. Howells is representative of his time; he is entirely in the spirit of it. It is true that of late years, everyone sees that the spirit of the time, so far as letters is concerned, is changing; but however that may be, the last third of the century will historically be the time of the influence of realism in fiction and the drama, a movement in which Mr. Howells was our chief leader. And however technical principles of realism may have changed or may be changing, there can be little doubt that the increased seriousness which it brought, the more pervading consciousness of the necessary close relation between literature and life, the feeling that literature should in some measure and with varying means interpret life, this, the necessary feeling of the realist, will not pass away as readily as the formulas of local color and states of soul. And in that respect, too, Mr. Howells is a great representative figure.

We may therefore look at his last collection of essays and studies with singular interest. It is not to be regarded as a suitor for favor: it must be looked upon rather as the record of a fact. We may like it or not, according to our taste; doubtless, there is little of the future in it, more of the past; but we naturally find in it a claim on the attention of everyone who

likes to feel that he understands the movements and tendencies in the culture of his day.

The different papers that make up the book were probably not written with especial reference to each other. They did, on the other hand, have always the inspiration of a common feeling, and this feeling is so characteristic of Mr. Howells that it makes the book more notable (as well as more charming) than it would be without. He speaks of it in "A Word of Explanation." Doubtless all that is there said has been otherwise said already by himself, or by others under the same feelings as himself. But I will own that a word or two makes clearer to me than it was, the spirit in which Mr. Howells has worked,—perhaps the prevailing spirit of that influence of which he was our chief spokesman. He writes:

"I have never been able to see much difference between what seemed to me Literature and what seemed to me Life. . . . Unless the thing seen reveals to me an intrinsic poetry, and puts on phrases that clothe it pleasingly to the imagination, I do not much care for it; but if it will do this, I do not mind how poor or common or squalid it shows at first glance; it challenges my curiosity and keeps my sympathy."

"The union of Literature and Life," he afterward says, "is the rainbow in the sky for me; and I have seldom seen a sky without some bit of rainbow in it."

This, it seems to me, makes one understand the realist position better. How different it is from the view of another man who unfortunately did not live to enjoy many years of the admiration and love that we feel for Mr. Howells. Stevenson would never have said that. He saw lovely things in *Life* and in *Literature*, but the sky for him was surely often without the rainbow, and he was often forced to recall some lovely rainbow he had seen before, or imagine a lovely one that he would see. As to which way is the best way to the pot of gold at the foot may be doubtful.

Intrinsically the papers of this collection have their specific interest in subject as well as in handling. Perhaps a half are of those impressions of travel, wherein Mr. Howells is so much at home, though geographically the traveller has often strayed no farther than the New England coast. Some of them are more destructively critical papers. And a good many are practically professional, if informal, opinions and ideas, not exactly on literature or on life, but on literary life,—a matter on which Mr. Howells is as well informed as anyone. These have for me more interest than the

others; naturally, perhaps, for a reviewer, like any one else, likes to read, as well as to talk, shop. But all of them are interesting in themselves, and would be, even if we did not know that they were by the dean, as we may call him, of American letters.

EDWARD E. HALE, JR.

THE SCOTCH AND IRISH IN AMERICA.*

The Scotch-Irish Society of America was formed at Columbia, Tennessee, in 1889, in connection with a congress assembled at the suggestion of Mr. Thomas T. Wright of Florida, to organize for the perpetuation of the achievements and the preservation of the history of the Scotch-Irish race in America. The society aroused a great deal of enthusiasm and held successful annual meetings in several different cities. On these occasions papers were presented and addresses were made which discussed various phases of our country's history as illustrating the position taken by Scotch-Irish Americans. The papers were subsequently published in nine volumes, and much good material for history was thus gathered. The papers presented were not uniform in merit, some of them being congratulatory and boastful in tone, with much looseness of statement; others were carefully prepared and filled with matter of historic value. But two things were clearly evident as a result of these meetings, — first, that the enthusiastic Scotch-Irish were disposed to make rash claims for their race representatives; and, second, that American historians had not paid enough attention to the part played in our early colonial life by the Scotch-Irish, Huguenot, and other non-English elements of our always cosmopolitan population.

The last twenty years have witnessed a surprising interest in American colonial history. This has resulted in a great output of books, dealing with every possible phase of colonial life, military, political, economic, and social. All sorts of societies have published records and papers, and neglected heroes and forgotten facts have been dragged to light out of many a nook and corner. But there is still opportunity for some one to present in approved

form, without needless padding and without untrustworthy enthusiasm, a readable history of each of the minor race-elements which combined to form the American population at the beginning of our national era.

The early announcements seemed to indicate that Mr. Charles A. Hanna was to be the historian of the Scotch-Irish in America. There was a lot of unassorted material in the records of the Scotch-Irish congress and elsewhere, and, especially, many a hint as to desirable and available sources. There was both a splendid theme and an awaiting constituency. The result of Mr. Hanna's labors is distinctly disappointing. "The Scotch-Irish," or as the secondary title reads, "The Scot in North Britain, North Ireland, and North America," is not a history; it is an aggregation of materials. The running title is "The Scotch-Irish Families of America," but five hundred of the six hundred pages in the first volume are taken up with Scotch history and Scotch characteristics, leading up very gradually to the migration from Ulster to America. Five-sixths of the second volume, likewise, are given up to appendices containing a surprising amount of material, thousands of names being presented in all sorts of lists connected with Scotch and Scotch-American history, all of these collections evidencing a vast amount of labor of love. The special chapters bearing particularly upon the Scotch-Irish in America are illogical in arrangement, and are marred by the boastful tendency already mentioned. There are some valuable features, such as a map with descriptive notes showing the location of the Scotch-Irish settlements; and twenty pages of bibliography give some notion of the literature to be examined by one who would make himself thoroughly familiar with the subject of Scotch influence on American life. It is only fair to Mr. Hanna to say that he himself recognizes his own failure to make a history, and to accord to him the justness of his claim to have gathered into his two handsome volumes valuable materials, not otherwise easy of examination, without which no one could write a history of this race.

The name "Scotch-Irish" is an Americanism, used to describe those sons of Scotland who found homes in the north of Ireland and thence migrated to America. They were not truly Irish, but Scotch, and were not particularly affected in race traits by their stay in Ireland. In "The Immigration of the Irish Quakers into Pennsylvania," Mr. Albert Cook

* THE SCOTCH-IRISH; or, The Scot in North Britain, North Ireland, and North America. By Charles A. Hanna. In two volumes. New York: G. P. Putnam's Sons.

THE IMMIGRATION OF THE IRISH QUAKERS INTO PENNSYLVANIA, 1682-1750. By Albert Cook Myers. Published by the author. Swarthmore, Pa.

Myers takes early occasion to state that the "Irish" Quakers were really English, they too having tarried only temporarily in Ireland. In a volume of nearly five hundred pages of attractive typography and illustration he tells the tale of Irish Quaker immigration into Pennsylvania during the years 1682 to 1750. After a summary sketch of the rise of Quakerism in England and its transplantation into Ireland, the inducements to American migration are described, and the course of such migration marked out. The real addition to American race history comes in the designation of the places settled by these Irish Quakers, and in the collection of facts showing their characteristics and the varied features of their social life. One-half of the volume is given up to accounts of prominent Irish Friends and to genealogical matter, many hundreds of names being catalogued which show what an increment of population America received from this particular element. Ten pages of bibliography of printed and manuscript sources are supplied, and an index of thirty pages completes a most pleasing specimen of book-making. There are tens of thousands of descendants of these Irish Quakers scattered throughout the Union who will find in this volume the story of their immigrant ancestors. It is a real contribution to American race history, and a valuable addition to the literature of colonial life.

FRANCIS WAYLAND SHEPARDSON.

RECENT FICTION.*

The reader of "The Fortunes of Oliver Horn" closes its pages not so much with the sense of having read a symmetrical and well-rounded novel as with the feeling that he has had an hour or two of pleasant companionship with a group of delightful human beings. Construction has never been the strong point of the versatile Mr. Hopkinson Smith, and in the present instance he seems to have been less concerned with it than ever. He has given us instead a copious outpouring of genial reminiscence — society in Virginia before the war, the life of the art

student in New York, and the reckless sort of bohemianism which is ever attractive to the young, but which quickly palls upon the sense. In his handling of the acutely controversial period of the Civil War, Mr. Smith is not wholly the apologist for the Southern view, and he realizes that the South in those days was swept by an epidemic of something like emotional insanity; but while his intellect recognizes the virtue of the Northern temper, his heart remains with the society of his boyhood. We cannot well blame him for this — surely not if life in the Old Dominion was anything like as charming in its human development as he pictures it. Indeed, one of the chief questions raised by this book — as well as by several others that we have had of recent years — is the question whether there is to be found anywhere in America to-day as fine a type of character and social environment as that which existed in the South during the first half of the century, and was forever swept away by the stormy sixties. If, in making our modern life more strenuous and purposeful, we have lost our feeling for its finer graces, the satisfaction of the thinking man must remain somewhat qualified, although he may recognize that the transformation was inevitable.

"Captain Macklin" is a story of adventure in a Central American Republic. The hero is sprung from several generations of soldiers, and becomes a West Pointer as a matter of course. Unfortunately the discipline of the institution makes a victim of him, and he is dismissed in disgrace for a violation of orders. Determined to be a soldier somewhere, he consults the newspapers, discovers that a revolution is going on in Honduras, and forthwith sets out to offer his sword to the insurgents. He is made a captain on the spot, performs prodigies of valor, bears a charmed life amid storms of bullets, and leads his men in triumph to the capital. The triumph is short-lived, for the revolutionists are betrayed, and depart with an ignominy at least equal to the glory of their entry. Then the hero returns to the bosom of his family in New York to think it all over. At the close of the book he learns of more fighting in Egypt, and sets out for new scenes and victories, leaving the reader in breathless but unrewarded anticipation. This seems to promise a further section of the "Memoirs" of this dauntless youth, for the author cannot be so unkind as to leave us in the dark concerning the Egyptian campaign. Captain Macklin is not altogether a satis-

* THE FORTUNES OF OLIVER HORN. By F. Hopkinson Smith. New York: Charles Scribner's Sons.

CAPTAIN MACKLIN: HIS MEMOIRS. By Richard Harding Davis. New York: Charles Scribner's Sons.

THE LIFE OF A WOMAN. By R. V. Risley. Chicago: Herbert S. Stone & Co.

THE TWO VANREVELS. By Booth Tarkington. New York: McClure, Phillips & Co.

THE HERITAGE. A Story of Defeat and Victory. By Burton Egbert Stevenson. Boston: Houghton, Mifflin & Co.

THE HOLLAND WOLVES. By J. Breckinridge Ellis. Chicago: A. C. McClurg & Co.

THE DESERT AND THE SOWN. By Mary Hallock Foots. Boston: Houghton, Mifflin & Co.

OUT OF THE WEST. By Elizabeth Higgins. New York: Harper & Brothers.

LOVE AND THE SOUL HUNTERS. By John Oliver Hobbes. New York: Funk & Wagnalls Co.

THE BLOOD TAX. By Dorothea Gerard. New York: Dodd, Mead & Co.

THE HOUSE UNDER THE SEA. A Romance. By Max Pemberton. New York: D. Appleton & Co.

THE SEA LADY. By H. G. Wells. New York: D. Appleton & Co.

factory hero; he is too much of a vain-glorious blusterer and braggart to appeal to a nice sense of the heroic. But boys will like to read of his exploits, and many men are boyish enough to take a sneaking sort of satisfaction in a story that is told with so much nervous energy, and is so replete with stirring incidents. Indeed, the irrepressible boyishness of the whole performance is its chief characteristic.

"The Life of a Woman," by Mr. R. V. Risley, is a story upon that not unusual theme, an ill-assorted marriage. The heroine is a young woman who has yearnings, which she expresses in ungrammatical language. She does not seem to know just what she wants, but she abhors the thought of a commonplace existence. Having married a sensible but somewhat stolid man of business, she discovers that life has grown dull. Her existence is simply *bourgeois* and she would like to make it bohemian. When children appear, her husband very properly decides that the city is no place in which to rear them, and, taking it for granted that she will understand so plain a matter, purchases a charming suburban home for his family. But life in a suburb means nothing more to her than the daily round of unpleasant duties and the penance of neighborhood gossip. She has absolutely no inner resources, and is miserable. She longs for the excitements of an artificial society, and even envies the lot of the girlhood friend who is living in Paris as an artist's mistress. Her husband is much too good for her, although, being human, he once so far forgets himself as to swear in her presence. The outcome of this situation is not, however, what the seasoned reader of novels expects. Instead of breaking away in revolt, the wife slowly becomes subdued to her environment, and we are left with the impression that she is the victim of tragic circumstance. At last, this is the impression that the author intends to leave, for his story is based upon a morbid conception of human rights and duties. He clearly expects us to sympathize with the woman, whereas a sane view of the whole situation would rather prove provocative of sympathy for the husband, and of exasperation with the wife. The book as a whole is amateurish in design and crude in execution; it is the product of a narrow and unbalanced view of life, which ignores the great principle of reaping as we have sown, and has no other ideal than that of mere hedonism.

Mr. Booth Tarkington's novel of the Mexican War period tells a love-story in terms of delicate old-fashioned sentiment. The scene is somewhere in the Ohio valley, Southern Ohio or Indiana—and the characters are studied with sympathy. The scheme of the novel is extremely artificial, and is based upon a perfectly impossible complication. There is only one Vanrevel in fact, but the heroine gets the notion that the name belongs to his friend and law partner Crailey Gray. Throughout the book she supposes each of these gentlemen to be the other, which leads to much silent suffering on the

part of Vanrevel, and to the tragic but deserved death of Gray. The hero is altogether too quixotic in his devotion to the friend who encourages the deception for his own selfish purposes. Even when Gray's contemptible duplicity comes to light, Vanrevel's one thought is to shield his friend and continue to suffer the consequences of the fatal misunderstanding. It is all cleared up at the end, of course, and the hero starts for Mexico with the knowledge that he has won the love of the heroine. Her brute of a father is particularly unconvincing, and there is a trick of artificiality about several of the other characters; but the story is prettily told, and its tension is relieved by an occasional touch of comedy.

The final conquest for civilization of the Ohio Valley has offered several recent writers of historical fiction an attractive theme. Mr. Altsheler's novel is probably the best treatment that the subject has thus far received, but it is possible to say a very good word for "The Heritage," just published by Mr. Burton Egbert Stevenson. This story begins in Virginia in Revolutionary days, during the boyhood of the hero. He grows up just in time to be fired with enthusiasm for the pioneer movement toward the Ohio, and becomes an actor in the struggle that leads, through the defeat of Harmer and St. Clair, to the final victory of Wayne. The story has a good deal of Indian fighting, excellently told, and a vein of sentimental romance that affords a pleasant relief to its sterner episodes.

In "The Holland Wolves," by Mr. J. Breckinridge Ellis, we go back to the days of Spanish persecution in the Netherlands and the inspiration of "Beggar" patriotism. The noble figure of Egmont and the sinister figure of Alva occupy the centre of the stage as far as the characters of actual history are concerned, but the main interest of the romance is private and sentimental. There are some well-drawn figures of Dutchmen, and a rather stunning heroine in the person of a maiden (supposedly Spanish) who in male attire accompanies her putative father to the wars. The hero is a wandering French Huguenot, a happy-go-lucky individual who is peculiarly susceptible to feminine charms, but hardly of the stuff that goes to the making of really acceptable heroes. The story is stilted in manner and far from satisfactory in construction.

Mrs. Foote's latest novel, "The Desert and the Sown," takes us once more to the far Western region which she knows so intimately, and of which she makes such admirable use as a setting for her stories. It is as a setting only, and for the provision of color and atmosphere, since she never subordinates human interest to anything else. In this case, the interest attaches to a singular situation indeed. The daughter of a wealthy farmer on the Hudson has eloped with one of her father's men, a gentle, devoted, but inefficient creature. Disowned by her family, they have settled in the far West, and there, after some years of hardship, her husband has disappeared one stormy night,

leaving it to be inferred that he has perished from exposure. When the story opens many years afterwards, the supposed widow, long in possession of the family wealth, and the mother of two grown-up children, is on a visit to a western military post. Her son is betrothed to the daughter of the commandant, and the wedding is soon to occur. He goes off for a few weeks with a camping party, and great peril overtakes them in the mountains. One of the guides is disabled, and the rest of the party, grown panic-stricken, seek their own safety by abandoning the guide to his fate. Paul alone, not being made of cowardly stuff, remains with the sick man. Days of fever and semi-starvation follow, and the guide, in his delirium, reveals the fact that he is Paul's father, and that his early desertion of his wife had resulted from the conviction that she would be better free. Paul has a hard struggle with himself before his better self triumphs, and he is prepared to admit the new-found relationship. After they have been found by the rescuing party, the same problem is offered to his mother, but she hardens her heart, and shows no sign of recognition. The father, too proud to betray himself to the injury of wife and children, disappears as soon as his strength is restored, and the remainder of the book is devoted to Paul's passionate quest for his rediscovery. The scene finally takes us to the old manor-house on the Hudson, and there the old vagrant, who has crawled to his boyhood home to die, is again confronted by his wife, who at last overcomes the pride and self-repression of a lifetime, and reveals her secret. This story is told with marked power and subtlety of analysis; its outlines are made severe and almost harsh through restraint in the use of rhetorical or picturesque ornament, but the effect is deeply impressive.

Another story of the West, the scene being Nebraska, is the work of Miss Elizabeth Higgins. It is called "Out of the West," and has nothing of the art or insight displayed by Mrs. Foote's novel, yet it contrives to be fairly interesting by virtue of its qualities of fresh observation, and faithfulness in matters of detail. It is the work of an amateur, and has many of those loose ends that the amateur never knows what to do with. Characters that promise well are introduced only to be dropped, and situations are left only half-developed. The latter part of the book takes us to Washington (the hero having become a Congressman), and constitutes the weakest part of the novel. The writer seems to be a sort of Populist, and her book will find favor among the discontented.

Mrs. Craigie seems to delight in absurd titles for her stories, and "Love and the Soul Hunters" is but the last of a long series of similar indiscretions of nomenclature. It is strange that a writer whose style is so refined, and even distinguished, as hers, should not be able to find simpler and more natural names for her books. The present performance takes us into very fine society indeed. A queen dowager and a prince (temporarily dispossessed) are con-

spicuous among the characters, and are placed in a setting wherein we mingle upon familiar terms with figures from *la haute finance* and the British nobility, an American millionaire, and the former favorite of an emperor, known to the stage as La Belle Valentine. The prince is the hero, and he has for secretary an astute middle-aged German named Felshammer. Both prince and secretary seek the love of a certain young woman, and, the former being successful, the latter lies in ambush and shoots his master. Since the wound does not prove fatal, the secretary thinks he may as well tell his master all about it. "Do you expect to try it again?" asks the prince. "No," replies the secretary. "Then I forgive you, but I would rather not see you any more." We have read this novel with a certain degree of pleasure, for it has a well-constructed plot and is written in a style that few contemporary novelists can equal. But it is too much of an exotic to seem a genuine portrayal of human life, and its appeal is rather to an artificial than to a natural taste.

The strongly marked *Tendenz* of "The Blood-Tax" will probably frighten some readers away from a very readable book. Miss Gerard knows the German military world of which she writes, and although her literary art is small, she has interesting matter and makes its expression convincing. The story is of an Englishman of affairs, who accepts a post in a barracks town in Germany for the purpose of studying the military system on the spot. He believes that England's salvation lies in conscription, and wishes to fortify himself for the propagation of this idea by a first hand observation of militarism in its chief Continental stronghold. Brought face to face with the German system, he perceives the evil concomitants which had escaped him at a distance, and returns home to advocate, not conscription, but a plan of education upon the military basis, calling for occasional periods of training, but not for the sacrifice of one or more years on the part of the individual. The plot of the story is based upon a complication so artificial that to any but German readers imbued with the false ideal of military honor it seems fairly incredible. The hero is a German dragoon who is disgraced and forced to resign his commission because when struck by a ruffian in the dark he does not catch his assailant in time to administer the salutary correction of a sword-thrust. The fellow is arrested by a policeman before the officer reaches the spot, and thus the opportunity of clearing his tarnished honor is forever lost. It sounds like a story from burlesque opera, but is sadly true to German military conditions. Every one of the officer's friends and associates agrees that resignation is the only course open to him to avoid the scandal of a dismissal in disgrace, and even the heroine weakens and gives him up — although we are led to suppose that she loves him passionately — when he comes to her for consolation, but in civilian dress. It seems that the uniform rather than the man was what she had

cared for all the time. On such a heroine sympathy would be wasted, and she shall have none of ours. This object lesson in the inward meaning of militarism is not lost upon the English observer, who leaves Germany quite cured of the notion that his own country should receive the German gospel.

Mr. Pemberton's "The House under the Sea" is one of the author's most fantastic imaginings. As once before, he takes us to the remote Pacific, and we are made to contemplate a strange island fastness, the home of a gang of wreckers, whose captain has wooed and won a fair English maiden and brought her to this inaccessible spot. She does not know the horrors of the life before her until it is too late to turn back. How she is eventually rescued by a faithful sailor friend of her early days is the substance of the narrative. The story gets its name from a curious subterranean or submarine retreat to which the islanders repair when certain dangerous miasms make the air of the island poisonous. The author does not balk at the wildest improbabilities, but he is sufficiently practiced in his art to keep them from seeming wholly incredible, at least for the moment.

From this romance to the romance of an actual mermaid the transition is natural, and a mermaid is the heroine of "The Sea Lady," which is the title of the latest contrivance of Mr. H. G. Wells. The mermaid is a charming creature of her kind, who wearies of a watery life, and determines to seek the society of humankind. So she bobs up one day in the midst of a bathing party, pretending to be a maiden in distress attacked by the cramps. This, considering her character, is a decidedly "fishy" story, but it serves its purpose. She is duly rescued, and only after she has been taken ashore by her new friends is the discovery made of her distinctive anatomy. Her rescuers are kind-hearted, and accede to her request to be allowed to live with them. She poses as an invalid, and is taken about in a chair, so arrayed as to conceal the distinctive mark of her race. Since the upper half of her is a beautiful young woman with golden hair, and since she is both intelligent and well read, she enjoys a pronounced social success. Her siren charms presently captivate the rising statesman who serves for a hero, and she lures him away from the serious young woman to whom he is betrothed. At last, he follows her to the sea, and together they plunge into the unknown. Mr. Wells carries off these difficult situations with his customary ingenuity, and makes a story that is readable, if not exactly convincing. There is a good deal of quiet humor in the book, especially in its delineation of the serious young woman (who wants to be like one of Mrs. Humphry Ward's heroines), and its account of the way in which mermaids are supplied with the reading matter which keeps them informed about the ways of the upper world.

WILLIAM MORTON PAYNE.

NOTES ON NOVELS.

Mr. Will Payne was one of the first American writers to see the romantic possibilities of the modern world of commerce and finance, and in his literary work he has kept himself pretty clearly within that field. The collection of novelettes and short stories which make up his volume, "On Fortune's Road" (McClurg), deal with banking, various forms of speculation in produce and stocks, with sordid commercial politics, and with manufacturing and labor unions. Into each is woven skilfully the deeper human interest of the affections, and all betray an intimate acquaintance with the details of the business involved. One, "The Little Lame Boy," is especially tender and graceful, disclosing the successful man of affairs at the moment when he finds himself fairly shut out from the inner life of his wife and child, an unintentional but inevitable retribution for his own engrossment in his profession. Photographic in its fidelity to city life to-day, Mr. Payne's work is literary in its suggestiveness and reserve.

Egypt in the later days of the last century, almost a virgin field in fiction, finds delineation in Sir Gilbert Parker's "Donovan Pasha, and Some People of Egypt" (Appleton). The titular hero is an Englishman in the service of Ismail the last Khedive, and his trusted adviser because he is poor but honest and an inveterate teller of truth and interpreter of European sentiment. Though small of stature and almost girlish in appearance, Donovan is a mighty man of valor and resourceful as a fox, extricating himself and his friends from the most hopeless of dilemmas. The volume closes with several tales of Tommy Atkins in Egyptian campaigning, Sir Gilbert greatly daring in depicting an Irishman in the ranks who is certain to provoke comparisons with the immortal Terence Mulvaney. Episodic in its character, the book is still one to be read, for information hardly less than for pleasure.

Several years ago Mr. A. E. W. Mason wrote a short story in which he painted a character, the son of a race of soldiers, who showed himself a coward in being afraid of cowardice, though at heart one of the bravest of the brave. It was a situation so striking and so vividly told that it must always linger in the memory of its readers. Now Mr. Mason has expanded this brief tale into a romance of four hundred pages, which he names "The Four Feathers" (Macmillan). The result is an interesting experiment in literary technique, and one which is in the main successful. Here the hero resigns from the service just as his command is ordered to the front. Three of his brother officers detect the device, which was none too subtle at best. Returning to the girl to whom he is betrothed, the poor fellow receives a box containing three white feathers and the cards of his soldier companions. The girl breaks the engagement to marry, and adds the fourth feather. The rest of the book describes the exhibitions of calm and collected courage by which the lost estate and self-respect are restored, and has in addition a well-developed love story entwined with the one already mentioned.

"The Diary of a Saint" (Houghton) is an unusual book, old-fashioned in its manner of telling the story through the device of a day-by-day journal, and highly idealized in the soul of the good woman who writes it. She is liberal in her views concerning dogmatic religion, and is therefore held in reproach by many of her neighbors. But as suffering comes to these neighbors she pluckily helps them to bear their burdens,

taking almost more than she should in adopting the orphaned child of an unfortunate mother whom she nurses. She appears at the beginning of the diary as engaged to a young man who had her dead father's entire approval; but she voluntarily breaks the engagement when another woman's claims intervene. Much suffering came to her in the cumulative manner which is characteristic of suffering at times, but she finds strength to bear it all. The book is one of the best that Mr. Arlo Bates has written, showing an unexpected knowledge of other than his customary fields.

In "Doctor Bryson" (Scribner), Mr. Frank H. Spearman has depicted the career of a modern oculist, quite at the head of his profession in the city of Chicago. He falls in love with a wife whose selfish husband abandoned her, long before the story opens, when her father's failure deprived her of the wealth he had married her for. This lady's little daughter has suffered a serious accident to one of her eyes, and it is through this circumstance that the man and woman come together, though they are boarding in the same establishment. Necessarily, diseases of the eye occupy a foremost place in the detail of the book, though it cannot be said that the profession of the oculist is any more prominent here than the profession of the soldier in stories of war or of the professional trickster in picaresque romance. The story indeed is a faithful picture of a really important factor in modern life which has remained without fictional celebration until now. It is a complete change from Mr. Spearman's earlier tales of adventure in the railway service, and, though longer and better sustained than these, it is not their equal in treatment or interest.

Miss Louise Forsslund has written a striking book in "The Ship of Dreams" (Harper), a story of the degenerate descendants of an aristocratic Long Island family, colonial in its origin. The sin of the heir to a great estate follows him and his descendants through life, carrying its terrible consequences into the life of a beautiful young girl, of gentle nature in spite of sordid and forbidding surroundings. The theme is worked out in elaborate detail, the characters are numerous and well defined, the scenes unusual and with an exotic flavor in spite of the locality, and the book as a whole striking and indicative of power.

Mr. Jack London reaches down to the very bottom of the human heart in his collection of short stories, dealing with the aborigines of Alaska, entitled "The Children of the Frost" (Macmillan). Most of these tales are written without reference to the white race, exhibiting the native tribes in the full possession of their own lands and lives. Mr. London is able to analyze savage motives and methods, and the great primal forces swaying mankind stand bare but not repellent in his presentation. The other stories have to do with the coming of "civilization," and here the author's sympathy for the weaker men and women who are driven to the wall is quite the finest thing in the book, just as its inexorableness is the harshest. It is an unusual field that this young western writer has made his own, and his discoveries are of value.

The Baroness von Hutten has for the principal figure in "Our Lady of the Beeches" (Houghton) a young American woman, married to an Hungarian noble with whose manner of life she is not in full accord. A letter written to an American essayist and man of science leads to a correspondence in which both parties conceal their identities. It chanced that the man has a guide

in the Maine woods who, as he discovers, is husband to the noblewoman's old nurse, and through this means the two are brought into contact under romantic and unconventional conditions. Love is declared—and there the story ends. It is idyllic and replete with delicate sentiment, varied by an intimate knowledge of the relations of the sexes and a wide acquaintance with the world. The book is unusual in many particulars, and full of literary flavor.

The crude modernity which has flavored so much of Miss Ellen Thorneycroft Fowler's work is lacking to a degree in her "Fuel of Fire" (Dodd, Mead & Co.). In its stead is used an ancient superstition foretelling the downfall of a family the history of which goes back to mediæval times. The story is entirely of the present day, except for the brief prologue, which declares that Baxendale Hall must be burned down thrice. Two-thirds of the prediction have been fulfilled at the opening of the story, which turns largely on the various suspicions attaching to the person who is supposed to have burnt it down—but on almost the last page, it turns out to be no person at all. There is a love story, wholly free from morbidity, running through the book.

Mrs. Helen Choate Prince has written many novels which have displayed her mastery of English, but none of them shows the grasp upon human affairs of her latest, "The Strongest Master" (Houghton). It is the story of a living soul that sought redemption. The hero, a young man with everything in life before him, is expelled from Harvard for gambling, just as he is about to get his degree. He realizes to the full what a mistake his life has been, and sets his face toward reformation. Obtaining a situation in a factory, he comes to intimacy with a labor leader, a sentimentalist and idealist, as so many are. Not himself alone, but the entire world, comes into his plans for regeneration, and he suffers vicariously with the unfortunate and unhappy. Love comes to him then, and with it a clearer insight into actualities. With no abatement of his idealism, he finds a way to happiness and restoration to his father's affections at once. The book is an excellent one, and Mrs. Prince's own comprehension of the broader democracy of life not the least encouraging element in it.

The Very Reverend Cyrus Townsend Brady has foregone bloodshed for a time in his writing, and his latest volume, "Woven with the Ship: A Novel of 1865; Together with Certain Other Veracious Tales of Various Sorts" (Lippincott), utilizes the navy for no more desperate purpose than color and atmosphere. A little less than half of the finely-illustrated volume is given up to the novel from which it takes its name, a story in which the hero is a naval officer, the heroine the granddaughter of a naval officer, and most of the other characters connected with the sea. The story is well conceived, and told with a vividness which leaves little to be desired. The shorter stories which eke out the book are of all sorts,—naval, prairie, eastern, western, theatrical, military, juvenile, British, and American,—displaying the great versatility of their author.

"Francezka," Miss Molly Elliot Seawell's latest romance, is woven around the conquests and defeats of Maurice Count of Saxe. Above and beyond this historical element, however, it is a careful study in character in which figure chiefly two brothers, the beautiful and sympathy-compelling girl who is the heroine, and the captain in Saxe's bodyguard who tells the story. With much daring, Miss Seawell leads her plot up to

an unmitigated tragedy, the note sounding early and making any other outcome artistically impossible. This of itself would serve to distinguish it from other recent romances, but it has also a constant interplay of character and event which are not usual in works of its class. And, in addition, there is an insistent mystery through the last third of the narrative, not cleared up until the concluding chapter. Miss Seawell, in other words, has taken both her work and her art seriously, and has given the reading world a story far above the average of present-day romance. (Bowen-Merrill Co.)

Having yielded to the persuasions of the man with whom she was for a moment infatuated, the heroine of Mr. Alexander Black's "Richard Gordon" (Lothrop) refuses to marry, as a result of her discoveries of both her and his true nature, and thenceforth dooms herself to celibacy. To her comes a successful lawyer pleading his passion. Though he feels his love to be returned, she still rejects him. He embarks in politics, and, when the war with Spain breaks out, goes with his regiment to the front. Returning, he is elected to the state legislature of New York. Behind the principal story appears a pitiful little experience between Gordon's sister and a self-indulgent painter, utterly without scruple, whom he has singularly befriended. The book shows an intimate knowledge of local political affairs and methods, contains many characters which stand out as types, and exhibits painstaking workmanship and no small literary ability.

It is a pleasure to record the charm and literary worth of Mr. Roswell Field's little story, "The Romance of an Old Fool" (William S. Lord). Few books, to begin with, have succeeded in finding a name so indicative, not only of the substance of the tale, but of the spirit with which it is animated. A widower left rich through his wife's death is leading a placid and easy existence, his age and inclination establishing a sort of avuncular relationship between himself and all the pretty girls in the western suburban town where his home is situated. He returns to the little New England village where he was born and brought up, and here he chances upon the daughter of his first sweetheart. With a mind mellowed by recollection, he conceives for her a mild, middle-aged affection, which he endeavors to convert into a real passion by consulting the books in his library. It would be manifestly unfair to both author and reader to anticipate the story further, so much pleasure is certain to result from its perusal. Really, the only fault to be found with the book is its brevity.

Miss Eleanor Gates's "The Biography of a Prairie Girl" (Century Co.) is a pleasant bit of realism, reminiscent in its point of view of some recent Scotch romances. An American family in the Dakotas, made up of three brothers and a sister, passes through all sorts of difficulties, tragic and trivial, only to triumph over them with fine courage and persistency. The natural scenery about them is fully realized by the little heroine, and she finds her pleasure in this and in her desultory studies. Miss Gates is fortunate in interpreting these things to her readers, who will rise from the book with an increased respect for the men and women now wrestling the living of the world from its soil at the cost of isolation and spiritual hardship. This is a real western novel, and the absence of so-called "love interest" makes it all the better reading.

Were it not for the incredulity that must follow upon a forced acceptance of the idea that convicts who have

served out their terms are entitled to full reinstatement in modern society, "The Things That Are Cæsar's" (Appleton), by Mr. Reginald Wright Kauffman, would be an excellent book. In this case it is a bishop of the Anglican Church who finds occupation for his nephew after the latter's release from the penitentiary. As the facts of his former life become known, the ex-convict is of course thrown back upon his criminal pursuits, if he is to make a living at all. That he is strong enough to resist crime in the face of starvation, that he finds a former prison-mate his only friend, and that a good woman should not withhold her love because of his early career, combine to give the book real interest. The basic problem remains unsolved, as it must, but the story is a great improvement in every respect upon "Jarvis of Harvard," from the same pen.

In "The Lady of the Barge" (Dodd, Mead & Co.) Mr. W. W. Jacobs returns to an earlier manner with a succession of stories of coasting craft, delightfully naïve and humorous, in nearly all of which a woman or two succeeds in placing the men with whom she is associated in laughable predicaments. One or two of the tales deal with sailors on the high seas, and three at least have the element of horror and mystery and crime predominant. All are very brief, wholly episodic, and all interesting. As in former collections of his tales, Mr. Jacobs avoids the element of pathos to a marked degree. But the foibles of humankind are dealt with gently in every case, and the laughter is always without rancor.

Mr. Herman Bernstein does not succeed in imparting anything of the spirit of America to his collection of short stories of the ghetto, published under the collective title of "In the Gates of Israel" (J. F. Taylor & Co.). In its stead will be found something of the universality of the modern Jew, and his ability to retain his elaborate ceremonial and rabbinical learning under circumstances the most adverse. It is evident from phrases in the book, as well as from the frontispiece to the volume, that the scene of Mr. Bernstein's stories is laid in New York; yet it might be any of the European capitals so far as local color is concerned. To many the interesting fact in American Jewry is the difficulty which ancient customs, made more binding by ages of unmerited persecution, have in withstanding the religious freedom of this republic, and the rapidity with which the Jew takes on American characteristics. There is little of this in Mr. Bernstein's pages, but a true picture rather of the immigrants who are not yet in full contact with American national life.

M. Maurus Jokai appears in a new field, almost Rabelaisian in its suggestions, in his latest book, entitled "Told by the Death's Head" (Saalfield). A military engineer in the days when gunpowder was first finding general use in Europe is brought before a mixed tribunal, military and ecclesiastical, and the crime of betraying military secrets brought home to him. He pleads nothing in extenuation, but makes open confession of the fact that he has committed every other known crime besides, violating the commands of church and state with entire impartiality. The lay member of the tribunal shows a somewhat unholy interest in the adventures which brought this result about, and, though the man is under condemnation to death, permits his execution to be deferred for the purpose of allowing him to disclose his methods of infraction of the moral and civil law. M. Jokai's amazing knowledge of Europe at the dawn of the Renaissance is displayed in

his account of the wide wanderings of his hero, and the book stands quite by itself among his translated works.

The third of the war stories of Mr. B. K. Benson is called "Bayard's Conrier" (Macmillan), and it enables his readers to construct a formula which covers them all. A careful study of a portion of the struggle between the States gives him command of the scene and the participants down to the most minute details. To this, in order to enable the reader to follow both sides of the contest, is added a confusion of identities. In the first book it was a man with double identity; in the latest it is a pair of unwitting twins, one federal and one confederate, who contribute to the complications, even up to the daring point of a marriage through error. There is a simplicity about Mr. Benson's narrative, an absence of sophistication, which is appealing to those jaded with psychological complexities; and with the exception of a single chapter there is a real advance in literary skill and manner of expression.

"When Love Is Young" was a book which caught the transient affections of childhood so successfully that one could have been pardoned for believing a repetition of the same feat impossible. But Mr. Roy Rolfe Gilson has strengthened his position in his second volume, "In the Morning Glow" (Harper). It deals with the elders of a family and the children also, as seen with a boy's eyes. There are eight tales, — or chapters, as they might have been called, — and in every one of them the small boy's point of view is set forth with a charming accuracy, enabling the oldest of fogies to renew his own youth. The humor is real, deepening into tears at times, — and that not always when sorrow comes to the happy little family. The illustrations by Mrs. Alice Barber Stephens add greatly to the value of the text.

In "Napoleon Jackson: The Gentleman of the Plush Rocker" (Century Co.) Mrs. Ruth McEnery Starn adds another to her tales of mingled humor and pathos dealing with negro life in the South. Napoleon Jackson is a gentleman of color who was marked by an overworked mother for "rest" before his birth. And rest he does, in a fine red plush rocking-chair, while his faithful wife supports them both and a numerous progeny into the bargain; until the whites of the neighborhood determine to put an end to his idleness. A mock trial is arranged for, and the attendance of the entire Jackson family secured. The objections of the old grandmother that the same sort of conduct among whites leads to no interference, and the wife's plea that if she is satisfied — and she is — she sees no reason why the rest of the world should not be, bring about an acquittal. Few recent books have in them so much of genuine human nature as this.

The short stories which Miss Josephine Dodge Dakam has brought together in a volume bearing the title of the initial tale, "Whom the Gods Destroyed" (Scribner), are serious little matters, concerned with the seamy side of life. There are eight of them, covering questions spiritual and mystical, bits of pathos that have little lame boys and sad old almshouse women in them, lives wrecked through drink — and these not always the lives of the drinkers, — a pitiful young poet who was all temperament, and for conclusion a most carefully-wrought bit of symbolism. There is depth to such work, as well as breadth, and the outlook upon life is that of sympathy and comprehension.

Miss Frances E. Skinner has made an authorized translation of Herr Peter Rosegger's third novel, which

appears in English under the title, "The Earth and the Fullness Thereof: A Romance of Modern Styria" (Putnam). The hero is a young man who has turned newspaper writer after his service in the Austrian army, until, disgusted with city life, he undertakes to earn a livelihood in the country. After many rebuffs, the recounting of which is redolent of humor, he secures a position on a peasant's farm, and becomes the head servant. There is a pretty girl in the family, the winning of whom takes more time than the city man had at first supposed. The style of the book, like its subject-matter, differs greatly from Herr Rosegger's other novels as they are known in America, being lighter and more hopeful in tone and exhibiting a deeper knowledge of city life. There is much more humor, too, though it is of the Teutonic order. The impression left is one of great good nature and peace with all the world.

By taking the beginning of Babylonian greatness rather than its ending, Mr. Josiah M. Ward has given his "Come with Me into Babylon" (Stokes) not only distinction of theme, but has left himself quite free from the claims of supernaturalism inherent in the scriptural narrative of the fall of that great city. Historically, his hero is Nebuchadnezzar, not yet elevated to the throne, but bearing a foremost part in bringing Nineveh to the ground with the assistance of the Medes, Persians, and other allies. It is the prince of one of these Asiatic tribes who is most in the reader's eye, however, and a strong and heroic figure has been made of him. Mr. Ward has a full comprehension of the extent to which the peoples of Mesopotamia were priest-ridden in the period he has chosen for celebration, and he has made excellent use of the great banking house of Egibi, and of the Jews who were already in Babylon. The very absence of authentic history has given him a latitude, which has been wisely used, and the book is uniformly interesting.

Miss Alice Woods is both author and illustrator of "Edges" (Bowen-Merrill Co.), a romance of the New England coast and of the studios of Paris. The former locality serves to introduce two art students of different sexes, and with them a well-drawn little Yankee urchin who obtains the reader's heart through his quaint naturalness. After the two painters have thoroughly wrapped themselves up in one another, the heroine goes to the French capital, and increases her lover's interest by a number of charming letters which eke out the narrative. At last he follows her, and the inevitable happens. There is a full flavor of the better sort of bohemian life everywhere in the book. The illustrations are clever; but the tone of the paper used in the volume, a pallid yellow, is far from prepossessing.

Mr. Julian Ralph has written many better books than "The Millionaire" (Lothrop), which is a sequel to his "An Angel in a Web," and like most sequels, a disappointment. The two books have the same heroine, but whereas in the former story she was coming into her great fortune, in the latter she is learning how to use it. A large part of the book is devoted to a demonstration of the differences between the "smart set," which appears to be nearly everything it ought not to be, and the smaller social circle of picked men and women who have succeeded in literature and the other arts or have achieved a name for actually doing something in the world. So strong a picture does Mr. Ralph paint of the fashionable New York clique, especially of one or two impecunious members of it, and so nearly

the "perfect lady" does he draw his heroine, that the reader's sympathies fail to go in the direction evidently intended. Mr. Ralph is certainly capable of better things.

Detective stories, since they invariably deal with the fundamental passions of human nature, possess an interest not always proportionate to their literary worth. A case in point is Mr. E. W. Hornung's "The Shadow of the Rope" (Scribner), where the murder of an elderly miser is followed by a series of daring attempts to rob his heirs of the jewels of which his wealth largely consisted. To complicate the problem there is a confusion of identities and a direction of suspicion toward an innocent person, who serves as the hero of the romance, the heiress of the miser being the heroine. It is only just to say that the story is interesting to a degree, and quite as good of its kind as any detective story recently written.

With his pseudo-historical romance of "The Climax" (C. M. Clark Co.) Mr. Charles Felton Pidgin has carried nearly to the point of absurdity the fashion set by Mrs. Atherton in "The Conqueror." The earlier chapters read, indeed, as if Mr. Pidgin intended his book as an antidote to Mrs. Atherton's panegyric of Alexander Hamilton, though Mr. Pidgin attacks Jefferson quite as strongly as does Mrs. Atherton. His hero is Aaron Burr, erected to the stature of a demi-god. The actualities are left after a few pages, and the story strikes out into the conjectural. Burr is elected president of the United States; he conquers Mexico, Canada, South America, and leaves the stars and stripes waving over the entire continent. By wise legislation he brings the people of this vast territory into peace and plenty, and passes away as the crowning figure of all human history. Mr. Pidgin's literary powers are too limited to bring conviction to his readers, and the book is really one for the curious.

There is a return to a day almost forgotten in politer letters in Mrs. Augusta Evans Wilson's "A Speckled Bird" (Dillingham). Little has been learned and nothing forgotten, apparently, by Mrs. Wilson since the production of "St. Elmo"—and that was in 1866. The new book is crowded with detail and episode,—enough, almost, for six books as they are written nowadays. There is the same use of the abstruse knowledge to be gleaned from popular encyclopædias. The men are of astonishing size and learning and character, either very good or very bad. The women are paragons of their sex, and the victims of circumstances which give them an insistent appeal to sentiment. Mrs. Wilson was a pioneer in the demand for the higher education of women, and her latest heroine is a college graduate accordingly. The story turns on the love this girl bears to her father, a plausible and inevitable scoundrel who began his downward career as a carpetbagger. The one novelty in the book is a labor agitator, who is socialist and anarchist in one. Unquestionably "A Speckled Bird" will be widely read, and that by those to whom books in a later manner make no appeal whatever.

Miss Le Feuvre's stories have always an insistent strain of evangelical Christianity running through them, and her latest, "A Daughter of the Sea" (Crowell), is no exception. The scene is laid upon a rocky shore in England, where a young girl grows up as free as the winds and waves about her. Her companions, fisher-folk by occupation, are wreckers whenever opportunity offers, and it is the heroine's self-imposed duty to bring these people to a realization of the claims of humanity.

The girl has a guardian who appears in the book chiefly for the purpose of marrying her in all her innocence to one who is little more than an acquaintance, though a man of cultivation and letters. Single-handed, without her husband's knowledge, she undertakes the work of warning vessels away from the threatening coast, and her reward comes at the close of the book. A clergyman plays an important part in laying the way for the change effected in the fishers' minds and souls, and his crown of glory is given him in another manner. The book is interesting and out of the ordinary.

It is the Dorsetshire of William Barnes which one meets in "The Manor Farm" (Longmans), by Mrs. Francis Blundell—"M. E. Francis." Quotations from Barnes's poems in the dialect of the countryside head every chapter. An estate held for several generations by a family of yeomen has been divided in days gone by and is now held by two cousins. One has a son, the other a daughter; and, naturally enough, the two are affianced to one another while yet in infancy. And, no less naturally, the boy and girl, growing up in the closest intimacy, rebel against the decree they had no share in making. The young man carries his revolt to the point of leaving home, actuated by a sudden infatuation for a pretty but calculating schoolmistress from a neighboring town. After he has left home and suffered disinheritance in consequence, her reason for listening to his suit is gone, and he comes forth sadly disillusioned. The rest of the argument may safely be left to the reader's imagination. It is a pleasant little tale, the dialect not being too recondite for American readers, and the pastoral picture being clearly drawn. Life is still worth living in rural England, as this story proves.

Mrs. Kate Upson Clark, the author of "White Butterflies," has written another idyllic story of semi-rural life, calling it "Up the Witch Brook Road" (J. F. Taylor & Co.). The scene is laid somewhere in the interior of the country at a period before the civil war. Two young Bostonians come into the region prospecting for gold, with little chance of finding it. They introduce an agreeable flutter in a dove-cote of young women,—the aunts or cousins once removed of the little girl who tells the story. What seems to be a murder throws the little community into a state of prime excitement, wherein the prejudice of the rustic against the city man seems to threaten the very lives of the men from Boston. The spirit of the book, in spite of this and of another tragedy recorded, is simple, sweet, and serene, and serves to convey an accurate picture of a distant day.

Villains come to the front in Mr. S. Levett-Yeats's later romances, and "The Lord Protector" (Longmans) is quite without a hero except as Cromwell may be supposed to occupy the centre of the stage. And it is a thorough-going rascal, a deceiver of women and a traitor to any cause, who serves as the protagonist here. His unfaithfulness leads to his complete undoing, and if ever an evil doer had poetical justice meted out to him it is this one. There is the same vividness of conception and interesting historical detail that have marked the earlier work of this author, and the scriptural language in the mouths of the followers of Parliament adds an element rarely found in stories of the sword-and-cloak order. Mr. Levett-Yeats has little sympathy with the deeds and character of Cromwell, and paints him as suffering infinite remorse for his share in the execution of Charles.

Having written an interesting drama, Mr. Opie Read has turned it into a book not so interesting, calling it still "The Starbucks" (Laird & Lee). The reduction to fiction form of a play that has been acted is certain to give the narrative a quality that makes against literature of the better sort, and it is rather as a souvenir of the play than as a work in itself that the volume is valuable. The story is concerned with the mountaineers of Tennessee, among whom a city woman and her nephew take refuge against the more intense life of civilization. The Starbuck family shelters them, and a double romance springs up between the aunt and preacher son, and the nephew and pretty daughter. There is a great deal of the sort of sentiment that appeals to the play-going public in the story, and there is a great deal too much dialogue, — inherited faults from the original dramatization. Yet Mr. Read is so familiar with his ground, and the characters are so well differentiated, that the story is entirely readable.

In "Wolfville Nights" (Stokes), another book of the sort that Mr. Alfred Lewis has identified himself with in recent years, there is no apparent diminution of unusual incident, though the scene and characters are those which have already done service in three or four previously-published volumes. These Wolfville stories, however, since they depict a frontier cattle town in days which have gone for ever, are typical of so much in our shifting civilization that we can hardly have too much of them from one who has lived the life he describes. The dialect itself, a wonderful admixture of uncouth phrasing and nervous idiom, is well worth preserving. The most original part of the new volume is the extended dedication to Colonel William Greene Sterrett, who has been assigned so prominent a place in all the annals of Wolfville.

BRIEFS ON NEW BOOKS.

Secret letters about Marie Antoinette.

It is nearly thirty years since the Chevalier D'Arneht, director of the Imperial archives of Austria, published the *Correspondance secrète entre Marie Thérèse et le comte de Mercy-Argenteau*. From these letters Miss Lillian C. Smythe has selected passages for translation and comment, and has put the whole into two volumes aggregating 700 pages, under the title "The Guardian of Marie Antoinette" (Dodd). Even those unacquainted with the letters in their original form will be able to discover from these selections that the correspondence is indispensable for the study of Marie Antoinette's development. Unhappily, the commentator has not made the wisest use of her opportunity. It is impossible to edit such letters without some knowledge of the condition of France during the eighteenth century beyond that which may be gained from an uncritical familiarity with the memoirs of the period. As the author's comments are thrown into the form of a narrative this defect becomes more glaring. For example, she speaks of the abolition of the old parliaments by Maupeou as "the first grapple between the people and the despotism of royalty." Whatever this attempted reform may have been, it was not that. She further declares that the edict of 1781, requir-

ing all candidates for lieutenantcies in the army to show four generations of nobility on the father's side, "spread despair and furious resentment in the middle classes of France, and flung them back into the serfdom of the peasantry," — a fate which, to say the least, is ill-described, since very few of the peasants were serfs. She also becomes eloquent over the legendary *pacte de famine*. In her references to Louis XVI. she heaps up adjectives expressive of loathing. In one passage she calls him "an imbecile — a waddling, blinking, corpulent, bungling, incapable imbecile, defective in body, deficient in mind, with the low receding forehead of an idiot, and a monstrous chin, that measured the third of his face." In spite of this outburst, she reproduces (opposite page 378) a "magnificent" portrait of Louis, presented to Mercy-Argenteau in 1776. This is certainly the most flattering portrait of the king in existence, and represents him as a handsome, rather slender man. The author's style shows a headlong liveliness mistaken for *esprit*. She constantly throws in French phrases easily translatable, which fail in their present form to add the desired piquancy to the expression of thought. Notwithstanding these defects, it is possible by a judicious use of the selections to form some impression of Marie Antoinette's character between 1770 and 1778.

The evolution of political theories.

It is rather exceptional in present-day scholarship to read in the preface of a book such as Professor Dunning's "Political Theories. Ancient and Modern" (Macmillan) words so modest as the following: "If the successive transformations through which the political consciousness of men has passed from early antiquity to modern times are rendered in any degree more intelligible, or even if any suggestion is given through which another pen may hereafter render them more intelligible, this volume will not have been issued in vain." This seems almost too unassuming an attitude for a writer who must have undertaken a work of that character not as a diversion, but with a definite ambition of supplying a want and enriching our knowledge. Perhaps this attitude is inspired by an examination of the profound and masterly work of Gierke lately translated into English, which of course cannot help influencing the reader's opinion of Professor Dunning's treatment of the same period. Be this as it may, his book is throughout agreeably unassuming in tone; the author nowhere thrusts forward his learning to be admired, — indeed, he can hardly be said to express an opinion with a personal note in it, but gravely and dispassionately follows up his subject from Plato to Machiavelli. The discussion of political theories is in each case preceded by a sketch of the political history of the period, and of the prevailing form of government from whose practices the philosophers drew their experience of politics in general. These sketches appear to us the least satisfactory parts of the book. In the case of Greece

and Rome they are superfluous, and contain nothing but what is already known; and in the case of mediæval political history, the review is hardly comprehensive enough. It is not merely with the empire and the papacy, the two phases of original power, that a discussion of this kind ought to be concerned, but also with the delegated power which meant feudal rule and was equivalent to more than half the power in the state. An equally important phase was city self-government. If, instead of confining himself so entirely to the philosophical digressions of the schoolmen, with their composite of Aristotle, Rome, and Church-law, the author had undertaken to extract the workable and equally potent theories of government presented in the laws and customs, the result for the mediæval period might have been less halting and indefinite. The ecclesiastical writers, although excellently equipped for presenting the ideas of the Church on universal government, had altogether too vast and vague a conception of rule to enlighten us upon what was in reality the theory of mediæval politics. On the other hand, the author's own treatment of these questions is original, and may help to dispel from the student's mind the current opinion, entertained too long, that the Middle Age was unpolitical. Indeed, the period of legislation and written constitutions was not yet come; but the making of constitutions was nevertheless an every-day practice. The book manifests extensive reading, and presents results with great clearness; not a word is wasted, everything serves its proper purpose of giving information and instruction.

The romance of a real life.

That the romantic and the realistic have long since joined hands in America, has been shown by abundant evidence; and new proof is furnished by Mr. R. G. Thwaites, in his recent biography of the great hunter of Kentucky, Daniel Boone, issued as one of the series of "Life Histories" (Appleton). This remarkable career is here traced graphically from beginning to end. The restlessness of the habitual woodsman made Boone continuously a pioneer, and four several times he abandoned a settled neighborhood for a new and farther advanced position on the very frontier of civilization; for he always found the settlements "too crowded," and he ever required, as he once declared, "more elbow-room," even when making his last remove, at the age of sixty-five. Mr. Thwaites's portraiture of the forest huntsman, Indian warrior, frontier settler, border surveyor, military commander, and Western statesman, gives a vivid idea of the characteristics of this pioneer in many States. While Boone was never a great man nor a brilliant leader, and was always unsuccessful in his personal speculations, yet he was an excellent and a picturesque example of those sturdy yeomen whose work it was to develop the greatness of the Mississippi valley. His contributions to that work, and the elements of rugged strength which made him successful as a

pioneer and have endeared his memory to the strenuous youth of every generation since his own, are made clearly manifest in this volume. The "short and simple annals" of the advance-guard of our Western settlements are here seen to be of the stuff from which romance is woven, and to be, indeed, essentially and intrinsically romantic. Those who have followed with interest the fortunes of "Alice of Old Vincennes" and her compeers, in march, raid, and battle, and through adventure, capture, and hardship, to final triumph, may find all the romance of the novelist duplicated in this recital of the cold facts of one life, spent in the very fields and forests, and along the same frontier occupied by the novelist's story, and in the company, too, of the very characters of our frontier history who were made to live and act in the pages of that stirring romance. Yet it was once lamented that there was so little of the romantic in America.

The completion of a great reference book.

The completion of Professor Baldwin's "Dictionary of Philosophy and Psychology" is itself a notable event. The work was begun five years ago; the first volume appeared a year ago, and was reviewed in THE DIAL of October 16, 1901; the third volume will be devoted to Bibliographies, and is in a measure a separate work. All that was said of the first volume applies with increased emphasis to the work as a whole. It is a distinct achievement to have carried through so successfully an undertaking of this kind; and while the work is international in character, it can fairly be set down as a highly creditable testimonial to the philosophers and psychologists of America. It testifies at once to the very great importance which is attached to these subjects in modern thought, and to the characteristically prominent position that these studies occupy in the American intellectual life. It seems likely that the various needs of the various persons who will go to this dictionary for help, will be reasonably satisfied. The encyclopædic features of the work are decidedly to be commended; and on the whole those articles are most valuable that have been presented with sufficient detail to give some taste of the spirit of inquiry that has been instrumental in formulating the results set down. Had all the articles been treated with the fullness accorded to those on Logic, the work would have extended to double its present size; while the treatment of the Oriental Philosophies is out of all proportion to that of any other topic whatever. Likewise it is true that on several important matters the dictionary is no more adequate than one not devoted to the special disciplines which it covers. Such failures of proportion are inevitable when so many minds contribute to so complex a task; and the editor has, in the main, reduced them to a minimum. He has likewise been more than liberal in the treatment accorded to such topics as Telepathy and Psychical Research; many will conclude that such hospitality is in a measure misplaced, not *per se*, but in the consequences that are apt to ensue

therefrom. But a criticism that is itself sane and generous will have little to excuse and much to applaud in the assignments of parts and the manner of their execution. In the completion of this work another standard and much-needed aid has been added to those that already serve as milestones in the progress of learning.

Some worthies of old Charlestown, Massachusetts.

The history of the city of Charlestown, Massachusetts, the biographies in brief of its leading and long-resident citizens, and the familiar reminiscences of most of the families of the town, are all summed up gracefully and entertainingly by Mr. Timothy T. Sawyer, in a goodly book of over 500 pages entitled "Old Charlestown" (James H. West Co.). The author, who was himself of the honorable procession of eminent citizens, knew his subjects well, participated in a very large part of the events worth narrating in a town history, and may well say to his readers, "*Magna pars fui.*" The kindly gossip of such a townsman will of course appeal, first of all, to the inhabitants of that particular part of the modern Boston, and their immediate friends and relatives. But the list of names of those who are the subjects of these reminiscences will bespeak for Mr. Sawyer's modest volume the respectful attention of a large circle of American readers. Among the residents of Charlestown, by birth or adoption, we find such eminent names as Edward Everett, Governor and Senator; Nathaniel Gorham and Samuel Dexter, statesmen; Dr. Jedidiah Morse, geographer; Prof. S. F. B. Morse, artist and electrician; Richard Frothingham, historian; Edwin H. Chapin and Thomas Starr King, preachers; Charles Devens, jurist; William D. Kelley, congressman; Oliver Holden, hymn-writer and author of "Coronation"; and Harvard, Tufts, Doane, Colby, and Carleton, the name of each of whom has been given to and perpetuated in an American college. The old town has also been visited by and has suitably entertained such illustrious visitors as Washington, Lafayette, Webster, and Kossuth. It is indeed a wealth of lively reminiscences in which are gathered and preserved the *ana* of such a group of men and their numberless contemporaries.

An anthology of Russian literature.

Professor Leo Wiener has projected an important "Anthology of Russian Literature" (Putnam), to present biographical sketches and typical extracts representative of all periods from the tenth to the nineteenth century. The work is to fill two volumes, and the first of them, extending to the close of the eighteenth century, is now at hand. While we can hardly agree with the editor in thinking that Russian is soon destined to take an important place in the American educational curriculum, we are sure that he has done us a valuable service in supplying this generous representation of the literature of his country, for English translations from the Russian

have thus far been few in number (except for the novelists) and poor in quality, and the history of Russian literature from the earliest times down to the last century is practically a sealed book to most of our readers. Pushkin we know, and Gogol, and their successors, but concerning Russian literature more than a hundred years old the general public has practically no fund of information. A name of two in the present volume — Lomonosov or Derzhavin — may awaken some association, but most of the names mentioned are absolutely unknown. In his introductory pages, Professor Wiener gives us a conspectus of existing English translation and criticism, and a meagre showing it makes. After a sketch of the history of Russian literature, in thirty or forty pages, he begins his proper task with a translation of the treaty with the Greeks made in 911. Legal documents, ecclesiastical writings and chronicles are chiefly characteristic of the first section of the work, although we find here also a few songs and the striking epic of "The Word of Igor's Armament." Then follows a section of folklore, including folksongs and fables, and then a section devoted to the writers of the eighteenth century. Most of the translations have been made expressly for this work, although the editor has not hesitated to draw upon the material offered by earlier translators. His debt is thus considerable to Sir John Bowring (although the Derzhavin "Ode to God" is given in a less familiar but more literal version), and to the remarkable work of Mrs. Edward Robinson ("Talvi") which "is authoritative even now in many departments that have not been overthrown by later investigations." We shall await with much interest the concluding volume of this work, which will deal with the fairly familiar writers and books of the nineteenth century.

Literary Europe in the age of Voltaire.

The eighth volume in point of publication, and the ninth in the serial order, of Professor Saintsbury's "Periods of European Literature" (Scribner) has just appeared. It is entitled "The Mid-Eighteenth Century," and is the work of Mr. J. H. Millar. The period is exactly that of the literary career of Voltaire, who is naturally the most conspicuous figure among the many dealt with. The exigencies of the series to which this book belongs have made it better to exclude from the volume such English writers as Swift and Pope, who belong to the Augustan Age, as well as Lessing, who will be considered in a later volume dealing with the great age of German literature. Even Rousseau and Diderot are here considered only in part, their later work being reserved for final judgment in the history of "The Romantic Revolt." The literatures of France and England make up nine-tenths of the contents of the present volume. The opening two chapters are devoted to Voltaire, Montesquieu, and the group of "Encyclopædia writers"; then follows a chapter on English philosophy; then five further chapters concerning both French and English works in the five depart-

ments of fiction, poetry, the drama, history and economics, and criticism and memoirs. "The Rest of Europe" gets the ninth chapter, and a far too perfunctory treatment, in view of the fact that it includes Klopstock, Wieland, Ewald, Swedenborg, Goldoni, and Metastasio, to mention only a few names. Mr. Millar has performed his task in a workmanlike manner, and combined with scholarly acquaintance with his subject an attractive style.

The "Stage Confidences" of Clara Morris.

When a volume of theatrical reminiscences from the pen of Clara Morris is announced, we look forward to its publication with pleasurable anticipations based upon the author's exceptional qualifications for her task. The volume of her "Stage Confidences" (Lothrop Publishing Company) contains many choice bits, with little of that unnecessary padding frequently resorted to in similar volumes to fill space. In short, it is a characteristically frank and racy book. Opening with a chapter dedicated to the "stage-struck" girl, warning her of obstacles and hindrances with the candor of one who has known them all, the author talks with humor, point, and charm of the mysterious and alluring life behind the footlights; she gives us peeps at the shams and deceptions of the stage, and in a peculiarly open manner strips it of its false glitter. The most interesting portions of the book are made up of the little stories of the actress' own career which show how truly the most dramatic scenes in plays reflect the happenings of actual life. The interspersed illustrations are exceedingly life-like, and a number are valuable as portraits of a by-gone generation of men and women of more or less talent and distinction.

Meter and rhythm in Greek and English.

"Chapters on Greek Metric" (Scribner), by Professor Thomas Dwight Goodell, is not the least important of the "Yale Bicentennial Publications," containing as it does an inquiry into the entire question raised by Hellenic scansion, being informed not only with classical erudition but with full modern knowledge upon a difficult subject. After a brief statement of the "Scope and Method" of the book Professor Goodell passes at once to the longest paper of the five that make up its contents, the title of it indicating sufficiently the ancient (and modern) controversy between "Rhythmicus or Metricus?" The works of commentators and grammarians have been ransacked to shed contemporaneous light on the discussion, with a judicial summing up in favor of the *rhythmicus*, and a warning that the *metricus* are not to be neglected for the good there is in them. Much more general is the inquiry into the problems of "Rhythm and Language," which follows, involving English poetry and the general question of quantity, and containing a discriminating though brief criticism of the work of Sidney Lanier, which should be read by all who are disposed to settle metrical controversies by setting down a few Procrustean rules. From this to

"Rhythm in Greek" is an inevitable step, and an eminently sane conclusion is reached, which sees no difficulty in correlating accent and quantity, while discriminating between verses spoken and verses sung. The remaining chapters, on "Foot, Ictus, 'Cyclic' Feet" and "Compound and Mixed Meters," are more technical and equally sound.

The history of a famous English college.

The series of "Oxford University College Histories" (Dutton) is enriched by the account of Oriel prepared by Mr. David Watson Rannie, M.A., sometime a member of the college. Oriel has an interesting history, running back to its foundation by Adam de Brome, in the service of Edward II., in the year 1326. Names of significance in all of England's activities are to be found on the roll of the college through more than four hundred years. John Keble, John Henry Newman, Hartley Coleridge, Joseph Blanco White, James Anthony Froude, Arthur Hugh Clough, Mark Pattison, and Thomas Hughes, may be mentioned among those of the last century, with many more equally well known. Oriel fellowships have always been highly prized, and many men have been attracted by them from the other colleges. Mr. Rannie's account is interesting, and follows the events of history closely, while it is inclusive enough to devote a chapter to the athletics of the college. Photographs of both the exteriors and interiors of the buildings aid in leaving that indefinable impression of cultivation and tradition which must continue to be the despair of many American institutions of learning for some generations.

The note-book of a Rambler at the English Lakes.

The Reverend H. D. Rawnsley has always identified himself with a region already famous in the annals of English literature, and this identification is now carried another step by his "Rambler's Note-Book at the English Lakes" (Macmillan). Eighteen brief papers make up the contents of the present volume. Few of the papers are concerned directly with the poetic memories that cluster about the famous region, but all have a literary flavor and are animated by the love of nature from which the poets of a long generation ago took their inspiration. They cover a variety of interests, from the commemoration of local customs to the local observance of Queen Victoria's diamond jubilee, from otter-hunting to the finding of neolithic implements; and they contain many fine descriptions of the scenery of the lovely countryside.

BRIEFER MENTION.

"A Statistical Study of Illinois High Schools" by Mr. Frederick Gordon Bonser, is a pamphlet publication of the University of Illinois. The statistics (given in tables and diagrams, besides being analyzed) cover such subjects as length of course, curriculum, and teaching force. They represent returns from 297 out of the

311 high schools in the State. Unfortunately, the Chicago schools, the most important of all, do not seem to be included. Since no list of schools is given, we base this statement upon internal evidence, and it is proved by the reports upon the subjects of Spanish, economics, and mechanical drawing. Nothing is said to account for this extraordinary omission, which seriously vitiates the study. We could wish that attention had also been given to the financial side of the subject. Figures which might be used to show the contrast between Illinois and Massachusetts, for example, would have been very instructive.

Miss Agnes M. Clerke's "A Popular History of Astronomy during the Nineteenth Century" (Macmillan) has reached a fourth edition (which it well deserves), and in its latest form for the first time covers the full century of the title. The text has been enlarged and revised throughout. It is a book of fascinating interest, owing in part to the author's skilful treatment of the subject, and also in no small measure to the fact that astronomy is a science susceptible beyond most others of popularization without loss of educational value. The work makes a substantial volume of nearly five hundred pages, with illustrations.

Mr. Frederic Lawrence Knowles has had much experience in the making of anthologies, and we are consequently prepared to find in his "Treasury of Humorous Poetry," just published by Messrs. Dana Estes & Co., a judiciously chosen selection of entertaining pieces. His aim has been to include "only extracts that are strictly amusing to modern readers," which results in a book that makes no pretence of illustrating the historical development of English humor in verse. He takes the term humor very broadly, however, and his volume includes many pieces that are serious as well as humorous. Including the notes, the book contains over four hundred pages, and considerably more than a hundred authors are represented.

"The Teaching of Chemistry and Physics in the Secondary School," by Professors Alexander Smith and Edwin H. Hall, is a new volume in the "American Teachers' Series" of Messrs. Longmans, Green, & Co. It is a work of great value, both for its discussion of methods and for its practical sections. We note, among other matters, that it strongly discountenances the extraordinary heresy (that seemed to be gaining a certain credence a few years ago) which would begin the teaching of chemistry before its necessary physical foundations had been laid. "Whether chemistry or physics should come first is thus seen to be an idle question. Physics *must* come first." This is the conclusion of the argument, and there are no conceivable rational grounds upon which it may be reversed.

Recent modern language texts include the following: Boileau's "Les Héros de Roman" (Ginn), edited by Professor T. R. Crane; "Quatre Contes de Prosper Mérimée" (Holt), edited by Professor F. C. L. van Steenderen; Hector Malot's "Sans Famille" (Holt), edited and abridged by Professor Hugo Paul Thieme; "La Campagne de Waterloo" (Silver), abridged from Thiers by Professor O. B. Super; Kleist's "Michael Kohlhaas," edited by Mr. William Kurrelmeyer; the third book of Schiller's "Geschichte des Dreissigjährigen Krieges" (Heath), edited by Professor C. W. Prettyman; and an "Introducción á la Lengua Castellana" (Heath), by Professors H. Marion and P. J. Des Garenues.

NOTES.

"The Beginner's Algebra," by Miss Claribel Gerrish and Mr. Webster Wells, is published by Messrs. D. C. Heath & Co.

"Qualitative Analysis," a college manual by Messrs. L. M. Dennis and Theodore Whittelsey, is published by Messrs. Ginn & Co.

"Martineau's Religionsphilosophie" is the subject of a doctoral dissertation presented to the University of Leipzig by Mr. Orlo Josiah Price, and now printed by the author, Newark, Ohio.

"Foundation Lessons in English Language and Grammar," by Messrs. O. I. and M. S. Woodley, with the collaboration of Professor G. R. Carpenter, is a text for elementary schools published by the Macmillan Co.

"The Grounds of Theistic and Christian Belief," by Dr. George Park Fisher, is published by Messrs. Charles Scribner's Sons in a new edition, in great part rewritten. Some score of years intervene between this and the original publication of the work.

The writings of Mr. Brander Matthews are slowly reappearing in revised form and up-to-date typographical garb. It is the third edition of "Aspects of Fiction" (Scribner) that is now before us, and the volume is somewhat swollen by new matter.

Messrs. Hinds & Noble publish a little book called "How to Study Literature," the work of Mr. Benjamin A. Heydrick. It is a book of helpful outlines and syllabi, illustrating the chief literary species as well as certain masterpieces selected for treatment.

Mr. Charles Bémout's "Mediæval Europe," covering the period from 395 to 1270, has been translated into English by Miss Mary Sloan, and provided with notes and revisions by Professor George Burton Adams. It is intended for school use, and comes from the press of Messrs. Henry Holt & Co.

The "New Wayside Edition" of "The Complete Works of Nathaniel Hawthorne," published by Messrs. Houghton, Mifflin & Co., presents the greatest of American men of letters in comparatively inexpensive form. There are thirteen volumes in the set, printed from the old plates, and on rather thin paper, but neat and attractive in appearance.

Messrs. Doubleday, Page, & Co., believing that there is a reading public as well as a music-loving public for the libretti of the Gilbert and Sullivan operas, have ventured to publish the text of "Patience; or, Bunthorne's Bride" in a neat volume. The experiment deserves encouragement, and enough readers should be found to justify further texts of this sort.

The Johns Hopkins Press has issued a volume containing the various addresses made at Baltimore last February upon the occasion of the quarter-centennial of the University's existence, and the inauguration of President Remsen. Much matter of more than ephemeral interest is included within these covers, and the book must occupy a place in every educational collection.

Mr. G. Mantellini has translated, and Messrs. Laird & Lee have published, "The Dead City," by Signor d'Annunzio. This is a timely publication in view of the present visit of Signora Duse to our shores for the express purpose of making us acquainted with this work and its fellows. It will enable many an auditor to make a brave show of understanding the performance of the play.

"Labberton's Universal History," as now published by Messrs. Silver, Burdett & Co., is the latest revision of a work that has, in its earlier forms, done good educational service for the past score of years. It is still an atlas, although no longer called so, and the maps are still its most important feature, although the text is far more extensive than in the earlier editions.

The unusually interesting issue of "The Sewanee Review" for October signalizes the completion of the tenth volume of that quarterly publication. The interest attaches to the articles that make up the body of the issue, and also to the editorial retrospect of Professor John Bell Heuneman, the efficient successor of Professor Trent in the conduct of the review. The "Sewanee" does not have one-tenth of the readers that it deserves. It is the only magazine we have that takes literature for its chief subject and takes it seriously. The others give us pictures, and gossip, and literary superficialities, and get the circulation. What this gives us instead may best be judged by an inspection of the classified general index to the ten volumes that is appended to the present issue. It presents a record to be proud of, and all the more so because of the discouragements under which its very genuine success has been achieved.

We have several times mentioned, with commendations, the series of special limited editions which Messrs. Houghton, Mifflin & Co. have issued from their Riverside Press. The latest, as well as the most ambitious and extensive, undertaking of the Press is a reprint of Montaigne's Essays, in three folio volumes, the first of which is now near completion. Two hundred and fifty copies only will be sold to subscribers, at \$120. for the set. The prospectus and sample pages of this work indicate that it will be one of the great achievements of American book-making. The type is of a special cut, and, like the illustrations, borders, initials, and decorations, is modeled on the best early French designs. All the mechanical and artistic features of the work are under the supervision of Mr. Bruce Rogers, whose taste and craftsmanship have appeared in the best productions of the Riverside Press; while the engraving of portraits is by Mr. Lamont Brown, and of the initials and borders by Mr. H. F. W. Lyons and Miss Caroline A. Powell. The text, in English, is based on the famous Florio translation, and there will be ample notes and a bibliography by Mr. George B. Ives. Other features of this edition, which cannot be noted here, will contribute to its literary and mechanical perfection, and to making it one of the grandest of recent prizes for the book-lover and collector.

LIST OF NEW BOOKS.

[The following list, containing 136 titles, includes books received by THE DIAL since its last issue.]

BIOGRAPHY AND MEMOIRS.

- James VI. and the Gowrie Mystery. By Andrew Lang. Illus. in color, photogravure, etc., large 8vo, uncut, pp. 280. Longmans, Green, & Co., \$5.
- Sons of Francis. By Anne MacDonell. Illus. in photogravure, etc., large 8vo, gilt top, pp. 436. G. P. Putnam's Sons. \$3.50 net.
- Life of Ulrich Zwingli, the Swiss Patriot and Reformer. By Samuel Simpson. Illus., 12mo, gilt top, uncut, pp. 297. Baker & Taylor Co.
- Euclid: His Life and System. By Thomas Smith, D.D. 12mo, pp. 227. "World's Epoch-Makers." Charles Scribner's Sons. \$1.25.

- Recollections of a Player. By J. H. Stoddart. Illus., 8vo, gilt top, uncut, pp. 255. Century Co. \$1.80 net.
- Pascal and the Port Royalists. By William Clark, D.D. 12mo, pp. 235. "World's Epoch-Makers." Charles Scribner's Sons. \$1.25.
- Henry Grattan: The Stanhope Essay, 1902. By Alfred E. Zimmermann. With portrait, 12mo, uncut, pp. 148. Oxford: B. H. Blackwell.
- John James Audubon. By John Burroughs. With photogravure portrait, 24mo, gilt top, uncut, pp. 142. "Beacon Biographies." Small, Maynard & Co. 75 cts. net.
- Autobiography of a "Newspaper Girl." By Elizabeth L. Banks. With portrait, 12mo, uncut, pp. 317. Dodd, Mead & Co. \$1.20 net.
- Sir Lawrence Alma Tadema, R. A. By Helen Zimmermann. Illus., 24mo, gilt top, pp. 74. "Bell's Miniature Series of Painters." Macmillan Co. 50 cts.

HISTORY.

- A History of the American People. By Woodrow Wilson, Ph.D. In 5 vols., illus. in photogravure, etc., 8vo, gilt tops. Harper & Brothers. \$17.50 net.
- The Reign of Queen Anne. By Justin McCarthy. In 2 vols., 8vo, gilt tops, uncut. Harper & Brothers. \$4. net.
- The Story of Athens: A Record of the Life and Art of the City of the Violet Crown Read in its Ruins and in the Lives of Great Athenians. By Howard Crosby Butler, A.M. Illus., 8vo, gilt top, pp. 521. Century Co. \$2.40 net.
- The American Merchant Marine: Its History and Romance from 1620 to 1902. By Winthrop L. Marvin. 8vo, pp. 444. Charles Scribner's Sons. \$2. net.
- American Merchant Ships and Sailors. By Willis J. Abbot. Illus., 8vo, gilt top, pp. 372. Dodd, Mead & Co. \$2. net.

GENERAL LITERATURE.

- Essays Historical and Literary. By John Fiske. In 2 vols., with photogravure portrait, 8vo, gilt tops, uncut. Macmillan Co. \$4. net.
- Our Annual Execution. Preceded by A Ward on the Annals. By William Makepeace Thackeray. Limited edition; 8vo, gilt edges, pp. 70. Philadelphia: H. W. Fisher & Co. \$5.
- American Literature in its Colonial and National Periods. By Lorenzo Sears, L.H.D. 8vo, gilt top, uncut, pp. 480. Little, Brown, & Co. \$1.50 net.
- Cornelle and the Spanish Drama. By J. B. Segall, Ph.D. 12mo, uncut, pp. 147. "Columbia University Studies." Macmillan Co. \$1.50 net.
- Early Prose Writings of James Russell Lowell. With Prefatory Note by Dr. Hale, and Introduction by Walter Littlefield. With portrait, 12mo, uncut, pp. 248. John Lane. \$1.20 net.
- The Joy of Living: A Play in Five Acts. By Hermann Suderman; trans. from the German by Edith Wharton. 12mo, gilt top, uncut, pp. 185. Charles Scribner's Sons. \$1.25 net.
- A Fighting Frigate, and Other Essays and Addresses. By Henry Cabot Lodge. 8vo, pp. 316. Charles Scribner's Sons. \$1.50 net.
- The Romance of the Commonplace. By Gelett Burgess. 8vo, pp. 160. San Francisco: Elder & Shepard. \$1.50 net.
- The Philosophy of Despair. By David Starr Jordan. 8vo, uncut, pp. 39. San Francisco: Elder & Shepard. Paper, 75 cts. net.
- Patience; or, Bunthorne's Bride. By W. S. Gilbert. New edition; 12mo, uncut, pp. 92. Doubleday, Page & Co. \$1. net.
- Life without Principle. By H. D. Thoreau; with a sketch of the author by R. W. Emerson. With portrait, 32mo, uncut, pp. 56. Kent, England: At the Sign of the Hop-Pole. Paper.

NEW EDITIONS OF STANDARD LITERATURE.

- Works of Nathaniel Hawthorne, "Wayside" edition. In 13 vols., 16mo, gilt tops, uncut. Houghton, Mifflin & Co. \$13.
- The History of Mr. John Decastro and his Brother Bat commonly called Old Crab. By John Mathers. In 2 vols., 12mo, gilt tops, uncut. Pittsburg: The Irwin Press. Half leather.
- Essays of Elia. By Charles Lamb; with the appreciation of Lamb by Walter Pater. With portrait, 12mo, gilt top, uncut, pp. 344. "Century Classics." Century Co. \$1.25 net.

- A Sentimental Journey. By Lawrence Sterne; with Introduction from Thackeray's "English Humorists." With portrait, 12mo, gilt top, uncut, pp. 223. "Century Classics." Century Co. \$1.25 net.
- Temple Bible. New volumes: The Book of Joshua and the Book of Judges, edited by A. R. Skennedy, D.D.; The Later Pauline Epistles, Romans, Ephesians, Philippians, and Colossians, edited by the Lord Bishop of Durham; An Introduction to the Study of the Scriptures, by the Lord Bishop of Ripon. Each with photogravure frontispiece, 24mo, gilt top. J. B. Lippincott Co. Per vol., leather, 60 cts. net.
- Essays of Richard Steele. Selected and edited by L. E. Steele, M.A. With photogravure portrait, 16mo, uncut, pp. 358. "Golden Treasury Series." Macmillan Co. \$1.
- Love Poems of Herrick. With decorations, 32mo, gilt top, pp. 127. "Lover's Library." John Lane. 50 cts. net.

BOOKS OF VERSE.

- Dramatic Verses. By Trumbull Stickney. Limited edition; 12mo, uncut, pp. 119. Boston: Charles E. Goodspeed. \$2.50 net.
- A Christmas Posy of Carols, Songs, and Other Pieces. By Lady Lindsay. 16mo, gilt edges, pp. 113. London: Kegan Paul, Trench, Trübner & Co., Ltd.
- Kulóskap the Master, and Other Algonkin Poems. Trans. metrically by Charles Godfrey Leland, F.R.S.L., and John Dynesley Prince, Ph.D. Illus., 12mo, pp. 370. Funk & Wagnalls Co. \$2. net.
- The Solitary Path. By Helen Huntington. 16mo, gilt top, uncut, pp. 57. Doubleday, Page & Co. \$1. net.
- Moods, and Outdoor Verses. By Richard Askham; with Introduction by Edward Markham. 16mo, gilt top, uncut, pp. 89. Sao Francisco: Elder & Shepard. \$1. net.
- The Meditations of Alí Ben Háfiz. By Lee Roy J. Tapson. 8vo, pp. 35. Privately printed.

FICTION.

- Cecelia: A Story of Modern Rome. By F. Marion Crawford. 12mo, gilt top, uncut, pp. 421. Macmillan Co. \$1.50.
- The Little White Bird; or, Adventures in Kensington Gardens. By J. M. Barrie. 12mo, gilt top, pp. 349. Charles Scribner's Sons. \$1.50.
- The Blue Flower. By Henry van Dyke. Illus. in color, 12mo, gilt top, uncut, pp. 297. Charles Scribner's Sons. \$1.50.
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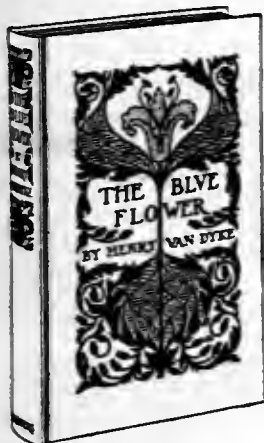
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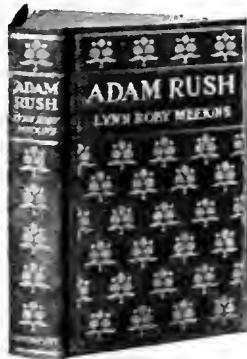
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THREE SCORE AND TEN.

Of the three giants of the North—Count Tolstoy, Dr. Ibsen, and Herr Björnson—two have for several years enjoyed the septuagenarian distinction, and the third is about to achieve that dignity. On the eighth of the present month, it will have been exactly seventy years since Björnstjerne Björnson was born in the Norwegian hamlet of Kvikne—born into the simple conditions that characterize the household life of the country pastor, yet destined to become one of the greatest men of his time, and to stand in the eyes of Norwegians everywhere as the typical representative of their race. The shoulders that to-day so sturdily bear their weight of years have supported many good causes during the past half-century, for they are the shoulders of one who has not been content to produce literature alone, but who "was ever a fighter" as well as a poet. All honor to the man who to-day adds to the glory of the singer and the creative artist the other glory of many stout battles waged for

truth and righteousness in the political, intellectual, and ethical arena.

Although no less widely known than his great fellow-countryman and friendly rival, Dr. Ibsen, the subject of the present study has of late years proved less attractive as a theme for cosmopolitan discussion. The questions which he has raised have not had quite the poignant vitality, or have not borne quite so directly upon the interests of the moment, as have those raised by Dr. Ibsen; the name of the latter has, in consequence, more frequently engaged the pen of the journalist. But this fact seems to represent only a passing phase of critical activity. That the future will redress the balance of public interest is hardly to be doubted. Herr Björnson enjoyed many years of cosmopolitan fame before the name of his older contemporary had awakened other than faint echoes abroad, and, although as a dramatist alone his merits may be weighed (and perhaps found wanting) in comparison with those of Dr. Ibsen, it must be remembered that the fame of the great novelist is also his, and, added to that, the distinction of being supreme among the lyrists of his nation.

Herr Björnson's work was introduced to the English public by Mary Howitt, who in 1858 (the year after its original publication) made a free translation of "Synnöve Solbakken," and published it in England, with a changed title, and without mention of the author's name. It was not long, however, before the name also became known, when translations of the other peasant idyls were made during the following few years. But in spite of this early introduction to English readers, Herr Björnson has not fared very well at the hands of translators, and the English public still has a very inadequate and one-sided idea of his work. Most people continue to think of him as the author of the simple stories by which he first became known to us, and few realize in what manifold other directions his activities have been developed. His lyrical genius must forever remain unknown to those who cannot read his language, for song is always untranslatable, but there is no reason why his work in fiction and the drama, in all its phases, should not become the possession of all English readers. Most of the fiction has, as we believe, been translated into English, but the two great productions of his later years have not been included in either of the two uniform collections, and their translations have appeared in so furtive a fashion that few readers are aware of their existence. These

two modern novels, "There Are Flags in City and Harbor" (called "The Heritage of the Kurts" in its English version), and "In God's Ways," are among the most important productions of modern Continental fiction. The second of them, in particular, is a moving picture of life which is equal if not superior to the best work of Count Tolstoy, having the same qualities of simple sincerity and truthfulness combined with an even finer literary art.

The dramatic work of Herr Björnson can hardly be said to be known to our public at all, although it might be set in the balance with the work of Dr. Ibsen with some doubt as to the direction in which the scale would tip. "Sigurd Slembe" alone, the greatest of the earlier works, exists in a volume uniform with American translation of the tales; of the other plays, early and late, some four or five have been put forward sporadically, and are practically inaccessible. The first part of "Over Ævne," recently produced upon the English stage with such impressive beauty by Mrs. Patrick Campbell, may be had in a version called "Paster Sang," and the last of the plays, "Laboremus," may be found in a recent issue of "The Fortnightly Review." Those who ransack the files of "Poet-lore" may find therein a translation of "A Glove," and we also remember to have come across obscurely published translations of "The Newly-Wedded Pair" and of "Mary Stuart in Scotland." But "The King," and several other masterpieces of Herr Björnson's second period, have never, as far as we know, been put into English. Surely, the man who must rank among the half dozen greatest writers living at the beginning of the twentieth century has deserved something better than this haphazard sort of translation.

It will be realized from the foregoing remarks that to be familiar with "Arne" and "The Fisher Maiden," and to have a vivid recollection of "Beyond Human Power" as presented on the stage by Mrs. Campbell is to be very far from knowing the colossal and sympathetic figure who for over forty years has stood at the head of Scandinavian literature. At the very least, one must know in addition such works as "Sigurd Slembe," "The King," and "In God's Ways." And one should also know, besides Herr Björnson's principal books, something of his manifold activities as politician and orator, as social theorist and apostle of liberal thought. And in all these aspects of his career it must be remembered that he ex-

hibits the distinctive stamp of his nationality. What Dr. Brandes says upon this subject has often been quoted, but may be quoted once more as a fitting close to these remarks. "To name the name of Björnson is like hoisting the Norwegian flag. In his merits and his faults, his genius and his weakness, he is as distinctly national as Voltaire or Schiller. Free-spoken as a man, laconic as an artist, touchily patriotic, and at the same time vividly conscious of his nation's narrow-mindedness, its spiritual poverty and needs — a consciousness that has impelled him to Scandinavism, Tentonism, cosmopolitanism, — this peculiar mingling of qualities is so typically national that Björnson in his own person comprehends the nation." And now, upon the occasion of his seventieth birthday, with the plaudits of the nation that proudly claims him for her own, there are mingled the plaudits of the whole cosmopolitan world of letters, won and richly deserved by the sheer force of the genius that makes him to-day among the foremost spokesmen of humankind.

THE CURRENT NEGLECT OF POETRY.

While we properly choose to think of poetry as something more than a marketable commodity, and do not, under the best conditions, expect it to gain a wide circle of immediate customers, we can hardly look upon the unmarketableness of current American verse without wonder. It is true, of course, that the fact holds good with regard to other forms of *belles lettres*. The creative essay of the old discursive type, and the modern logical essay in literary criticism, are in their purer form almost equally impertinent to the conscious needs even of the better public. But this is less difficult to understand; for poetry, we must think, is capable of more direct appeal to our primary impulses, and should therefore be avoided with less ease, no matter how indifferent to the idea of poetry we may be. In its simplest aspect of "emotional rhythmic utterance," it continues, as Professor Gummere has pointed out, to gain some reward in the newspaper and on the vaudeville stage. But the audience thus appealed to is not the audience of which we can expect support for any one of the fine arts; and it is of poetry in its character of fine art, and of its present neglect by the limited audience upon which it might seem, in that character, to possess some claim, that I am here speaking.

How far is this charge of indifference justified by the facts? Surely, one reflects, a good many volumes of verse, — as many as thirty or forty in America alone, — are published every year; and the publisher, with all his failings, does not throw away money. Upon what terms does he make him-

self responsible for these books? Very seldom, it should be said at once, upon the terms which would govern the publication of an average novel, say. The publisher rarely pays the whole cost, and when he does, unless the verse possesses some catch-penny quality, hardly looks for a profit. Usually the expense is shared, the larger part falling upon the author. Not infrequently the author pays the whole cost, simply receiving the advantage of the imprint of some respectable publishing-house. Among a certain class of publishers, too, it is a matter of policy to get out a new book of verse now and then. Poetry is an item which ought not to be entirely absent from the list of forthcoming books; and the publisher is willing to pay the piper rather than have it supposed that nobody is piping.

It is not a very high-priced form of advertising, — or, to be charitable, not an over-strenuous act of piety. An edition of two or three hundred copies of the ordinary book of verse is quite likely to glut the market; and the expense of the plates is not great. Not long ago a volume of verse was put forth by a well-known house, and received with unusual favor by the critics and the public. In the course of six months or so a new edition was announced with some trumpeting. One had visions of substantial returns to the lucky poet as well as the glory of a wide audience for his work, and might have been surprised to learn that the first edition consisted of seven hundred copies. That was a rare success. Under these conditions, it is not surprising that there is now an increasing tendency on the part of verse-writers of refinement to have their work privately printed. A hundred copies can be pretty cheaply produced, and readily taken care of by the old-fashioned method of subscription. That was a thrifty method; if one's bantling is to be cast into the waters, it is certainly more discreet to furnish a life-belt. But the principle is vicious, after all. If poetry is a fine art, there is no apparent reason why the poetic product should not "exploit" itself upon even terms with any other fine-art product; and say what we will about the independence of the artist, we cannot feel that he gains in dignity by assuming the methods of the amateur. When the poet has once fairly admitted that his product is unmerchutable, and has declined to put it to the test, he has cast suspicion upon its value. No work of art gains by fond handling; it must take its chances in the open field.

The chances will of course be against its achieving a success of the first order. We may think of poetry in the highest sense as a product the quality of which approaches an absolute standard. But poetry of this quality must in the nature of things be extremely rare; while every age has produced a quantum of verse to which, though it lacks that supreme excellence, we cannot sensibly deny the title of poetry. There is, in fact, a broader aspect of poetic achievement which does not leave us quite so free to deal in extremes of judgment. From this point of view, "Shakespeare or nothing" must

cease to be the formula by which we can dispose of the problem of contemporary verse. Believing with Aristotle that poetry is one of the imitative or creative arts whose end is pleasure, we must also believe that this pleasure must be capable of marked variations in degree if not in kind. We do not demand that every painting or statue should be a masterpiece in order to gain our approbation. If the current product in any art is seen to be treated with indifference by any people or age, the obvious inference would be that the product is inferior, or that the public taste is degenerate, or both. Another inference, somewhat less obvious, but, I think, especially worthy of consideration in forming a judgment of our own attitude toward poetry, would be that such indifference indicates a general misapprehension of the significance of this patient and little rewarded pursuit of poetry which we know to be always going on. Not only as a means for expressing spontaneous emotion (and of course it must always be that), but as a fine art, poetry continues to appeal to a small but steadfast element in our society which the comic papers laugh at and the sober authorities condescend to.

Let me say here that I take no more interest in the pursuit of poetry for art's sake than for the sake of sociology. The ambling sentiment of the popular poet and the precious phrasing of the high-voiced literary poet are equally beside the mark. Neither sincerity nor prettiness can by themselves compass poetic beauty; the partial, the trite, the finicking, are as fatal in poetry as in sculpture or painting. One may fancy an advantage to minor work in those arts from the comparative inaccessibility of the great masterpieces. That would not hold true of music; but there, as in painting, beauty makes its appeal through one of the outer senses, while poetry, however perfect its form, bestows its full loveliness only upon the inward ear, as sculpture communicates its full perfection only to the inward eye. The painter and the composer of no more than ordinary powers are often able by simple manipulations to impress effects confusingly suggestive of greatness, upon an audience whose mood is commonly of sensuous susceptibility rather than of pure and intelligent sympathy. The luxury of this mood partly accounts for the immense and increasing encouragement given by England and America to a department of fine art in which they have actually achieved far less of moment than in poetry. English poetry as a whole is as far superior to German poetry as English music is inferior to German music.

The analogy between poetry and the sister arts must not be pushed too far. The real barrier which intervenes is suggested by the fact that we can hardly imagine the profitableness of establishing national or private schools of the poetic art. At the same time it is a little indolent of us to lie back upon the theory that poets are born, not made. The poet must be born with the aptitude, yes; but then the aptitude must be developed. He does not need the *viva voce* method; of necessity, the library

will be his class-room and the high-way his studio. Poets are not born equal, and their work, if it is to endure, must be the outcome of hard discipline and a settled philosophy of life, as well as of the mysterious glow and vigor of fancy which we call inspiration.

There is little use in plaintive talk about the public. People who could conceivably take a live interest in poetry as a fine art must be few. But there are a good many millions of us in America; and there are, after all reservations have been made, an uncertain number of thousands who really possess and take pleasure in cultivating a sense, rudimentary at least, for artistic value. They like, or wish to like, good paintings, good music, good sculpture and architecture; and they feel a sort of responsibility for the support of those arts. I am wishing to inquire here if a similar sense of interest and responsibility in our immediate poetic product may not be in the future both proper and cultivable.

H. W. BOYNTON.

COMMUNICATION.

PROFESSOR LADD'S "PHILOSOPHY OF CONDUCT."

(To the Editor of THE DIAL.)

It would doubtless be unreasonable to expect that so elaborate a work as my "Philosophy of Conduct" should receive adequate treatment in so brief a notice as your journal chose to give, in your issue of Nov. 1 last. But no critical notice of any book, however brief such notice may be, can be absolved from the obligation to state the main positions of the book it criticises, in an intelligible and truthful manner. This the reviewer in THE DIAL utterly failed to do. And since the book treats of *Morality*, my interest in its positions and in their fair presentation is something more and higher than a selfish personal interest. I therefore ask your permission in few words to state to your readers what those positions are.

In this book I have aimed to show, and I think that I have conclusively shown, the truth of the following three propositions: First, the study of man's ethical opinions and of his actual conduct, when pursued *merely* by the empirical method, leaves all the fundamental problems of ethics in darkness and confusion. As respects its side of feeling, man's moral consciousness, when viewed from the psychological and the evolutionary points of view, appears in irreconcilable conflict. As respects judgment and thought, it is found always involved in confusion. Man's conceptions of the sanctions, the fitting rewards, and ideals of conduct can neither be explained nor defended solely on the basis of his past or present experience. To state and, by a prolonged investigation of the facts, to prove this position is the merit of a work on ethics; if, as I hold the case to be, the *facts*, and not the author, must be held responsible for the failure of empiricism to clear up the subject.

Second: When we inquire, with a broad understanding of human nature and a wide and sympathetic survey of man's moral development, What is the nature of this ideal of conduct, whose sanctions seem to man imperative, but whose image changes with all the changes

in the culture and social environment of the individual? The answer can be given by philosophy. It is not merely, or chiefly, an ideal of comfortable living, or of so-called happiness, whether for the individual or for the race. Neither is it the ideal of perfect conformity to an impersonal, but so-called moral law. It is rather the ideal of an individual, functioning as a *person* in an environment of other persons, *i. e.*, in a social organism. Here again, if this ideal can be only somewhat vaguely described, or imperfectly sketched, this, too, is not the fault of the author. It is the excellence of the ideal, which is ever in the state of evolution — rising, expanding, and alluring man onward. Who shall describe with hard and finished outlines, the ideal person in social relations, under the existing conditions of man's total environment?

But, third, the origin, the nature, the sanctions, the effectiveness, of this ideal, and especially the history of its unfolding in the spirit of the race, call for an explanation which lies beyond the anthropological or social point of view. This explanation must be found where the best of the race have always been inclined to find it, — *viz.*, in the postulate of that Eibical Spirit as the Ground of the world and of humanity, whom faith calls God.

In one word, just as I have shown, with the most faithful regard for facts and the strictest application of scientific method, in my two preceding books, "Philosophy of Knowledge" and "A Theory of Reality," that God is the Ground of all we know in science, so I have shown in "The Philosophy of Conduct," that God is the Ground of all we approve and strive to attain in conduct. Respectful consideration shall always be shown by me to any critic who, with a small fraction of the same regard for facts and for the scientific method, challenges these views. But for a critic who, like the writer of the notice in THE DIAL, makes no semblance of any effort even truthfully to present the views he criticizes, but promptly retreats to the cheap and antiquated appeal to the *odium anti-theologicum*, what respectful consideration can any one be asked to have?

GEORGE TRUMBULL LADD.

Yale University, Nov. 17, 1902.

[If a reviewer writing for a journal of literary criticism should attempt to state, in a single article, the main positions of six treatises on ethics, he would lay upon the readers of the journal a burden which no editor, however compliant, would permit him to impose. All that can be demanded of such a reviewer, therefore, is that whatever material he selects for presentation shall be described with a scrupulous regard for truth. How far I succeeded in my endeavor to follow this principle in my notice of Professor Ladd's "Philosophy of Conduct" is a subject I can hardly discuss in these columns for want of the requisite space. It seems, however, the less necessary because nothing in the author's own statement of his position, as given above, contradicts in the slightest degree my interpretation of his views. My criticism of Professor Ladd's conclusions was not intended to be an argued discussion of their truth. It was simply a brief and therefore dogmatically formulated statement of the judgment which a conscientious study of the book had left in my mind.—THE REVIEWER.]

The New Books.

A NOTEWORTHY AFTERMATH.*

Either as lectures, after-dinner addresses, or magazine articles, most if not all of the brief studies by the late John Fiske, now collected in two stout octavos by his widow and executrix, have already been presented to the public. The repeated delivery of the greater number of them before intelligent audiences in all parts of the country has insured them a finish and symmetry too often lacking in a collection of posthumous miscellanies. This, too, may account for a certain tendency to colloquialism, now and then apparent, more suitable to the spoken address than to the printed essay. Not that one would have it otherwise, however; for such idiosyncrasies of a gifted author who was so suddenly and so recently taken from us, are things to be treasured. For example, when he chooses, in the midst of a grave historical discussion, to reinforce his argument with a line from "Pinafore," or to enliven his page with a stanza from "Iolanthe," the reader is pleasantly reminded of the writer's fondness for and proficiency in music.

The nine chapters of the first volume, as Mrs. Fiske's introductory note tells us, were to have been incorporated in a larger work, "A History of the American People," had the author lived to execute the plan. They are arranged in chronological order, from Governor Hutchinson to Daniel Webster. But being special studies, biographical and political, they want the historical perspective that would doubtless have characterized the completed work. That they are all intensely interesting follows as a necessity from their authorship. The enthusiasm with which the writer throws himself into his subject cannot but carry the reader along with him, a willing captive. The much-maligned Thomas Hutchinson becomes a hero and a martyr. The weak and shifty Charles Lee figures as too despicable a character even to gain admittance to the company of those consigned to eternal torment. Our admiration for Hamilton we follow up with hardly less applause for his foeman, Jefferson. Madison, Jackson, Harrison, Tyler, Webster,—each is shown to have contributed his share toward strengthening the Union, as no other man be-

*ESSAYS, HISTORICAL AND LITERARY. By John Fiske. Vol. I. Scenes and Characters in American History. Vol. II. In Favourite Fields. With portrait. New York: The Macmillan Co.

fore or since could have done. Even Webster's "seventh of March" speech is warmly defended. The plea is the one almost invariably used by his biographers,—that no other attitude was possible for a statesman whose governing motive was the preservation of the Union. In a certain sense Webster's course was defensible, because from his point of view it was the only one open. But after all is said, he who excuses accuses; and it must ever be cause for regret that no higher motive prevailed that day than expediency.

A bit of new and apparently trustworthy testimony is brought forward, in the chapter on "Charles Lee, the Soldier of Fortune," to settle the vexed question as to the language used by Washington at Monmouth toward his faithless lieutenant. By a Virginian who heard the story from Major Jacob Morton of Cumberland County, who himself witnessed the whole occurrence, it is emphatically denied that anything worthy to be called profanity was indulged in on that occasion. Major Morton's reported account of the event is too good to mutilate by imperfect quotation. He says:

"I will tell you how it was. Our troops were marching rapidly, expecting soon to be engaged with the British; the day was very hot, the road heavy with sand, our men fatigued by the march. I was then a sergeant in my company and had frequently to face about in order to keep my platoon aligned on the march,—myself walking backwards. While doing so, I saw General Washington coming from the rear of our column, riding very rapidly along the right flank of the column; and as he came nearer, my attention was fixed upon him with wonder and astonishment, for he was evidently under strong emotion and excitement. I never saw such a countenance before. It was like a thunder-cloud before the flash of lightning. Just as he reached the flank of my platoon he reined up his horse a little, and raising his right hand high above his head, he cried out with a loud voice, 'My God! General Lee, what are you about?' Until that moment I had not known that General Lee was near; but on turning my head a little to the left (still stepping backward on the march) I found that General Lee had ridden from the head of our column along our right flank and was only a few yards distant, in front of General Washington. In answer to General Washington's excited exclamation, 'My God! General Lee, what are you about?' General Lee began to make some explanation; but General Washington impatiently interrupted him, and with his hand still raised high above his head, waving it angrily, exclaimed, 'Go to the rear, sir,' spurred his horse, and rode rapidly forward. The whole thing occurred as quickly as I can tell it to you."

The second volume embraces themes of varied interest. The "Reminiscences of Huxley" show the author in his most genial mood. Of Spencer, too, and Tyndall he gives us pleasant recollections. "Herbert Spencer's Service to

Religion" pricks the curiosity by its very title. "Evolution and the Present Age" is a bit of cosmic philosophy for popular consumption. "Koschei the Deathless" supplements the author's "Myths and Myth-makers." A sympathetic study of Milton illustrates Dr. Fiske's breadth of reading and also his fine ear for all that is musical in verse.

In the chapter on Huxley occurs, among other good stories, the following version of the "Soapy Sam" incident, which will serve to relieve the tedium of this review. The author received the account from his friend Youmans.

"It was at the meeting of the British Association at Oxford in 1860, soon after the publication of Darwin's epoch-making book, and while people in general were wagging their heads at it, that the subject came up for discussion before a fashionable and hostile audience. Samuel Wilberforce, the plausible and self-complacent Bishop of Oxford, commonly known as 'Soapy Sam,' launched out in a rash speech, conspicuous for its ignorant misstatements, and highly seasoned with appeals to the prejudices of the audience, upon whose lack of intelligence the speaker relied. Near him sat Huxley, already eminent as a man of science, and known to look favorably upon Darwinism, but more or less youthful withal, only five-and-thirty, so that the bishop anticipated sport in badgering him. At the close of his speech he suddenly turned upon Huxley and begged to be informed if the learned gentleman was really willing to be regarded as the descendant of a monkey. Eager self-confidence had blinded the bishop to the tactical blunder in thus coarsely inviting a retort. Huxley was instantly upon his feet with a speech demolishing the bishop's card-house of mistakes; and at the close he observed that since a question of personal preference had been very improperly brought into the discussion of scientific theory, he felt free to confess that if the alternatives were descent, on the one hand, from a respectable monkey, or on the other from a bishop of the English Church who could stoop to such misrepresentations and sophisms as the audience had lately listened to, he should declare in favor of the monkey!"

The author hastens to add that this surely cannot have been what Huxley said or how he said it. But from the fact that he was loudly applauded, and that in the ensuing excitement one lady fainted and had to be carried out, it is safe to infer that the scientist gave the churchman a Roland for his Oliver. However, to the credit of our human nature be it added, the bishop carried away no bitterness from this encounter, but was ever afterward most courteous to his castigator.

The title-page of the first volume bears the favorite motto of the tireless student and worker, the same that he had inscribed over the hearth in his library,—the monkish injunction, "Study as if for Life Eternal, live prepared to die to-morrow." On opening the second vol-

ume, we find another equally apt quotation, this time from Goethe, — "If thou wouldst press into the infinite, go out to all parts of the finite." The occurrence of some absurd misprints is doubtless attributable to the lack of an author's care in proof-revision. For instance, our old friend Elijah Pogram appears transmogrified as Elijah Pagram; and on page 17 of Vol. II. we are informed that "the Italians have a pithy proverb, *Si non e vero e ben trovato*, which defies literal translation into English." It does indeed. But heaven forgive us for thus making a scholar turn in his grave!

PERCY F. BICKNELL.

THE BOOK OF THE COURTIER.*

It is curious that from the time of the third impression (1742) of the third English translation of *Il Cortegiano*, there should have been no English imprint until 1900, and then three new editions within a twelvemonth. Sir Thomas Hoby's Elizabethan translation, appropriately edited by Walter Raleigh, and the Essex House edition of the same, with woodcut ornaments by Mr. C. R. Ashbee, came out in 1900. This last is an artistic piece of work, but it is surpassed by "The Book of the Courtier," translated anew into English by Mr. Leonard Eckstein Opdycke, and superbly printed by the De Vinne Press. Beyond doubt, Mr. Opdycke's beautiful book is the most notable event of the last year in American book-making. Bound in full vellum, and stamped in gold with the seal of Castiglione specially designed for the front cover by Mr. Kenyon Cox, and containing seventy-one portraits of Renaissance personages printed in tone by Mr. Edward Bierstadt, the book is a delight to the eye. The printing, too, is worthy of its beautiful setting; type, ink, paper, and impression being carefully adapted to produce the most harmonious effect. It is of interest to compare the typography of the De Vinne Press in this book with the Golden type invented by William Morris, and used by him for the first time in printing "The Story of the Glittering Plain." The De Vinne type, "old-style antique," is not new, but it is rarely seen as here, printed on pure cotton-rag paper, soft in texture and color.

* THE BOOK OF THE COURTIER. By Count Baldesar Castiglione. Translated from the Italian and annotated by Leonard Eckstein Opdycke. With seventy-one portraits and fifteen autographs reproduced by Edward Bierstadt. New York: Charles Scribner's Sons.

Four different sizes of the type are used, for text, notes, and indices; but the utmost symmetry prevails among them, and there is a total absence of the Morris mannerisms of the Golden type, of jammed lines and close spacing. Mr. De Vinne has produced a letter-press that is at once beautiful to look at, and restful to read.

Surely if any book ever deserved to be brought out in sumptuous style, it is *Il Cortegiano*. Apart from the *trecentisti*, it is a question whether any book of any Italian writer has been printed more times, or enjoyed a more enduring popularity, than "The Courtier." Mr. Opdycke's edition is the fourth English translation, and the one hundred and forty-fourth impression of this celebrated book. It contains a list of former editions, which is a valuable and complete bibliography as far as it is now known; but it is worth while to note that the list does not include a second Spanish translation, mentioned by Giuseppe Rigutini in his Florentine edition (1889), nor a possible Russian translation referred to by Lodovico Corio (Milan edition, 1890). First printed in 1528, *Il Cortegiano* began its world career with the translation of the Spanish poet, Boscán; translations into French, German, Latin and English rapidly followed, and of the one hundred and three editions that appeared before the death of Queen Elizabeth, forty-six, or almost one-half, were in foreign languages, — a truly remarkable showing.

Mr. Opdycke's translation takes rank at once beside the first one, and that is high praise, for the Elizabethan translation, made in 1561, remains to this day a most readable and interesting book. Sir Thomas Hoby, the first English translator, was an "Italianated" Englishman, a little later than the Earl of Surrey and Sir Thomas Wyatt, and a little earlier than Sir Philip Sidney, who best of Englishmen embodied the ideal of "The Courtier." He was, Roger Ascham says, "very expert in knowledge of divers tongues," he had been an Italian traveller, and he died Elizabeth's ambassador to France.

In Hoby's time the translator was not confronted with Mr. Opdycke's problem, how best to render an old classic. The Elizabethans had a vigorous English, just rising into consciousness, and they were blessed with unlimited confidence in themselves. These conditions, added to great intellectual curiosity and much sympathy, result in a picturesque directness of

touch which is a common characteristic of the Elizabethan translators from the Italian. Mr. Opdycke meets the difficulty of a changed point of view and expanded English most cleverly. His translation of Castiglione's Italian is clear, fluent, and graceful; not archaic English, nor yet the English of the market-place. It has a certain reserve, a certain stateliness, befitting the book and the subject. We miss in the nineteenth-century English the homely strength of such phrases of Sir Thomas Hoby's as "to slepe in a whole skynne," "peeke of troubles," "not a farthyng left to blesse himsef" [with], but Mr. Opdycke's very modern "stand to win" (p. 101) for *venire del fare* is accurate almost to intuition. Perfectly correct, but not so good, is "foresight [*la prudenzia*] which consists in a certain judgment in choosing well" (p. 258), and "whoever knows how to command is always obeyed" (p. 265). The Elizabethan English packs the thought here. "Wisdom," says Hoby, "consisteth in a certain judgment to choose well," while "He that can commaunde is alwayes obeyed" is fairly imperative. By a curious oversight, Mr. Opdycke has omitted to mention anywhere the original Italian text from which he translated. But his notes show it to have been the scholarly edition of Vittorio Cian (Florence, 1894), with an occasional reading from other texts, notably that of the very correctly printed Aldine folio of 1545. One of these Aldine accuracies removes a stumbling-block from the pathway of most of the Italian editors; it is "*una licentia Bracciese*," in the lively scene at the close of the second evening's conversation, when "at a signal from my lady Duchess, many of the ladies rose to their feet, and all ran laughing towards my lord Gaspar, as if to shower blows upon him." *Bracceseque leave* is leave with blows, from the name of a violent soldier, Braccio Fortebracci.

"The best book that ever was written upon good breeding, *Il Cortegiano*, by Castiglione, grew up at the little Court of Urbino, and you should read it," says Dr. Johnson to Boswell. It is neither here nor there that Dr. Johnson had probably never read *Il Cortegiano* himself, for it is not a book on good breeding, not a courtesy-book at all. With this correction, the dictum holds good. *Il Cortegiano* is absolutely the best book on manners that has ever been written. The Italians of the Renaissance boldly aimed at perfection; and that Castiglione himself felt that in all human sort he had attained it in his book, the noble sentence

at the close of his Dedicatory Letter to the Bishop of Viseu shows.

"And if my censors be not satisfied with the common verdict of opinion, let them rest content with that of time, which in the end reveals the hidden defects of everything, and being father of truth and judge without passion, ever passes on men's writings just sentence of life or death."

If one were asked wherein consists the perfection of *Il Cortegiano*, the answer might be, that it is one of those books, not too numerous in any age or language, in which the style suits the subject. It is a large subject, a subject of infinite variety, — the education of a gentleman, — treated in a broad, philosophical, eminently human way. Somewhat also of the unique excellence of *Il Cortegiano* results from the fact that it is the work of a life, practically the "sole heir of the author's invention." Whatever Castiglione had known and experienced and thought and felt, he set down, refined and philosophized, in his book. According to his own statement, the book was just twenty years in the making; it came to the light at last a few months only before his death.

Baldassare Castiglione was a man of noble birth; he had been a soldier, winning his spurs in the defeat of his family, the Gonzaghe, by the Great Captain, at Garigliano; he was a distinguished diplomat, one of the earliest examples of the diplomatist as man of letters; he had travelled widely and knew the best people everywhere. When he died, as Apostolic Nuncio of Pope Clement VII. to Charles V., the Emperor is reported to have said, "I tell you one of the finest gentlemen in the world is dead." The interlocutors of the four evenings' conversations were all included in the circle of the author's friends and acquaintances, and all of them were personages. Nor are they brought together fortuitously, for the purposes of the dialogue. Castiglione had actually known them at "the little Court of Urbino," either as fellow-members of that courtly society, or as guests of the Duke and Duchess of Urbino. Their names read like a roll of honor of the late Italian Renaissance: Giuliano de' Medici, called the Magnifico, son of Lorenzo de' Medici and brother to Pope Leo X.; Ottaviano Fregoso, Doge of Genoa; Count Lodovico of Canossa; Cardinals Bembo and Bibbiena; Giovan Cristoforo Romano; the author's kinswoman, Elizabetta Gonzaga, Duchess of Urbino; and the witty Lady Emilia Pia, Countess of Montefeltro, and descendant of the poet Boiardo.

As a record of manners, *Il Cortegiano* may

be said to sum up the Renaissance, at the same time that it anticipates the best ideals of modern times. As is well known, it is a mixed type of manners that Castiglione describes, in that the education of letters of the Renaissance is engrafted upon the military discipline of feudal times. The Courtier is chivalric, learned, gentle, æsthetic. Castiglione's classical training, his wide experience, his philosophical bent, together with an almost perfect openness of mind, perhaps the finest trait of the Italians of the Renaissance, combine to give his book a character that is at once universal and curiously modern. *Il Cortegiano* is full of wise thoughts, — "fine things said unintentionally," as Keats said of Shakespeare's sonnets. "War is bad in itself" has been most vigorously said by one of the greatest soldiers of our own time. "I have known very few men of merit who did not love and honor women." Mr. Howells tells us that when he went to call on Lowell, shortly before undertaking the Venetian consulate, the poet gave him two charges in parting, "to open his mouth when he began to speak Italian, and to think well of women. He said our race spoke its own tongue with its teeth shut, and so failed to master the languages that wanted freer utterance. As to women, he said there were unworthy ones, but a good woman was the best thing in the world, and a man was always the better for honoring women."

Nowhere is the modernity of *Il Cortegiano* more striking than in Castiglione's conception of the power and range and beneficence of the womanly influence in the world. The Court lady is the subject of the third evening's conversation, conducted by the Magnifico as the avowed defender of woman. He fashions her so liberally, imagining such a bright, sweet, brave creature, possessing "the knowledge of all things in the world," "together with the virtues that so seldom times are seen in men," that one of the gentlemen wonders why he will not have women to rule cities, to make laws, and to lead armies, while men stand spinning in the kitchen. The Magnifico replies, smiling, "Perhaps this too were not amiss. Do you not know that Plato, who indeed was not very friendly to women, giveth them the overseeing of cities?" The literary form of *Il Cortegiano*, the social dialogue, in which women take part on equal terms with men, is a natural development of the ideas of the Renaissance on the position of women. It is conversation as a fine art. "Conversation," says Guazzo, in *La Civil Conversatione*, "is the beginning and the end

of all knowledge." *Il Cortegiano* is but the best of a series of similar books on social ethics whose one purpose was to promote friendly relations between men and women, for the betterment of both. If women were to converse with men as equals, it followed logically that they must be as well educated as men. The conclusion of the conversation on the Court lady, in which all agree, is that she deserved well to be esteemed the Courtier's equal. It is admitted that she has a right to exist for herself. Nature made her a woman, with powers to be developed, a mind to cultivate, and work in the world to do, which, by the grace of God, may or may not be *tütt' ces' e fiö* (all church and children). All this sounds very modern. But Castiglione came just at the end of the Middle Ages, and some of his men friends were still devoted to that singular idea of domestic happiness which locked the wife in with her dulness, while the husband went abroad "for to see, and eke for to be seen," as the rebellious Wife of Bath puts it. The mediæval and modern strike sharp on each other in the discussion of love. When the Magnifico expresses the opinion that love is proper for unmarried women only, Messer Federico Fregoso thinks him "austere," while Roberto da Bari jeers at the "rusticity" of wives loving their own husbands. The women that Castiglione knew, and knew well, were Vittoria Colonna, Emilia Pia, Eleonora of Aragon, Duchess of Ferrara, and their set. Friendship on equal terms with women like these, all as able as they were brilliant, must have shaped his ideas of women, the most liberal that is to be found in any literature before Shakespeare's women. Mr. Opdycke, who is everywhere a sympathetic translator, describes Eleonora of Aragon as a woman of "rare merit, *manly* courage, and enlightened culture." She was the mother of two daughters, Beatrice d'Este, Duchess of Milan, at whose Court Castiglione was educated; and of Isabella d'Este, Marchioness of Mantua, perhaps the most interesting woman of the Renaissance.

Isabella d'Este's portrait, after Titian, is the most brilliant of the many beautiful pictures which enrich Mr. Opdycke's translation of *Il Cortegiano*. It is a veritable triumph of process printing, but Mr. Bierstadt surpasses even this in his frontispiece print of the Louvre portrait of Castiglione, by Raphael. The technique of this print is well nigh perfect, combining as it does the accuracy and clearness of a good photograph, with the brilliance and

softness of tone of a mezzotint. A striking portrait, opposite page 149, from the National Gallery of Buda-Pesth, is that which for years has passed as a portrait, by Raphael, of the Ferrarese poet, Antonio Tebaldeo, but which Morelli and Berenson agree in identifying as a portrait of Raphael himself by Sebastiano Luciani "del Piombo." It represents a handsome young man, of twenty-six or twenty-seven years, nobly serious in look, and richly dressed in black. It is the most masculine portrait of Raphael.

It is impossible to close a review of Mr. Opdycke's book without saying that the best of it is neither the quality of his translation nor its exquisite setting, but just the spirit of it all. Surely it is not insignificant that here and now a graduate of Harvard should have produced a book like this, a book that addresses itself not to the commercial sense, not to ideas of civic duty or moral enthusiasm, not even to instruction or entertainment. Mr. Opdycke asks us to contemplate higher social ideals; his appeal is to the charm and grace of life.

MARY AUGUSTA SCOTT.

THE GREATEST OF WOOD-ENGRAVERS.*

That engraving on wood seems likely to become, like line engraving on steel, almost a lost art, is but the natural consequence of the invention and perfecting of the various processes of photo-mechanical reproduction. There are many reasons why this should be so. It is not only that the mechanical processes are both actually and relatively cheap. The gain in literal fidelity is indisputable; there is no tedious waiting for the tardy engraver; there is no intrusion of his personality into the result. These considerations are commercially effective, and of more weight with both publishers and public than realization of the shortcomings of the process print. The blurring of some qualities and over-accentuation of others in the mechanical reproduction, the inevitable omission of that intangible vivifying something, which, for want of a better name, may be called the soul of the work, is commonly overlooked. And with the improvement of photography by which more accurate rendering of tone values is secured, there is much reason to fear that the day of the wood engraver is almost at an end.

*OLD ENGLISH MASTERS. Engraved by Timothy Cole. With historical notes by John C. Van Dyke; and comments by the engraver. New York: The Century Co.

But the end is not quite yet, however, for the greatest of all wood engravers has not yet laid down his tools. Mr. Timothy Cole's series of wood engravings after the old masters of painting may without exaggeration be said to represent the crowning achievement of the art. This is high praise, but not more than is deserved. Professor John C. Van Dyke does not put it too strongly when he says that the series "cannot be regarded as other than monumental." The high standard set in the "Old Italian Masters" and "Old Dutch and Flemish Masters" is fully maintained in Mr. Cole's new collection of eight and forty examples of the "Old English Masters." In cutting the blocks for these, Mr. Cole was constantly occupied for nearly seven years. Many of the plates have appeared in the "Century Magazine," but in their present form they gain much from heavier paper and more careful printing.

In the technique of his craft Mr. Cole is absolutely unsurpassed. His method is in strict accordance with the best traditions of the art. Always and everywhere he uses the pure white line and stipple around which such animated controversies have arisen between advocates of different styles of engraving. How wide, how almost infinitely varied, are the possibilities of this white line, is nowhere better shown than in Mr. Cole's masterly use of it. In his hands it becomes vibrant, instinct with life; yet firm, clear, and restful. As in all craftsmanship of the highest order, there is here no trace of indecision. The handling is free, strong, and direct, but without any trace of hardness. It is this combination of strength with softness and delicacy, of breadth, dignity, and subtlety, that reveals in Mr. Cole not the mere translator of other men's work, but the artist of consummate ability. Yet as a translator and interpreter of the individual qualities of the painters whose works he has reproduced he has also achieved a high degree of success. It is difficult to say whether, in such an example as the "Detail from Hogarth's Marriage à la Mode," we should most admire the exquisite nicety with which the quality of the painting, the character and expression of the several figures, and, in particular, the atmosphere — the *enveloppe* — of the original have been placed before us, or the wonderful technique by which this result is accomplished. The achievement is the more remarkable when the narrow range of the tone values in this picture are taken into consideration. A line or a dot misplaced, made a hair's breadth too large, or taken in the wrong

direction, would have been fatal to the result. The direction in which the lines made by the graver shall run is, indeed, one of the most important questions which the engraver has to decide. It is true that it is largely determined by the perspective of the planes in which the surfaces lie. But that is not all that needs to be taken into account. Some of the things that have to be considered, and how skilfully Mr. Cole has met the varied problems presented, may be seen by noting the different ways in which he has treated the faces in the portraits reproduced. How essentially unlike in character are the rhythmic and sinuous lines with which he has placed before us the lovely face of the "Parson's Daughter" by Romney, and the white lines crossing each other so as to leave little rectangular dots at the intersections, which he has employed in the engraving (one of the finest in the series) of Sir Henry Raeburn's portrait of Mrs. Scott Moncrieff! How different also is his treatment of the faces in the engravings after Reynolds's portrait of Lord Heathfield, Hopner's portrait of William Pitt, and Raeburn's presentation of the massive features of Lord Newton! Equally worthy of study are the lines adopted to render the textures of the different fabrics depicted, and the consummate skill with which both quality of surface and tonal truth have been secured.

A detailed description of all the engravings in the volume, or even of the more important among them, could hardly be profitable for readers not having the book in hand. Mention must, however, be made of the superb rendering of Gainsborough's portrait of the Honorable Mrs. Graham. When the richness of its textures, the mellowness of its tones, the luminous quality of the high lights, more especially in the face and hands, the velvety softness of the blacks, the subtle gradations, and the life and spirit which pervade it, are considered, the hopeless inadequacy of even the most successful photographic reproduction becomes apparent by comparison.

The limitations of the wood engraver's art, even in the hands of one so accomplished as Mr. Cole, are best seen in his landscape and marine subjects, though such masterpieces as the engravings after Constable's "Hampstead Heath" and Cotman's "Fishing Boats off Yarmouth" may seem to negative this conclusion. Some of the difficulties to be surmounted are indicated in the note which Mr. Cole contributes to his engravings after Constable.

"I engraved the picture of the 'Hay Wain' in as

bold a manner as I could command, because I wanted each line to print up as fat and full as possible, as I felt by this means I might arrive at something analogous to the rich and unctuous coloring characteristic of the original. Much that was in the original had, of course, to be sacrificed — all its surface, in fact, and a new surface substituted (which however, happens in all engraving). Whole legions of details are ruthlessly swept away, and characteristic lines and stipples sought out or invented to supply their places. Thus, for instance, the foreground of the 'Hay Wain' is composed of pebbles and stones; but in the small reduction of the engraving these came down so minute it would have necessitated such microscopic work that printing would have been impossible, and the larger fact of the vigor of effect and color could not have been secured. So it was throughout the picture. And thus it is with all art: sacrifice is the rule. Constable perceived this, and did not therefore paint the skin but the spirit of nature."

It is not alone for Mr. Cole's engravings that this volume of "Old English Masters" is noteworthy. The notes on his work that the engraver contributes are of great value, and Professor Van Dyke's essays on the several painters represented are charming in their lucidity, and strikingly just in their appreciations and criticisms. In fact, whether the book be considered as a collection of superb engravings valuable either for their intrinsic merit as such or as representative of the best paintings by the best English artists from about 1750 to 1850, or as a review of English art during that period, it would be difficult to commend it more highly than it deserves. All worthy also is the enlightened encouragement which has made this noble series of engravings possible. If the art of wood engraving is to be kept out of the category of the things that were, it is to the publishers of Mr. Cole's work that most of the credit belongs. FREDERICK W. GOOKIN.

A NEW HISTORY OF THE AMERICAN PEOPLE.*

President Woodrow Wilson's "History of the American People" is in many ways like an expanded and illustrated five-volume edition of Professor Goldwin Smith's "The United States." Such a statement refers, of course, in no particular to subject matter, but rather to method of treatment; the author's plan, apparently, having been not to enter into details regarding the occurrences in the western world between 1492 and 1900, discussing each one in chronological sequence, but rather to attempt

* A HISTORY OF THE AMERICAN PEOPLE. By Woodrow Wilson. In five volumes. Illustrated. New York: Harper & Brothers.

to give a correct interpretation of important events, to give a judicial estimate of the relative value of particular topics, to declare the real influence of leaders of life, considering the four centuries as a part of the world's history.

If such a purpose on the part of the author be fairly assumed — there is no preface indicating any plan and the volumes must speak for themselves — then it is safe to say that this History will be much better appreciated by those who have read widely about American men and measures, who are more or less familiar with details, and therefore are better equipped to enjoy a philosophical analysis and review, than by those who will turn to it for first information about America. In other words one can not help feeling that the reader who is unacquainted with the details of wars and presidential administrations, party problems and personal prejudices, will find the History a disappointment, after the pleasure of examining the pictures is past.

By the former class, on the other hand, the five volumes will be studied with much satisfaction, giving as they do approved modern judgment of the great questions and great men of American origin, the scholarly character of the author lending weight to his carefully-worded sentences. The last portion, covering the years from 1865 to 1900, will not be accepted by every reader with the same grace accorded the earlier narration; but even sharp differences of opinion regarding estimates of measures and men of our own time, will not prevent general recognition of the success of the author's attempt to review the work of the four centuries in judicial language and lofty tone.

The most striking first impression from an examination of the work is that the illustrations are remarkable, both for variety and unvarying excellence. They embrace representative selections from almost every possible source. There are pictures of persons, contemporary prints, idealized scenes. There are facsimiles of documents and signatures, reproductions of the title-pages of famous books and pamphlets, or of rare campaign posters and tickets. There are views of the homes of many leaders, and pictures showing the progress of invention. There are excellent maps and interesting plans, all these making a great collection of nearly eight hundred illustrations, scattered unevenly throughout the volumes and combining to give powerful aid to the narration. Some of the pictures are far out of relationship to the immediate text, and two of

them might well have been omitted, since the American people do not care to perpetuate the memory of features or names of those who assassinate presidents. It is unfortunate that the title "Cumberland Gap near Wheeling Virginia" should be used in one case (III, 241), an error closely associated with a statement (III, 245) that the national road was built through the Cumberland Gap to the Ohio, when long usage has attached that geographical designation to an opening in the mountains a good ways south of Wheeling and the course of the Cumberland road.

A second impression, and a strong one too, is that there is a lack of proportion in the History. There are five volumes, averaging three hundred and fifty pages, with 1689, 1781, 1829, 1865, and 1900 as terminal points. Of the eighteen hundred and forty-eight pages eight hundred and nineteen are taken up with the story of colonial times. One hundred and six pages (fifty-six of text and fifty of pictures) are used to describe the Revolutionary War; while the Civil War is passed in fifty-four pages, sixteen of these being given to illustrations. The Mexican War is finished in three pages. In the vista of years the operations of the Ku Klux Klan in Reconstruction times surely will not seem of commanding importance, and yet they are accorded three and a half pages, — the amount of text space taken to discuss the Jay Treaty of 1794, Burr's Conspiracy, Decatur's achievements in the Mediterranean, and the Missouri Compromise, all together. The Louisiana Purchase is described in fewer words than is Bryan's free silver campaign. The Trent affair, and the military movement culminating at Gettysburg in what has been called one of the world's decisive battles, are each given half a page, while the disturbance created by Sitting Bull commands as much space as these two together. And yet it must be said, that while the average reader will notice the scant treatment accorded certain events in their chronological sequence, the one who forgets details and seeks the philosophical analysis of history, the logical relationship of cause and effect, will find elsewhere in some chapter of summary review the points omitted in their natural order.

The earlier part of the narration seems most matured. There is a charm of style which is irresistible, the illustrations are very helpful, and it is doubtful whether there exists another so interesting account of the "swarming of the English" and the gradual approach of these

English to the Revolution of 1776. The later part discusses topics of our own times upon which the minds of men are yet divided. The four million eight hundred thousand voters who favored Mr. Blaine in 1884 will hardly be satisfied with the treatment accorded him as compared with that of the one who, although elected, was credited with but sixty-two thousand more of the popular vote. The almost constant condemnation of the Republican party of a whole generation, and the evident leaning toward the Democratic policies and leaders, notably Mr. Cleveland, will not be relished by others, even by those who will accept as probably correct the judgments on Reconstruction measures of the Republican radicals. It is extremely difficult to be absolutely unbiased upon those themes associated with the actions and motives of men now living; and yet whatever the reader's personal view may be, the pages devoted to later American history will be found extremely interesting and suggestive.

In all likelihood the chapters which deal with the Jacksonian period will be considered the best of all. The dominating presence of masterful men is felt, and one catches the spirit of the times from the flowing sentences whose graceful words paint speaking portraits. Something of the charm of the style is shown in this characterization of Daniel Webster:

"Mr. Hayne's sentences rode high, upon rhetoric that sought often an adventurous flight; Mr. Webster used words as if he meant only to clarify and strengthen the thoughts he touched and cared nothing for cadence or ornament. And yet he spread them in ranks so fair that they caught and held the eye like a pageant. Beauty came upon them as they moved as if out of the mere passion of the thought rather than by the design of the orator. And he himself gave to the eye, as he stood, in his own person the same image of clean-cut strength, beautiful only by reason of its perfect action, so square was he, massive, and indomitable, and with a head and face whose mass, whose calm breadth above the deep-set slumbrous eyes, seemed the fittest possible throne for the powers he displayed."

But the beauty of the imagery does not give strength to the account of the Jacksonian era; it is rather the apparent justness of the judgments. Taking a dozen topics of the middle period and examining the treatment of each, the reader feels that the decision of history in the light of modern criticism is here rightly recorded. The story of the reign of King Andrew is splendidly told; the difference between the democracy of Jefferson and that of Jackson is clearly set forth; the certain catastrophe is strikingly described; and the survivals of the wreck are plainly marked for per-

manent mementoes of a personal regime. If only Jackson had been scored unmercifully for the results of his career, the account would be perfect, but even now one seems to hesitate to blame him for actions which in any other man would lead to severest criticism.

Many other portions of the History might be mentioned in particular, — Jackson's view of the court, his view of the constitution, the explanation of his attitude toward South Carolina, the discussion of the effect of slavery upon the South, the splendid chapter reviewing the Southern Confederacy, — but enough has been said. Here are five volumes by a clear-headed student of American affairs which are suggestive and interesting, filled with striking sentences, and convincing in their thoughtful declarations. They make a notable addition to that variety of the literature of American history already rich in the contributions of writers like McMaster and Fiske and Rhodes.

FRANCIS WAYLAND SHEPARDSON.

THE LATEST CRITIC OF BROWNING'S POETRY.*

Browning has been the chosen theme of literary critics for more than a decade, and already a bibliography upon the subject covers scores of pages. No volume has presented a more comprehensive or more exhaustive study of the poet and artist than the recent series of essays by Mr. Stopford A. Brooke, published in their totality as "The Poetry of Robert Browning." Uniform in binding and form with Mr. Brooke's earlier volume on "Tennyson, his Art and Relation to Modern Life," this later analytic study contains many comparative illustrations from the methods and works of the two great Victorian poets. In the opening chapter of fifty pages, the salient resemblances and diverse traits of Tennyson and Browning are carefully summarized. If one finds here, in the main, reiteration of former scattered comparisons, tribute is merited for the potent emphasis of similitude and difference. With logical force, Mr. Brooke has outlined the growth of criticism, of analytic method, of impressionist effects, of historical and religious research, — factors largely responsible for the wide-spread study of Browning's poetry after years of neglect. Within his

* THE POETRY OF ROBERT BROWNING. By Stopford A. Brooke, M.A. With portrait. New York: Thomas Y. Crowell & Co.

strange, intense poems, Mr. Brooke finds mirrored the discords and the eventual harmony of latter-day intellectualism.

"These complex and intercleaving conditions of thought and passion into which society had grown Browning represented from almost the beginning of his work. When society became conscious of them—there it found him. And, amazed, it said, 'Here is a man who forty years ago lived in the midst of our present life and wrote about it.' They saw the wild, loud complexity of their world expressed in his verse; and yet more dimly conscious, to their consolation, that he was aware of a central peace where the noise was quieted and the tangle unravelled."

Ascribing to Tennyson the greater laudation as pure artist, because of his simpler human sentiments and his more pellucid form, Browning represents to the critic that broad, non-partisan vision, both in background and motive, which appeals to modern thought. With detailed analysis and illustration Mr. Brooke considers the chronological development of Browning's essential qualities as poet. His "Treatment of Nature" is contrasted with the imaginative methods of Tennyson, Wordsworth, and Byron. Three periods characterize his relation to Nature as poetic material,—the earlier works wherein Nature and humanity were interwoven; the poems following "The Ring and the Book," where absorption in human problems largely eliminated Nature-communion; and the later partial return to primal inspiration from the correlated love for Nature and mankind, as in the swan-song, "Asolando."

Browning's "Theory of Human Life" follows as sequence from the earlier chapters. From "Pauline" and "Paracelsus" to "Abt Vogler" and "Pisgah-Sights" are embodied the same dauntless creed: life is for service; limitations and failures are only gradations in attainment; aspiration is divine.

"And what is that I hunger for but God?"

"Sordello" is considered, its obscurity conceded, its motive and analogies studied. A chapter of luminous analysis is devoted to "The Ring and the Book," which is allotted "the central place in Browning's development as a poet." In a general survey of the dramas, both as intellectual masterpieces and dramaturgic failures, from "Strafford" to "Colombe's Birthday," the critic is just in estimate and comparison. Tennyson, no less than Browning, aspired and failed in this phase of art. "Neither Tennyson nor Browning had dramatic genius,—that is, the power to conceive, build, coördinate, and finish a drama. But

they thought they had, and we must pardon them for trying their hand."

The poems of Browning which treat of love are divided into personal,—those sacred to the memory of his wife, like "One Word More" and "Prospice,"—and impersonal, exemplified in "Love among the Ruins," "Confessions," and their associates. Despite the subtle and complex soul-problems in Browning's most typical work, Mr. Brooke has culled passages of simple, tender emotions, of joyance, sportiveness, pity, of romantic passions as well as the more intense impulses of lust, hatred, and revenge. Browning's women form a vivid gallery of varied personalities. The chapters entitled "Womanhood in Browning" abound in keen, strong characterizations. In the author's judgment,— "Among the women whom Browning made, Balaustion is the crown. So vivid is her presentation that she seems with us in our daily life. And she also fills the historical imagination." This exaltation of Balaustion above Pompilia, Colombe, and Guendolen, the wonted heroines of Browning's poetry, is earnestly argued in the critic's idealizing insight and his delight in her Grecian womanhood. Preserving to the end the chronological method of examination, the later chapters survey Browning's last poems, his firm grasp on the noblest ideals of life, his broad, unbiassed trend. If there are occasional lapses in form, and an excess of minor illustration, the concluding summary of Browning's traits as a poet cannot be surpassed in insight and vigor.

"Creative and therefore joyful, receptive and therefore thoughtful, at one with humanity and therefore loving; aspiring to God and believing in God, and therefore steeped to the tips in radiant Hope; at one with the past, passionate with the present, and possessing by faith an endless and glorious future,— this was a life lived on the top of the wave, and moving with its motion from youth to manhood, from manhood to old age."

ANNIE RUSSELL MARBLE.

WHEN the first volume of the revised edition of "Chambers's Cyclopædia of English Literature" (Lippincott) was published we reviewed the work at some length. The second volume is now at hand, and covers, roughly speaking, the eighteenth century. We say roughly, because the volume begins with Locke, Newton, the Burnets, and others whom we commonly think of as writers of the seventeenth century, and includes at the other end a number of people who lived and worked on into the thirties and forties of the nineteenth century. The general introduction to the volume is the work of Mr. Austin Dobson, and there are special essays in considerable number by Messrs. Saintsbury, Patrick, Douglas, and Wallace. The work occupies over eight hundred double-columned pages.

HOLIDAY PUBLICATIONS.

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That the life of Madame de Pompadour was worth writing may be a question, but that Mr. H. Noel Williams has written it exceedingly well is indisputably a fact. Likewise he has almost silenced criticism upon his choice of a subject by showing that, if Madame de Pompadour was the mistress of Louis XV., she was also mistress of France, quite as clever as she was beautiful, ambitious for many things besides the smiles of her royal lover, and at her worst excusable as the pitiful result of a debauched and degrading environment. The book opens with an account of the scandalous plot of Louis' courtiers to enliven the dully virtuous life of the puppet king by implanting in him a taste for wine, cards, and *mésalliances*. Then follow, by way of introduction to the account of Madame de Pompadour's own brilliant career, short sketches of the troubled reigns of the frivolous court beauties who preceded her. But it was no *grande dame* who was to hold the destinies of France and Europe in the hollow of her hand; instead a *petite bourgeoisie* with a loud-voiced, drunken father, and a shameless mother who, when Antoinette was nine years old, informed her that she was too pretty to be wasted on anyone but a king. Madame de Pompadour once described her life as "like that of a Christian, a perpetual combat." The obstacles to her becoming the king's favorite seemed well nigh insurmountable, but her wit and beauty triumphed over them. Then, from the day of her installation at Versailles until her death, it was war unending with "ambitious ministers, envious women, and scheming Jesuits"; and all the while, if she would hold her place in the fickle heart of the king, she must "remain fresh, beautiful, and light-hearted, as if she had not a care in the world beyond the shape of a coiffure or the fit of a gown." Madame de Pompadour, however, aspired to much more than a suite at Versailles. She wished to be, and she was, a great political power. "She made and unmade ministers, she selected ambassadors, she appointed generals, she conferred pensions and places." "It is to Madame de Pompadour that we owe everything," said Kaunitz, the Austrian envoy, referring to the alliance with Maria Theresa; and as the Austrian alliance meant France's entry into the Seven Years' War, the responsibility for all its ruinous disasters is, at least indirectly, to be charged to her account. But outside of politics her influence upon public affairs was undoubtedly beneficent. France rests her debtor for the porcelain manufactory at Sèvres and in large measure for the Ecole Militaire, while French artists and men of letters found in her a generous and discriminating patron. It is this generally ignored phase of Madame de Pompadour's character and career that Mr. Williams wishes to bring into due prominence in his account of her life. He has sought neither to excuse nor to condemn, but merely to present her life in unbiassed portrayal, making up

his record from contemporary sources as many and as diverse as possible. Madame de Pompadour is always the central figure of the chronicle, but Louis and his ministers, the queen, Maria Theresa, Frederick of Prussia, and a host of others, stand out vividly from the background. Mechanically, the volume is one of the most beautiful of the season, being printed on the best of paper, with wide margins, and illustrated with sixteen superb photogravures from portraits of the royal family, the Pompadour herself, her allies, and her rivals. (Imported by Scribner.)

"Every part of Scotland is Scott-land" says Mr. W. S. Crockett in his preface to "The Scott Country" (Macmillan); but he adds that the Border—the vale of the Tweed—is *par excellence* the homeland of "the Mighty Minstrel." To show that the Border made Scott what he was, as truly as Scott made the romance of the Border a power in literature,—to weave the legend of the one into the life of him who interpreted that legend in his own matchless fashion and who loved the Border scenery only less than he did its historic and poetic associations,—is the delightful task Mr. Crockett undertakes. Himself Border-born and bred, and a loving and thorough student of Scottish legend and literature, Mr. Crockett combines scholarly accuracy and attention to detail with vivid appreciation of Scott and the country that Scott loved. The lame child's visit to his grandfather's farm, the boy's school-life at Kelso, the sheriff's first Border home at Ashesiel, the Making of Abbotsford, Memories of Melrose and the Marmion country,—all these topics, and much besides, are dealt with comprehensively but not diffusely, and in such a way as to make the most of the geographical and biographical interests involved. "The Scott Country" contains one hundred and sixty-two illustrations, made from sketches and photographs, and picturing all sorts of places that the untravelled reader longs to see and the traveller loves to recall. It is a pity that the very attractive cover design, a pattern in Scotch thistles, should be spoiled by the strikingly inharmonious red background.

To true lovers of Scott and of literary biography, "The Scott Country" will serve merely as a delightful introduction to a holiday edition, in five volumes, of the classic Life of Scott by Lockhart. It is strange that this monumental biography, second only to Boswell's Johnson, while it has often been reprinted since its original publication in 1837, has never before been adequately edited. It has been the aim of the present publishers (Houghton, Mifflin & Co.) to fill in the "necessary silences" of the biographer, himself so nearly a contemporary of Sir Walter, from the material furnished by the memoirs, reminiscences, magazine articles, reviews, and prefatory sketches, which, particularly within the last twenty years, have added so much to our knowledge of Scott and of his friends and acquaintance. The editorial work of this edition has been done by Miss Susan M. Francis, whose intimate

knowledge of the Scott literature and painstaking use of its resources amply justify the confidence placed in her. The integrity of the original work is preserved by bracketing all the editorial notes and dating such of Lockhart's as were written for the 1839 and 1845 issues and for the condensation prepared by him in 1848. Constant use has been made of Mr. David Douglas's editions of Scott's journal and letters. Much of the annotation bears upon associates of Scott, well known to Lockhart's contemporaries, but now faded from public consciousness; and a sketch of Lockhart's life stands before his preface. Quite as noteworthy as the scholarly annotation are the excellence of the typography, the fitness of the plain green binding, and the beauty of the photogravures. One feels, also, that justice has at last been done to the serious intention and happy achievement of Lockhart. In these days of made-to-order biography, it is well to be reminded occasionally that the true biographer is born, not made, and that erudite industry over the records is a poor substitute for real acquaintance with the man portrayed. This very complete, scholarly, and beautifully embellished revision of a great model cannot but be warmly welcomed, especially by those seeking a gift-book of the more sterling and substantial sort that always finds acceptance with readers of taste and culture.

Among the wealth of new nature-studies, it is well that the forerunner of them all in this country, Thoreau's "Walden," is not forgotten. Messrs. Houghton, Mifflin & Co., who in 1897 issued a two-volume holiday edition of the work, this year offer practically the same book, with only such changes as were necessary to bring it into a single volume. Lovers of Thoreau will find it hard to resist the charm of this sumptuous edition. The book-making is perfect in every detail. The thirty photogravures, made from photographs and printed on Japanese vellum, are revelations of what softness and beauty can be secured by that process. Without following the lines of the text, they illustrate all phases of Thoreau's life, — his homes and haunts, his friends and himself. The best, perhaps, are a portrait of Alcott, one of Thoreau in 1855, a view of the old Marlborough road, and the Walden pictures. No brief notice can do the book justice; it is that rare thing, a wholly satisfactory edition of a favorite classic.

Those of Mr. Hamilton W. Mabie's readers who remember with pleasure the illustrated edition of "A Child of Nature," will now welcome "Under the Trees" (Dodd, Mead & Co.), with decorations by the same artist, Mr. Charles L. Hinton. Besides several full-page photogravures, there is a series of twelve border designs, colored in delicate green and repeated through the pages of the book. Mr. Hinton's conception of nature is Greek. Nymphs and satyrs wander through the meadows or rest by the brook-sides, shepherds pipe dreamily under the trees, and frisky little Bacchantes gather grapes for their banqueting. In this way has the

artist chosen to emphasize Mr. Mabie's sense of the personality of nature, his quest for the mystic soul behind the gorgeous trappings, which is perhaps the key-note of his nature-study.

A nature book of an absolutely different type is Mr. William J. Long's "School of the Woods" (Ginn & Co.). Mr. Long's interest is not, like Mr. Mabie's, in the moving principle behind the outdoor world, nor in viewing nature as a reflection of himself; but in the wood and field-folk themselves, and in their lives as individuals. Mr. Long is probably our foremost animal psychologist; and his method and material are all his own. The make-up of his book suggests Mr. Seton-Thompson's work, and the quaint Indian names used for the animals a method of Rudyard Kipling. But these resemblances are superficial; Mr. Long enters the field with ideas and methods of his own. One novel suggestion running through most of the stories, and determining the title of the book, is that in animal as in human life education is the great controlling force. Instinct, Mr. Long says, is like heredity: without training it amounts to nothing; and he supports his theory by showing how, to a careful observer, "the summer wilderness is just one vast school-house," full of wild mothers teaching the secret of success in life to their little ones. Mr. Long is a keen observer, a clear expositor, and a delightful story-teller, certain to please both the children and their elders. The illustrations are by Mr. Charles Copeland, who has made, besides the full-page drawings, some two hundred marginal sketches, fascinating in themselves and aptly illustrative of the text. The book makes a real addition to animal lore and literature.

A new volume in the "British Artists Series" (Macmillan) is Lord Ronald Sutherland Gower's account of "Sir Joshua Reynolds, his Life and Art." Lord Gower's style is sometimes clumsy, but his intimate knowledge of his subject and his skilful choice of detail incline the reader to pardon an occasional lapse into obscurity. He appreciates Sir Joshua's towering humanity, as well as his matchless art; so that painter and layman alike can read his book with pleasure. To the biographical account are appended supplementary chapters upon Sir Joshua's writings, the engravers of his works, and important sales and exhibitions of his paintings. As is true of all the volumes of this series, a chief feature of this volume is its profuse and beautiful illustrations. These consist of reproductions of ninety of Sir Joshua's pictures, many of them having been photographed for the first time especially for Lord Gower's book. There are two especially beautiful plates in photogravure. It is a pity that the proof-reader should have failed to note so obvious an error as that on page 10.

From the same publishers (Macmillan) comes a second edition of Mr. Langton Douglas's "Fra Angelico," first issued in 1900. No apology is needed for the re-publication of what is at once so scholarly and authoritative a criticism and so pre-

eminent an example of good book-making. That Fra Angelico's familiar angels, — "celestial dolls, flat as paper, stuck fast to their gold frames," — are not only unworthy of the homage paid them, but are not even representative of Fra Angelico, who "was primarily an artist, an artist who happened to be a saint," is, in brief, Mr. Douglas's thesis. That his information is sound, his reasoning cogent, and his presentation striking and attractive, is proved by the demand for another edition of the monograph. With its many excellent reproductions of the painter's works, a complete index to his paintings and drawings, and a bibliography, it makes not only an attractive holiday book, but a really valuable addition to art criticism.

Another painter to be honored this season with a sumptuously illustrated volume is Jean François Millet. His life was partly written by his dear friend Alfred Sensier, after whose death it was completed and published in 1881. This book is now out of print. The only English translation was much abridged; and since it was made, more of Millet's letters and many interesting personal reminiscences of him have been published. In Mrs. Julia Cartwright's new "Life and Letters of Millet" (Macmillan) an effort has been made to utilize all previous resources, and thus to give to English readers a complete and interesting biography of the great peasant painter. Much of the story is told in Millet's own words, — in letters, or in recollections written for Sensier's use. The strong graphic style of his paintings also distinguishes Millet's writings; so that one feels the largely epistolary biography to be the right form here. The treatment is entirely narrative, with the smallest possible amount of art criticism. It is the spirit of the paintings, not their technique, that appeals to the author, — the humanity of the artist rather than his genius with the brush. His gallant up-hill fight against the rigid classicism that debased and narrowed the art of his time, his determination to starve rather than be known as a "painter of naked women," his masterly idealization of the prosaic theme of dull, grinding toil, — these are the things that seem to his biographer best worth considering; and so, no doubt, would Millet have looked at the matter. But while there is very little analysis of his art, the story of its evolution, from the graceful little pastels of nymphs and cherubs that would sell, to the unconventional peasants that would not, is told vividly and sympathetically. As biography, the book is successful in that it evolves a personality; as art history, its value is greatly enhanced by the frontispiece portrait and the nine reproductions in photogravure of Millet's works.

There is open to every biographer a choice between the subjective and the objective emphasis. The former may be nearer to "the thing-in-itself," and will inevitably be more intimate, more minute, and probably more exhaustive. But the objective presentation has also its value, showing briefly, accurately, and sympathetically, as it does in its best

examples, the man among his fellows, as he appears to his friends and acquaintance, who have scant attention to bestow on him save only what the power of his personality and the measure of his achievements wrest from them. So, though Mr. Mackail's admirable biography of William Morris is perhaps the final word upon the personal life of its subject, there is a place also for Miss Elisabeth L. Cary's "William Morris, Poet, Craftsman, Socialist" (Putnam). This is the objective account of the artist, tracing in general outline, no less vivid because less detailed, his busy, many-sided career. The book is bound uniformly with the same author's previous volumes on Tennyson, Browning, and the Rossettis, and is profusely illustrated with photogravure portraits, and reproductions of wall paper and tapestry designs, of furniture and other products turned out by the firm of Morris & Co., and of Kelmscott types, press-marks, and specimen pages. Morris's various activities are treated in separate chapters, but the unity in the remarkable diversity of his interests is shown, and the steps in his development from craftsman to socialist made clear. Miss Cary's special fitness for the work she is doing lies in her ability to select from among masses of detail what will best evoke a personality for the general reader. She never loses her sense of proportion nor fails in easy manipulation of her materials. If she is least interesting when she writes of Morris the poet, perhaps that is only because poetry was Morris's least interesting mode of expression.

The thirty-two reproductions of American masterpieces contained in the new illustrated edition of Mr. Charles H. Caffin's "American Masters of Painting" (Doubleday) serve a two-fold purpose, showing pictorially what our art has achieved in its brief course and explicating Mr. Caffin's references for those of his readers who have no other means of checking his estimates. Apart from the vital interest of their subject matter, Mr. Caffin's essays are charming bits of criticism. His style is clear, concise, and direct, yet intensely suggestive, and packed with allusions that indicate real mastery of the subject. His "appreciations" are not impressionistic, but are firmly based upon keen analysis of the distinctive qualities of each painter; and these qualities in turn are accounted for as the joint product of the man and the artistic affinities he has found for himself in this country or, more often, abroad. These essays, thirteen in number, are the first adequate attempt to set forth the present standing of American art, as it has been lifted by such men as Inness, Whistler, Sargent, Abbey, Tryon, Winslow Homer, and La Farge. The last essay in the volume is in the nature of a retrospect, having for its subject Gilbert Stuart, the first of "American Masters of Painting."

In two volumes, prettily bound in blue and gold and boxed together, comes Miss Clara E. Laughlin's "Stories of Authors' Loves" (Lippincot'). Interest in the love-affairs of literary men and women is undeniable, at least among feminine readers, and,

so Miss Laughlin thinks, quite legitimate. For have not they created our traditions and ideals of romance, and is not the desire natural which seeks to know how they realized these ideals? Is not a "hoarded happiness a talent in a napkin," and a failure a danger signal? So Miss Laughlin justifies herself, though it is doubtful if she needs any justification, since she is not exploiting new material but merely giving to the old a new emphasis. She tells her little romances pleasantly and sympathetically, extenuating rather than sitting in judgment, aiming for truth both to fact and spirit, making only rare lapses into anything approaching sentimentality. The materials treated are drawn from sources as diverse as the lives of Dante, Dickens, and Thoreau, of Keats, Hawthorne, and George Eliot. Each romance is so related as to call up much else in the author's career, and thus proportion is preserved. The portraits and views used as illustrations are well selected, and beautifully reproduced in photogravure and duogravure.

Ten years ago, when Miss Alice M. Bacon brought out her book on "Japanese Girls and Women," she touched upon a phase of life in the land of the chrysanthemum that had been wholly neglected by previous writers. So thoroughly did she do her work that it has since stood almost without a rival; and the new illustrated edition of the book (Houghton), revised to fit the changed conditions of to-day, needs no justification. The principal change in the text is the addition of two chapters, one upon household customs, the other a survey and analysis of the astonishing progress made by the Japanese women within the last ten years. But in every chapter there are revisions and additions, chronicling such matters as the coming of the baby carriage, the decline of the etiquette lesson in the interest of higher education—including gymnastics,—and the literary club, the opening to women of all sorts of new occupations, and their elevation by means of legislation and in public opinion; hinting, in short, at the rapid modernizing and Westernizing of feminine Japan. The illustrations made for this edition by Keishu Takenouchi, one of the foremost illustrators of Japan, and including outline drawings and colored plates, are altogether charming. Being also, as Miss Bacon assures us, absolutely true to the facts, they serve to add vividness and reality to the text. The dainty Japanese cover design lends a finishing touch to a very attractive book.

"The American Diary of a Japanese Girl" (Frederick A. Stokes Co.) is an amusing account, in journal form, of its author's six months' visit to "Amerikey," under the chaperonage of an indulgent uncle. The work is sufficiently extravagant, and at the same time sufficiently clever, to be either an excellent American forgery or a genuine experience. In either case it is interesting. The author, who styles herself "Miss Morning Glory," spent most of her time in California, paying but a flying visit to Chicago, which she stigmatizes as the smoky "City of Man," and barely reached New York

when she decided to court further novelty by masking for a month as a house-servant. At this point her journal abruptly closes with the promise of a later installment entitled "The Diary of a Parlour Maid." An odd mixture of *naïveté* and affectation, of vanity and sentimentality, of sprightly satire and quiet humor, makes up the book. It is daintily illustrated by a Japanese artist—or at least an artist with a Japanese name,—who has drawn "Miss Morning Glory" in all sorts of novel and interesting situations. The cover, with its Japanese design and its edging of yellow straw, is striking and appropriate.

One of the most delightful holiday books of a season or two ago was the edition of Mr. Kenneth Grahame's "The Golden Age," with illustrations by Mr. Maxfield Parrish. A happier combination of author and illustrator could hardly have been hit upon, and Mr. Grahame's classic sketches of childhood took a new interest through Mr. Parrish's imaginative interpretations. Even more delightful is the companion volume now issued containing the same author's "Dream Days" (John Lane). Here Mr. Parrish's drawings are reproduced in photogravure, instead of the half-tone process used in the earlier book, and as a result we are able to view the artist's work very nearly as it appears in the original, with all its minute refinement of detail and delicate contrasts of light and shade. In addition to the ten photogravures in the text, Mr. Parrish has also drawn, in his own inimitable way, the title-page, cover-design, tail-pieces, and end-papers for the book. It is hardly necessary to speak here of Mr. Grahame's text. His two books hold a place apart in the literature of childhood, and we can well envy the reader who has yet to make their acquaintance.

Goldsmith's "The Deserted Village" has been brought out by Messrs. Harper & Brothers in a sumptuous holiday edition, with an introduction by Mr. Austin Dobson, followed by Goldsmith's own quaint dedication to Sir Joshua Reynolds, and more than thirty full-page illustrations by Mr. Edwin A. Abbey. Mr. Dobson's introduction is a delicate and sympathetic analysis of the real and ideal elements in the poem, and is written in his happiest critical vein. Mr. Abbey's drawings, which are of course the feature of the edition, are imaginative, picturesque, and charming in themselves, like all his illustrative work, and really interpretative of the text. They are filled with the same quiet beauty and pathos, are lighted by the same stray gleams of humor, and marked by the same spirit of bygone days and rural scenes, that give "The Deserted Village" its peculiar flavor.

The stories of about fifty "Historic Houses of New Jersey" are interestingly related by Mr. W. Jay Mills in a handsome volume published by the J. B. Lippincott Co. This is a book that enthusiastic Colonial Dames and Sons and Daughters of the Revolution will gloat over, particularly if they be also sons and daughters of New Jersey. Not

that the interest of the sketches is limited and local, for the landmarks of New Jersey are the landmarks of the nation. History, family tradition, anecdote, gossip, letters, and local records, have all been ransacked to call up the brilliant past of the little state and make it live before the reader. Every effort has been put forth to secure accuracy and completeness, as well as vividness, in this new field of research; and the result is a series of brief, clear, and very significant accounts of the historic associations and famous inhabitants of a few of New Jersey's old homes. About twenty photogravures from drawings, photographs, and rare old prints, add materially to the interest of the book.

Mrs. Sarah K. Bolton's brief biographical sketches of "Famous Artists" (Crowell), first published in 1890, is now re-issued in holiday form, with a portrait of each painter and four or five examples of his work. The author's point of view is neither scientific nor critical. She aims merely to relate in compact form the main events of each artist's life in such a way as to emphasize his lofty purpose and noble achievements. Industry, resolution, ambition, enthusiasm, fidelity in all the relations of life, are brought forward in each biography as the means by which poverty, jealous competitors, and unreasonable patrons were vanquished and success attained. The artists discussed are Michael Angelo, Da Vinci, Raphael, Titian, Morillo, Rubens, Rembrandt, Reynolds, Landseer, and Turner.

Similar in scope to the foregoing book, and published by the same firm, is the two-volume work on "Famous Composers," by Mr. Nathan H. Dole. Like Mrs. Bolton's book, also, this work was first issued about ten years ago. The present edition is beautifully bound and contains a portrait of each composer considered in the text, together with numerous other full-page illustrations. The biographical sketches, twenty in number, are complete, accurate, and entertaining. Though they will of course be found of greatest interest by music-lovers, they are also adapted to the comprehension of the mere layman who wishes to know at least the main facts in the lives of the world's great musicians. The list of composers considered extends from Palestrina to Wagner.

Max Müller's charming and popular old-world idyl called "Memories" is given an artistic setting in the holiday edition issued this year by Messrs. A. C. McClurg & Co. Besides a decorated initial at the beginning of each chapter, there are eight full-page illustrations from charcoal drawings by Miss Blanche Ostertag. These combine with the wide margins, beautiful typography, and unique cover design, to make a book both quaint and dainty, as befits the classic little romance. The translation, which first appeared in 1888, is the work of Mr. George P. Upton. He has caught quite as well as Miss Ostertag the quiet, contemplative spirit of this "prose poem" and the graceful simplicity of its language, which his English faithfully repro-

duces. Interesting as showing an unexpected phase of Max Müller's many-sided activity, illustrating, too, in its style, the canon of unacademic simplicity which he never tired of preaching to his pedantic countrymen, but charming above all for its delicacy of sentiment, "Memories" in its present artistic form will appeal to many holiday buyers.

Miss Esther Singleton, whose compilations are valued by a large circle of readers, has this year edited and arranged two more volumes, "London" and "Famous Paintings" (Dodd, Mead & Co.). The latter continues the work begun in "Great Paintings Described by Great Writers." As before, Miss Singleton has been careful to select only recognized masterpieces, and to choose as commentators competent and interesting critics who know how to interpret a picture broadly, so as to make it speak for the artist's whole work. As a guide-book or a foundation for art-study at home, this work will be found interesting and valuable. The volume on London is much on the plan of the previous one on Paris, except that the selections, instead of dealing with special monuments, oftener record general impressions made by various parts of the great city. The subject is limited by the exclusion of articles on London of the past. The picturesqueness of the city, its immensity, the distinctive characteristics of the several districts, the churches, clubs, and theatres, various types of Londoners, and the charm of the London fog, are a few of the chief topics treated in charming essays by such writers as Dickens, G. W. Steevens, Gautier, Sir Walter Besant, and others. Both of Miss Singleton's books are profusely and beautifully illustrated.

In the two handsome volumes entitled "French Cathedrals and Chateaux" (Knight & Mallet), Miss Clara Crawford Perkins combines a simple account of the development of architectural styles in France with a guide to the great monuments of French architecture. About a third of the first volume is occupied with a general treatment of the growth of the Gothic style,—including chapters on glass-staining, the art of tracery, and the sculpture employed as accessory decoration,—and with historical outlines and tables. These last are intended for use in connection with the numerous references to names and events in the chapters that follow. Descriptions of some of the great French cathedrals, with attention to their historical associations as well as to the artistic qualities of each, make up the remainder of Volume I. Volume II. begins with an explanatory chapter on Renaissance architecture, and, since that type found its best expression in secular and domestic buildings, goes on to describe some of the more notable palaces and chateaux. Sixty-two half-tone engravings add clearness and attractiveness to the descriptive portions of the text. The plan of the work will commend itself to amateur students of architecture, who know how few manuals of architecture there are, at once simple, comprehensive, and trust-

worthy; while travellers, dissatisfied with mere unrelated legends and isolated descriptions, will be glad to find so good a book for study and so pleasant a companion for their sight-seeing and their personal observations of the many interesting things described in Miss Perkins's expository chapters.

Mr. John Kelman's "The Holy Land" (Macmillan) is a new evidence of the ever-increasing interest in Palestine and its history. To be able to vivify the meagre Gospel narrative of Christ's life, to paint in the "local color" and so impart the note of reality, the tang of a genuine experience to the apostolic story, is a vital need of modern Christianity, and one which few of us can journey to Palestine to satisfy. Among the voluminous literature intended to serve as a substitute for such a pilgrimage the distinction of the present volume lies in the extraordinary beauty of its colored plates, and in the excellent arrangement, interesting detail, and completeness of the text. Mr. Kelman arranges his impressions of Palestine under three divisions. Part I., "The Land," is of course largely descriptive. Its opening chapter, upon the color of the country, is particularly happy as serving to introduce Mr. Fulleylove's paintings, the most conspicuous feature of which is perhaps their exquisite coloring. Part II., "The Invaders," deals with the traces, material and spiritual, left upon Palestine by Israelitish, Roman, Christian, and Moslem occupations. Part III., entitled "The Spirit of Syria," sets forth Mr. Kelman's impressions of the spectre-haunted hopelessness, the paralyzing superstition, and the stolid indifference to disease and filth that characterize modern Palestine. The book closes with the suggestion that not in the Zionist movement but in the advance of Western ideals and in the Christian missions is there hope of a resurrection for the Holy Land. Mr. Kelman is a careful observer and a lucid and often brilliant writer; so that his work is quite worthy of being made the basis for Mr. Fulleylove's splendid paintings. Altogether "The Holy Land" is one of the most attractive of the season's publications.

Pleasant records of strolls "Along French Byways," "Among English Hedgerows," and through "The Isle of the Shamrock," have earned for Mr. Clifton Johnson a reputation as a delightful *raconteur* and an expert photographer. His latest book, "New England and Its Neighbors" (Macmillan), is similar in form, and in its emphasis upon the rural aspects of the community's life, to the volumes that precede it. Many of the sketches have been published before as magazine articles. Some have an historic or literary interest — as, for example, the chapters entitled "Midwinter in Valley Forge" and "The Home of Fenimore Cooper." But this is incidental; the book is primarily a study of farm-life among the Yankees and their New York neighbors, as such chapter-titles as "Down in Maine," "The Autumn Cattle Show," and "Life on a Green Mountain Top" will suggest. From Mr. Johnson's preface we learn that this volume is

to be the first in an American series of works dealing with some of the distinctive and picturesque phases of our native country life. The book is abundantly illustrated from the author's own photographs.

The descriptive element, incidental but of uncommon interest, in Miss Ellen Glasgow's "Voice of the People," is emphasized in the new illustrated edition issued by Messrs. Doubleday, Page & Co. A series of twenty-four pictures, from photographs taken especially for this book, portray the sleepy old town of Kingsborough, where the action of the story begins and ends, and Richmond, where Nicholas Burr, its hero, spent his tragically ended term as governor. "The Voice of the People" is one of the few recent novels likely to have a lasting interest; and this edition, with its added suggestions of local color and out-door charm, and its unusually artistic cover, bright with the flame of the Virginia creeper, is a well-merited tribute to the strong and serious work of the author.

Out of Book I. of "Ben Hur," which, it will be remembered, tells the story of the Christ-child's birth, Messrs. Harper & Brothers have made a beautiful little holiday volume. The illustrations are brown toned plates from paintings by Murillo, Raphael, Knaus, and Barabino; and there are, besides, tinted marginal drawings illustrating the text. General Wallace's special preface is very interesting, telling the story of the inception of "Ben Hur," which, it seems, grew out of a chance conversation with the late Robert G. Ingersoll. Long before, however, the author's interest in the Wise Men of the East had led to the writing of a brochure upon their journey to Bethlehem; and this old manuscript, hitherto unpublished, was brought forth to make the beginning of the longer story. But the independent unity of the birth narrative was not sacrificed, and it made possible the independent publication, in 1899, of the original brochure. The present richly illustrated edition, however, is the one that General Wallace looked forward to when he first recognized the literary possibilities of this most mystically beautiful of all the legends that cluster about the first Christmas day.

From Messrs. Thomas Nelson & Sons come three volumes recently added to the "New Century Library." They comprise "The Complete Poetical Works of Robert Burns," "The Poetical Works of Alfred Tennyson" (containing the poems written between 1830 and 1859), and "The Life and Adventures of Don Quixote." The little volumes, four by six inches in size and none of them an inch thick, are printed in large type on the thinnest of India paper, and daintily yet durably bound in cloth or limp leather. Each volume contains a frontispiece portrait, and the edition of Burns includes an "appreciation" of the poet by Lord Rosebery. For a holiday gift-book of moderate price, combining solid worth of contents with beauty of outward form, nothing better could be found than any one of these dainty pocket volumes.

Since the intimate disclosures of the Browning

Letters of 1846, tending as they did to renew biographic interest in the poet-lovers, the lyrics of both writers seem fraught with a deeper and more human charm. In particular do Mrs. Browning's "Sonnets from the Portuguese" — the poetically restrained portrayal of the passion that floods unmeasured through the letters — compel fresh notice of their exalted tenderness of feeling and their perfection of form. But while the sonnets themselves offer ample justification for a new edition, the distinctive feature of the dainty book just issued by Messrs. G. P. Putnam's Sons is the series of exquisitely-colored illustrations, including borders and full-page drawings, by Miss Margaret Armstrong. The color-printing is particularly good, and the whole book is in keeping with the delicate spirit of the poetry.

Miss Marie Corelli sends to her American friends and readers through Messrs. Dodd, Mead & Co. "A Christmas Greeting," in the form of the old-time "annual" or gift-book, whose mission, like that of the Christmas card, was to convey the compliments of the season, and whose appropriate resting-place was rather the parlor table than the library shelf. Perhaps Miss Corelli deprecates the new connotation that the term "Holiday book" is rapidly acquiring, and thinks we have not yet fully emphasized the meaning of Christmas and of the New Year. Or, possibly, in preparing her "Christmas Greeting" she meant merely to utilize the odds and ends of material on her writing table, and incidentally to show how versatile she could be when she chose. In this last attempt she has certainly succeeded. Essays, sketches, stories (including some for children), poems, and even a piece of music, are included in the contents of the volume, — a remarkable variety, certainly, to come with apparent ease from one pen. All the subject-matter has a Christmas flavor, but many of the distinctive ideas for which Miss Corelli stands are touched upon in the sketches. Much of the verse is patriotic, and several articles deal with current affairs in England.

Three volumes have been added this year to the dainty little "Thumb-Nail Series" (Century Co.): "The Rivals," with an introduction from Mr. Jefferson's Autobiography; "In Memoriam," with Mr. Stedman's criticism from the "Victorian Poets" as a preface; and the "Thoughts" of Pascal, translated and edited by Mr. Benjamin E. Smith. The embossed leather covers are wrought in beautiful symbolic designs, and the little classics as a whole are notable examples of suitable and delightful book-making.

The last completed story of the late Paul Leicester Ford, "Wanted — A Chaperon," has been brought out in dainty holiday dress by Messrs. Dodd, Mead & Co. It is a clever little narrative, in much the same style as "Wanted — A Match-maker," and, like the other story, it has been illustrated in color by Mr. Christy and embellished with

flower-borders by Miss Margaret Armstrong, who also drew the unique cover design. It is one of the prettiest of the smaller holiday books of the season.

To the "Ariel Booklets," Messrs. G. P. Putnam's Sons' series of diminutive classics, Dickens's "Christmas Carol" is the most recent addition. There are now fifty-seven volumes to be had in this pretty series, with their neat printing and limp red leather covers. "A Christmas Carol" is profusely illustrated by Mr. Frederick Simpson Coburn, and, like all the issues of the series, is one of the daintiest of unpretentious gift-books.

"The Mishaps of an Automobilst" (Stokes Co.) is a book of comic drawings, in black-and-white and in colors, by Mr. DeWitt Clinton Falls, with explanatory verses by Mr. Montrose J. Moses. Here the amateur *chauffeur* will find the tragic accidents that beset his mad career all drawn to the life, in most diverting fashion. The pictures are clever and amusing; some of the verses have a touch of real humor; the green burlap cover is unique and attractive; and the book as a whole is calculated to provide the automobile enthusiast, his friends, and even his enemies, with entertainment for a dull half-hour.

BOOKS FOR THE YOUNG.

I

Again this year there must be entered a general protest against the lack of original literary quality in the books designed for the reading of those whose years are not yet ripe. To a peculiar degree these volumes justify the dictum of the late Walter Bagehot, to the effect that the writers of the day are of two classes: those who know how to write, but have nothing to say; and those who have something to say, but do not know how to write. As a partial offset, it must be said that there have never been so many books published with a real claim to physical beauty. Few children's books now go forth without illustrations; indeed, those with pictures in color are growing as common as were those with any sort of decoration a generation ago. In print and binding, also, and in general tastefulness of design, many of the juveniles of the season deserve high praise. Again this year there is noticeable a decrease over the last few years in the number of children's books dealing with war and bloodshed, even stories of the army and navy having to do with those necessary evils in times of peace rather than those of actual combat. Books of adventure show a slight increase in number; those of travel in strange lands, a slight decrease, so far as the two can be differentiated. There are more books of jingles, and seemingly more for the very young. There is noticeable, too, an increasing specialization in books addressed to those of various ages; — where books were broadly addressed to children as a whole not so long ago, they are now designed for children within more definite limits as to age. And there is a marked increase — surely a sign of the times — in the number of writers who appeal to girls alone, from the nursery to young womanhood. Among these are several which trace a girl's career through continuous years, a manner quite unknown among the books for boys. The lack of liter-

erary merit which we have noted leads us to give the place of honor in our list to a group of books that are rewritings or compilations, or attractive new editions, rather than to the original compositions of the year.

*Old favorites
in new form.*

Children, as well as their elders, have for some time been accustomed to look each year for a book of fairy stories from Mr. Andrew Lang. These volumes, it will be remembered, have been designated by some color or shade of binding, from which they have taken their name; so that we have had one year a "Red Fairy Book," the next a "Blue Fairy Book," and so on. Whether it is that the tints have run out, or the supply of fairy stories, or both, this year Mr. Lang has given us "The Book of Romance" (Longmans), which contains a number of the legends of the Knights of the Round Table, and one or two from the Sagas of the North. These are re-told in Mr. Lang's attractive manner, and the volume is illustrated in color and in black-and-white by Mr. H. J. Ford.—A worthy companion to this is the Rev. A. J. Church's "Stories of Charlemagne and the Twelve Peers of France, from the Old Romances" (Macmillan). Here all the illustrations are in color, from the hand of Mr. George Morrow; while the text does for the *chansons de geste* what Mr. Lang has done for Sir Thomas Malory.—Third in the group is another of Mr. Walter Jerrold's volumes of the "Annals of Fairyland" (Macmillan), specifically termed "The Reign of King Oberon." In the face of the title, most of the contents are taken from the folk-lore tales of the Brothers Grimm; but they lose nothing in re-telling. Mr. Charles Robinson has made the pictures, in black-and-white with the exception of the frontispiece, which is in color; and he is to be credited also with the cover design, also in color, and really beautiful.—At last an edition of the most popular and the greatest of all books has been prepared especially for the use of younger folk, and it is quite likely that an apology is due for not placing at the head of this paragraph a mention of "The Bible for Children" (Century Co.), which has been edited by Mrs. Joseph B. Gilder (curiously enough, her name is omitted from the title-page, which gives notice only of the introduction by the Right Rev. Henry C. Potter and the preface by the Rev. Francis Brown). The version of King James has been used, everything which would lead an inquisitive child to ask untoward questions omitted, and the narrative pieced together in a skilful manner to make a fairly continuous story. Both the Old and New Testaments have been drawn on, but not the books known to Protestants as Apocryphal, though these would have done much toward filling the gap between Jonah and the Annunciation. Twenty-four reproductions from the old masters serve as illustrations, and the entire volume, a fine quarto, is handsomely rmbricated. Such a work, so performed, has long been much desired.—Mr. Peter Newell's "Alice in Wonderland" of last year is now followed by his pictured edition of "Through the Looking Glass" (Harper). A portrait of Mr. Newell serves for frontispiece, and it is a pleasure to record the fact that for once the genial face of the artist does not in any way belie his work. This is all the better because this work continually suggests the time-honored pictures of Sir John Tenniel in the same behalf, with changes which the younger folk, unquestionably the best judges, will decide are for the better.—New editions of Miss Alcott's "An Old-Fashioned Girl" and "Little Women" have been made (Little, Brown & Co.), the former illustrated by Miss Jessie Willcox Smith, and the latter by

Mrs. Alice Barber Stephens. Here again there will be some regret among the elders at losing the quaint Tene-tonic outline sketches which decorated these books for so many years; but sound artistic judgment must favor the more modern treatment, which will commend these favorite books to new readers as well as old.—Mr. William Wallace Denslow has made a series of designs for Clement C. Moore's "The Night before Christmas" (Dillingham), every page in multicolor and the text lettered in. By shaving the upper lip of the good St. Nicholas, Mr. Denslow has made him as American as if he had taken out naturalization papers, and droll beyond easy description. It is a pleasure to record the steady advance in the delineation of children on the part of this conscientious and ingenious artist.

*History in
pleasant guise.*

Quite as much care for the verities has gone into the making of Miss Beulah Marie Dix's children's story, "A Little Captive Lad" (Macmillan), as into her historical romances. The period is that of the expelled Stuarts, the small hero a devout royalist in exile under the care of an impecunious cavalier. His uncle brings him back to England, and the rest of the book is concerned with the child's coming to a realization of the identity of his real friends. It is a good story.—Mrs. Harriet T. Comstock has taken equal pains with "Tower or Throne, a Romance of the Girlhood of Elizabeth" (Little, Brown & Co), in which she follows the chequered career of that great princess during her troubled early life. The book gives an excellent picture of the little scion of royalty who once wished herself a milkmaid.—Where the previous book stopped with the accession to the throne, Miss Eva March Tappan, Ph.D., takes the Queen on to the close of her life, in her romance, "In the Days of Queen Elizabeth" (Lee & Shepard). Herself an accomplished student of history, Miss Tappan has performed a real service in this, the third volume of the "Makers of England" series.—"Mayken, an Historical Story of Holland for Children" (McClurg) is by Mrs. Jessie Anderson Chase, with illustrations by Mr. Troy Kinney and Mrs. Margaret West Kinney. It deals with a cheerful little girl in the dark days of the Spanish subjugation of that courageous people, and is both thrilling and instructive.—Mrs. Harriet T. Comstock has written another historical story for the young, "A Boy of a Thousand Years Ago" (Lee & Shepard), which is an authentic account of the youthful Alfred, not yet styled "the great." The spirited illustrations are by Mr. George Varian.—Another good historical tale is "The Story of Joan of Arc, Told by Aunt Kate" (Lee & Shepard), in which some small children are made to listen to a word-of-mouth narrative from an older kinswoman. Mrs. Kate E. Carpenter is the author, Miss Amy Brooks has drawn the frontispiece, a number of paintings depicting Joan's career have been reproduced, and there is an accompanying map of the France at that time.—Mr. John Bennett's skill is sufficient to make his account of a young English boy's experiences on the island of Manhattan in the days of Peter Stuyvesant good reading for either children or their elders. It is called "Barnaby Lee" (Century Co.), and has excellent illustrations by Mr. Clyde O. De Land.—"Under Colonial Colors" (Houghton), is the work of Mr. Everett T. Tomlinson, and deals with that interesting historical event, the expedition of Arnold against Quebec.—Mr. James A. Braden writes "Far Past the Frontier" (Saalfield), the time being that of the early republic.—"Marching on Niagara"

(Lee & Shepard) is the second volume of Mr. Edward Stratemeyer's "Colonial" series, dealing with the second French and Indian war. — Mr. John Preston True continues his account of the daring deeds of Major Stuart Schuyler during the Revolutionary period, with "On Guard! Against Tory and Tarleton" (Little, Brown & Co.), the pictures by Mrs. Lilian Crawford True. It is an entertaining account of the campaign that ended with the surrender of Cornwallis. — It only needs to have the name of Betty Zane recognized in "Brave Heart Elizabeth, a Story of the Ohio Frontier" (Lee & Shepard), to insure Miss Adele E. Thompson's work a respectful hearing. The pictures are by Mrs. Lilian Crawford True, and the book is wholly worthy. — The Rev. Cyrus Townsend Brady's story of "In the Wasp's Nest" (Scribner) begins with the brief naval war with France and carries it down to the close of the second war of independence. The human interest is given, apart from war, by the career of a waif who comes to full courage and manhood under the stress of his experiences. The pictures, as good as possible of their kind, are by Mr. Rufus F. Zogbaum. — Of a more inclusive sort, giving brief biographies of the great naval heroes of Holland, France, and England, and ending with our own Farragut, is Mrs. Jessie Peabody Frothingham's "Sea Fights and Fighters" (Scribner), an interesting and sufficiently inclusive work illustrating the importance of sea-power. — John Paul Jones is not a character in Mr. James Barues's "With the Flag in the Channel" (Appleton), contrary to expectation, but Captain Gustavus Conyngham, a good and successful Revolutionary fighter, of whom most Americans are unaware. The story is both a true and a good one, with pictures of merit by Mr. Carlton T. Chapman. — The war of 1812 in an unusual phase affords a background for Mrs. Lucy Meacham Thruston's "Jack and his Island" (Little, Brown & Co.), the refusal to listen to words advocating peace at the beginning of the hostilities leading to the wrecking of a newspaper office. Maryland is the scene of the book, and the engagement that gave birth to "The Star-Spangled Banner" forms a part of the narrative. — "The Errand Boy of Andrew Jackson, a War Story of 1812" (Lothrop) is the work of Mr. W. O. Stoddard. The young hero is one of the Tennesseans upon whom Jackson depended so entirely, and the account of his services as an aide and at the glorious victory of New Orleans, after some previous dealings with Lafitte and his privateersmen, makes entertaining reading. — "Margarita, a Legend of the Fight for the Great River" (Dodd, Mead & Co.) is the fourth volume in the "Dames and Daughters of Colonial Days" series by Mrs. Elizabeth W. Champney, and is based on the struggle for the Mississippi between France and Spain. It is a period of which little has been written, and is the more welcome on that account. — The fact that the war between the States was indeed a civil war gives the tone to Mrs. Mary Tracy Earle's "The Flag on the Hill-Top" (Houghton), being an account of the Knights of the Golden Circle in southern Illinois and of the zeal displayed for the Union by loyal citizens. Simply and clearly told, it is to be commended above most books of the sort. — Mr. George Cary Eggleston has his boys on the other side of the great war, in "The Bale Marked 'Circle X'" (Lothrop), wherein several young Confederates run the blockade with a bale of cotton in which valuable documents are concealed. It is sensational and exciting. — Captain F. S. Brereton, R.A.M.C., tells a story of the Spanish-American war

in "Under the Spangled Banner" (imported by Scribner). An English boy plays a prominent part in the narrative, which is written primarily for British consumption. — The Rev. H. H. Clark, a chaplain in the American navy, has written "The Admiral's Aid, a Story of Life in the New Navy" (Lothrop). Here, for once, there is nothing more than the rumor of war, with a love-story thrown in. Mr. Clark has quite an elaborate defence of the new navy, when setting it down once for all as more or less of a necessary evil would have covered the entire ground. — So many accidents occur and so many lives are saved in Mr. Enrique H. Lewis's "Phil and Dick, the Adventures of Two Apprentices in the American Navy" (Saalfield) that it gets to be almost humorous.

Mr. George Alfred Henty, whose recent passing away has left a gap in the ranks of writers for the young not to be filled, has departed from his usual manner in "The Treasure of the Incas," where it is not so much fighting as looting that occupies the attention of his youthful band of Englishmen. This is the first of this year's three books from this once so busy pen, and has the usual good pictures by Mr. Walter Paget. The second is "With Kitchener in the Soudan," with the battles of Atbara and Omdurman duly celebrated; and the third is "With the British Legion, a Story of the Carlist Uprising in 1836" (Scribner). There is no need to particularize further in the case of this much regretted author. The books are long, and of uniform interest, with a slight preference for the Peruvian story. — Of the same sort, only shorter, is Mr. John Finnemore's "The Story of a Scout" (Lippincott), forcing comparison with Lever by being placed in the activities of the Peninsular War. — An old friend, the African gorilla, comes back with Mr. Paul Du Chaillu's "King Mombo" (Scribner), an account of the wanderings of an American boy in the wilds inhabited only by these man-like apes and a number of ape-like men. — "The Secret of the Everglades" (imported by Scribner) is another American story by an English author, Miss Bessie Marchant. Two persons are lost, father and daughter, and there is a mystery unsolved until the concluding chapter. — A book of conspicuous merit is Mr. Charles Frederick Holder's "The Adventures of Torqua" (Little, Brown & Co.), the success being largely due to the author's thorough familiarity with his subject. Three boys take unwilling refuge on the island of Santa Catalina, or Pimug-na, off the coast of California, during the later days of the eighteenth century, when the native tribes were still flourishing. The boys were brave and enterprising, and their adventures are quite by themselves in nature and extent. — Mr. Robert Lloyd begins his story of "The Treasure of Shag Rock" (Lothrop) with school athletics, then transfers the interest to a supposed fortune concealed on one of the South Sea islands. A pirate sets out after the expedition, and there is war on the high seas. — "The Last Cruise of the Electra" (Saalfield) would not have been written by Mr. Charles P. Chipman, probably, without the precedent of the late Jules Verne's "Twenty Thousand Leagues under the Sea," of which it is reminiscent. — Quite another sort of voyage is that described by Mr. Jack Londou in "The Cruise of the Dazzler" (Century Co.), where an end is put to ocean depredations near San Francisco by well directed effort. The pictures are by Mr. M. J. Burns, and the book one of unquestioned interest. — The last days of the slave-trade are touched upon by Mr. William Perry Brown in

*About boys
and for them.*

"Ralph Granger's Fortune" (Saalfield). It is a sensational but not a convincing book.—Search for a sapphire mine, in which an Indian of mysterious origin takes part, is described by Mr. Edward E. Billings in "A Red Man of Quality" (Saalfield).—Shooting birds of all sizes is the province Mr. William Alexander Linn makes his own in "Rob and his Gun" (Scribner). A great deal of valuable information, and descriptions of some excellent sport, combine to give his pages interest and value.—"Cruising on the St. Lawrence; or, A Summer's Vacation in Historic Waters" (Lee & Shepard) is another book by Mr. Everett T. Tomlinson, in which the boys of the earlier volumes of the "St. Lawrence" series, now in their sophomore year at college, learn a great deal of history, and even more about the Indians, during a pleasant summer's vacation.—"Jeb Hutton" (Scribner) is by Mr. James B. Connolly, and utilizes the dredging and other similar work of the United States Engineer Corps for a theme. Jeb is a good-natured giant of a Southern country boy, and his experiences have a certain educational significance for his readers as well as for himself.—Mr. Homer Greene's "Pickett's Gap" (Macmillan) is a story of modern commercial methods, two railways fighting for an outlet through the mountain pass owned by the hero's father. It is astonishing to find how much excitement can lie within so simple a story.

For girls and about them.

Boys have long had a monopoly of books relating to carpentry and other similar work, but "What a Girl Can Make and Do" (Scribner), by Miss Lina Beard and Miss Adelia B. Beard, daughters of a well-known artist, is likely to question their supremacy. There are two parts of the book, "What a Girl Can Make" and "What a Girl Can Do," and both are suggestive and instructive, and exactly the thing to keep young people out of idleness or days blue or gray.—Several books in our present group seem intended for growing girls, from the period of long skirts to that of matrimony. One of these is "The Wyndham Girls" (Century Co.), by Mrs. Marion Ames Taggart. In this story, a family is brought from affluence to an income of a few hundreds a year, a reverse which proves to be a real though disguised blessing, the girls all finding good husbands, and one of the young men getting back a slice of their former fortune for them.—That a woman can keep a secret, and even find it profitable to her in the end, is demonstrated in "Polly's Secret, a Story of the Kennebec" (Little, Brown & Co.), in which Mrs. Harriet A. Nash has drawn a pleasant picture of a New England family, following her heroine from girlhood into married life.—The striking title of "Madge, a Girl in Earnest" (Lee & Shepard) is borne out by the spirited tale which Miss S. Jennie Smith has made of a self-respecting and indomitable young person, who teaches some of her kinsfolk a lesson or two worth learning.—The stern need for self-restraint is the lesson taught to a rather wilful young girl, in "A Dornfield Summer" (Little, Brown & Co.), by Miss Mary M. Haley. All the girls in the book are worth knowing, and the one who makes the most mistakes is not the least lovable.—What country life can do toward making a good woman out of a wretched little city girl is shown by Miss Helen M. Winslow, in the cheerful story entitled "Concerning Polly and Some Others" (Lee & Shepard). There is a bubbling up of Yankee humor all through the book, which has been well illustrated by Mr. Charles Copeland.—Beauty, so long regarded by our Puritan ances-

tors as a wife and lure of the enemy, makes trouble for the pretty Quaker girl whose one striking experience is told in "Lois Mallet's Dangerous Gift" (Houghton). Miss Mary Catherine Lee places her beautiful heroine in New Bedford, and Mr. W. L. Taylor has painted her portrait for the frontispiece, a picture which for once does not belie the author's description.—"Emmy Lou, her Book and Heart" (McClure, Phillips & Co.) is a delightful account of a little girl who begins in the lowest grade of the primary school, and wins her way, with mingled tears and smiles, into the high school and the first stirrings of attraction for boys and dancing. It is the work of "George Madden Martin," who has made way into some of the inmost recesses of the feminine mind in early girlhood and youth.—Agnes Grant has even more trouble coming into her life in the book named for her, "Agnes Grant's Education" (Jennings & Pye), by Miss Hope Daring. There is a strong religious element of the evangelical sort, and salvation comes slowly but surely.

Life in school and college.

Few stories of school and college appear this season, and again the best of those for boys is by Mr. Ralph Henry Barbour, whose three previous stories have been duly praised in these columns. Those were all concerned with a fitting school; the last, "Behind the Line, a Story of College Life and Football" (Appleton), deals with two boys from the same school, but chiefly after they have entered one of the smaller colleges. Granted an interest in football, Mr. Barbour's story is fascinating, and Mr. C. M. Relyea's drawings add to its interest. It is emphatically a book for boys: there is no woman mentioned in it from beginning to end.—The English school finds a historian in Mr. Robert Leighton, and he has introduced the son of an American multimillionaire into "The Boys of Waveney" (Putnam) as the god from the machine who straightens up all the entanglements. The author has the usual trouble in reconciling the American dialect, as spoken by this youth, with anything ever heard on this side of the Atlantic; but the book is thrilling to the point of melodrama.—It would be difficult to tell why almost all stories of boys in college are for the perusal of adults, while the stories of their sisters are written to appeal to young girls; but this seems to be the fact. "Brenda's Cousin at Radcliffe" (Little, Brown & Co.) is another volume in Miss Helen Leah Reed's successful series, and it makes a very pretty picture of student life. Here, as in similar stories, the stress is laid first upon studies, then on social life, and finally on recreation; in the boys' books this order is reversed. But it hardly seems needful at this time to enter upon a defense of the higher education for women, as Miss Reed does, nor to devote several pages to proving that girl students are not unwomanly.—Radcliffe appears again in Miss Mary G. Darling's "A Girl of this Century" (Lee & Shepard). It reaches beyond the brilliant college career of the heroine, however, takes her into society, and then, upon the loss of the family fortune, enables her to put her knowledge to the best advantage.—There is a girl, the daughter of wealthy and indulgent parents, who does not wish to continue her schooling, and she is permitted to send a young French girl, the daughter of a painter, to school in her stead. It is the delineation of the differences between the American girl and this alluring little foreigner, who has been in a convent school in her own country, that lends both name and interest to Mrs. Myra Sawyer Hamlin's "Catharine's Proxy" (Little,

Brown & Co.).—An excellent opportunity is given for contrasting quite another sort of education, by Mrs. L. T. Meade's story of "The Rebel of the School" (Lippincott). The real heroine of the book is a poor girl whose beauty and talent win her a leading place in the affections of both her teachers and her fellow-pupils in a great English school for girls; while the rebel is a wild Irish girl who undertakes to run things with a total disregard for rules and precedents. The closing chapters are really exciting, and the book is one to be read with interest.

Books for younger boys. For boys not yet half-way in their 'teens, though out of childhood, a number of interesting stories have been devised, rather more interesting, upon the whole, than those intended for their elder brothers. Mr. W. D. Howells's tale of "The Flight of Pony Baker" (Harper) is an admirable bit of composition, showing that one author, at least, has kept his own boyhood in vivid and grateful remembrance. The days are those before the war; the scene is in a little Ohio river town; and the characters are real boys and real girls. Pony Baker decides upon flight from his home, and the most admirable humor is shown in narrating his various attempts at absconding, not one of which becomes known to his unsuspecting parents until the book's close; and even this attempt is not carried very far.—Another Ohio boyhood, farther to the south than Mr. Howells's and almost a generation later in point of time, is delineated by Mr. William Henry Venable in "Tom Tad" (Dodd, Mead & Co.). Questions of social status complicate the situations of the book somewhat, and there is a naturalist uncle who imparts useful information in palatable form.—Miss Murfree (Charles Egbert Craddock) takes up a new field in "The Champion" (Houghton), a story of a half-grown boy, the "devil" in a newspaper office who accidentally hears of a plot to commit crime, sees the crime actually committed, and, with all the readiness in the world to tell of it, is so intimidated that it is only when an innocent man is placed in jeopardy that he takes courage to reveal what he knows. The interest of the book is in the study of character, and it can be read with pleasure by any boy's parents as well as by any boy.—The points of difference between an athletic lad and one given more exclusively to study are admirably brought out by Miss Evelyn Sharp in her story of "The Other Boy" (Macmillan). It is "an odd sheep" in every particular that comes into the family of an English painter, but he has moral courage where the others had known only "pluck," and a healthful reaction follows.—A bereaved family left with a sadly diminished income is enabled to keep itself in comfort through the clever devices of the half-grown children, who are unusually gifted, forms the theme of Miss Katharine Newbold Birdsall's "Jacks of All Trades" (Appleton); and the book would have been better if she had depended a little more on the inherent interest of this alone.—It is a bright and active youngster that lends his name to "Tom Winston, 'Wide Awake'" (Lee & Shepard), by "Martha James," this last an admitted pseudonym. The boy goes to school, is athletic, and is the sort of boy we like to know.—"A Struggle for a Fortune" (Saalfield), by Mr. Charles Austin Fosdick ("Harry Castlemon"), is not the story of a boy who earns his way to wealth by any endeavor on his part, beyond keeping the father and the brother with whom he lives from getting from him a great deal of money left him by an old man who was also an inmate of the

household. The scene is laid in the South, and the story is somewhat sensational.—The second volume of "Bob Knight's Diary" (Dutton) is specifically called "Camping Out," and, like its predecessor, has the boy's own sketches. The story is by Mrs. Charlotte Curtis Smith, and the pictures, by whomsoever made, are boyish in conception and execution. The book is of unquestionable interest to little folk, the more so on this last account.—In "Larry Barlow's Ambition" (Saalfield), Mr. Arthur M. Winfield tells of a youth who gets a position on a metropolitan fire department and effects the most exciting rescues of imperilled people, including sometimes himself.—The untoward tradition which attaches to the conduct of clergymen's children, as well as to the footgear of the offspring of shoemakers, is disputed in the Rev. W. W. Hooper's "That Minister's Boy" (Brooklyn Eagle Press). It is a wholesome and hearty youth that is here depicted, the tale being told by episodes.—Another proverb, that of the wise child, is worked out in Mr. J. M. Merrill's "His Mother's Letter" (Saalfield). The youthful hero is here a long time coming to his own, and his experiences are lurid during the process.—"Timothy and his Friends" (Saalfield), the work of Mrs. Mary E. Ireland, is the story of a boy's search for a father, who does not turn up until the last chapter of the book.

Books for younger girls.

Three pretty little stories for girls of "middle size" are told by Miss Nora Arebald Smith in "Three Little Marys" (Houghton). One of the girls is English, one Scotch, and the most alluring one of all is Irish. It is rare that national characteristics are hit off so well in a field so limited.—Just the sort of little girl that most men would like all little girls to be, comes from a Kansas home to visit her uncle, a New York stock-broker, and one of her cousins gives her the soubriquet which provides the title for Mrs. Marion Ames Taggart's "Miss Lochinvar, a Story for Girls" (Appleton). Those who have long thought that Kansas could impart valuable information to the devotees of Wall Street can find an unexpected verification of it here.—"Randy and her Friends" (Lee & Shepard) is the third of Miss Amy Brooks's volumes with a single heroine. In this one, the little girl is befriended by an early acquaintance to the extent of a term in a private school in Boston, adding a new factor to the portraits of quaint rural folk who have already made themselves known to the reading public.—In this last book, Miss Brooks is both author and illustrator; and so she is in "Dorothy Dainty" (Lee & Shepard), in which a model little girl is contrasted with some others not so well behaved, including a little waif of the streets.—Grandparenthood has always been held to be the most enviable of relationships, because it carries all the delights of having children with few or none of the responsibilities. In "Grandma's Girls" (Little, Brown & Co.), this is only partly true, for the author, Miss Helen Morris, has there brought two batches of girl cousins together on a seaside farm while their respective parents are in Europe. The girls have a good time, and their grandmamma proves herself among the wisest of women.—"The Yellow Violin" (Saalfield) is a confused story of an old-fashioned sort, by Miss Mary A. Denison. There are both rich and poor in the story, and the little girl who is the principal figure knows them all.—The little blind daughter of a family dwelling in city apartments is "The Little Girl Next Door" (Lee & Shepard) of

Miss Nina Rhoades's new book. She is made much of by the child of a wealthy family living as neighbors in the geographical sense, and is eventually discovered to be of the gentlest birth.—Miss Anna Chapin Ray has brought into "Nathalie's Chum" (Little, Brown & Co.) a number of the characters from "Teddy, her Book," and has made a good story of the life led by a young man who is compelled to be both father and brother to four youngsters.—Some of the difficulties of bringing up a child who is unwilling to assist in the process are painted by Miss Edna A. Foster in "Hortense, a Difficult Child" (Lee & Shepard). Hortense is a little girl placed under the care of a maiden aunt with a fixed theory about the rearing of children, and it is not the unexpected that happens.—Those who know Mrs. Martha Finley's "Elsie" books will welcome "Elsie's Winter Trip" (Dodd, Mead & Co.), in which the child goes to the West Indies on a private yacht and has a very good time indeed.—"The Little Woman in the Spout" (Saalfield) is the name given by two or three little folk to a "make-believe" person in Miss Mary Agnes Byrne's book, wherein a child mistreated comes into unexpected wealth.—The same author gives us "Roy and Rosyrocks" (Saalfield), with much the same ending, only two children are here brought to the arms of an unlooked-for uncle and aunt.

For youngsters of both sexes.

A few books remain, designed for the smaller children of both sexes. Of these the "Just So Stories" (Doubleday, Page & Co.) of Mr. Rudyard Kipling, both text and illustrations from the same hand, is most likely to arrest attention; and yet the book is somehow a disappointment. The most desirable portions of the text are those describing the pictures, and these little descriptions are not such as appeal to the young. There is a roughness of workmanship about the book as a whole that detracts from the virtues of even the best of the stories, that of the cat.—Mr. R. W. Chambers appears in a new field in his "Outdoorland" (Harper), in which stories of nature are profusely and beautifully illustrated for small children.—Bright and witty are the experiences embodied by Miss Gertrude Smith in "The Lovable Tales of Janey and Josey and Joe" (Harper), with many illustrations by Misses E. Mars and M. H. Squire. The title is fully descriptive.—A collection of animal stories from Indian folk-lore have been told by Mrs. Therese O. Deming, with numerous pictures of more than ordinary value by Mr. Edwin Willard Deming, under the title of "Red Folk and Wild Folk" (Stokes). The book has unusual merit in every respect.—"Billy Whiskers" (Saalfield) is the title of an illustrated history of a guileful goat, written by Mrs. Frances Trego Montgomery. The book is broadly humorous, including the illustrations.—The "Chatterbox" appears in the customary bound volume for 1902 (Estes). Nothing more likely to please the average child is put forth, and the new number does not fall behind in any respect.—Close beside the foregoing is "Sunday Reading for the Young, 1903" (E. & J. B. Young), a miscellany for the very young.

Tales of the fairies.

Fairy tales rightly continue to hold the attention of the young. One of the really charming books of the season is "In the Green Forest" (Little, Brown & Co.), both text and pictures by Miss Katharine Pyle. Two fairies, Red Cap and Nightshade, set out to find the palace of the Sun Queen. Nightshade, as his name goes to show, makes trouble and to spare. The narrative is

interesting, the pictures are admirable.—In the manner of Hans Andersen, the "Fairy Tales from the Swedish" (Stokes) have been translated from the original of the Baron Djurko by Mr. H. L. Brækstad, with numerous illustrations from Swedish artists of eminence. The stories are uniformly simple and sweet, arresting the attention of any reader.—One of the most beautiful child's books of the season is Mrs. Cornelia Baker's "Coquo and the King's Children" (McClurg), with six illustrations in color by Mrs. Lucy Fitch Perkins. Coquo is the court jester and the leader of the little prince and princess in their escapades. All manner of fairies meet them on their rambles, but nothing quenches Coquo's unfortunate habit of punning.—Another beautiful volume is "Kallisto and Other Tales of the Fairies" (Little, Brown & Co.), by Mr. William Dana Orcutt, with numerous decorations and pictures in color by Miss Harriette Amsden. Good use is here made of both northern and classical mythology in constructing a story of considerable merit.—Seven fairy tales by Mrs. Edith Odgen Harrison are given the title of "Prince Silverwings" (McClurg). Told originally to the author's children, these little narratives have a spontaneity and freshness that commend them at once. The book is handsomely decorated in color by Mrs. Lucy Fitch Perkins.—There is a reversal of the process just mentioned in the book called "In Happy Far-Away Land" (Zimmerman), where the stories were told by Mrs. Frances Palmer Kimball to her daughter, Mrs. Ruth Kimball Gardner, and have been set down in ripper years from the vivid memories of childhood. It is a pious labor and one tenderly performed. The illustrations are by Mr. Howard Smith.—Abandoning historical novels for a time, Miss Mary Imlay Taylor has written "Little Mistress Good Hope and Other Fairy Tales" (McClurg) with her accustomed sprightliness and interest. The inspiration here is from English provincial folk-lore, and the colored plates by Miss Jessie Willcox Smith add to the reader's understanding of the stories.—A wonder-tale of swinging away from this old earth and visiting the other planets has been told by Mr. P. L. Gray in a prettily bound book styled "In a Car of Gold" (Saalfield).—Miss Carolyn Wells has written two books of fairy stories or their modern equivalents. The former of these, "Folly in the Forest" (Altemus), is in a manner a sequel to the author's "Folly in Fairyland" of last year, but here the little heroine is made to meet all the mythological and historical beasts and either sing to them or listen to their singing. The songs are very funny, and so are those in Miss Wells's second book, "The Pete and Polly Stories: A Book of Nonsense Prose and Verse" (McClurg). Miss Fanny Young Cory has drawn some delicious pictures for these extraordinary adventures, which are wild enough to be interesting to any child, and to his parents as well.

Songs, jingles, and pictures.

Mr. James Whitcomb Riley has joined the little army of poets laureate to their royal highnesses the coming generation, following the good example of Robert Louis Stevenson. "The Book of Joyous Children" (Scribner) has been illustrated copiously with both full-page and text drawings by Mr. J. W. Vawter, and is in every respect a handsome book. But it contains no children's poems at all equal to some of the author's earlier lines, "Little Orphant Annie" for example, full though the book is of pleasant songs and jingles. The most inter-

esting feature in it (though at first blush it seems out of place in such a volume) is the chapter devoted to imitations of several of the greater poets.—Miss Abbie Farwell Brown has come nearer to the spirit of Stevenson in some of the numbers of "A Pocketful of Posies" (Houghton), and Miss Fanny Young Cory has made most appropriate designs to accompany them. A pleasant and novel feature are the marginal annotations in red with every stanza, adding greatly to the humorous effect.—Mr. William Wallace Whitelock is known as the writer of graceful and witty *vers de société* in "Life" and similar publications. To those familiar with these clever trifles, "When the Heart is Young" (Dutton) will be a disappointment. It is conventional, little witty, and not in the least poetical. Mr. Harper Pennington's drawings are better.—In welcoming a new edition of Mr. Peter Newell's "Topsys and Turvys" (Century Co.) in a volume made up by taking from its two predecessors the best things they contained, it is worth while calling attention to the exceedingly witty lines that accompany the drawings in color, those wonderful drawings that make a picture seem one thing when looked at one way and quite another when reversed. One does not always think of Mr. Newell as a writer of verses, but he certainly knows how to combine effectively his two distinct varieties of cleverness.—"Six and Twenty Boys and Girls" (imported by Scribner) is reminiscent of the immortal "Slovenly Peter" and of Mr. Gelett Burgess's "Alphabet of Famous Goops," but Mr. Clifton Bingham's verses and Mr. John Hassall's colored drawings have merits of their own. As the title indicates, there is a boy or girl for each of the twenty-six letters, and some of these children are very good indeed, and some are bad enough to be horrid.—"Animal Life" (Saalfield) has many of its illustrations taken from older plates, while the rhymes of Miss Elizabeth May are more rhymes than anything else, dealing with a number of our animal friends.—Animals again lend interest to "Games and Gambols" (imported by Scribner), the verses by Mr. John Brymer and the colored drawings by Mr. Harry B. Neilson. The books by these collaborators are already familiar, the attraction in them coming from the placing of birds and beasts in human situations more or less comical.—"The Bogey Book" (Young) is a novelty in size, which is that of a large thin folio, the rhymes by "E. S." and the pictures by "R. J. S." Both would be appalling if they were not so wholly grotesque.—Really interesting, and an unexpected proof of the versatility of Mrs. Laura E. Richards, is "The Hurdy Gurdy" (Estes), with its surprising dedication "To Adams Sherman Hill, Arthur Dehon Hill, Adams Sherman Hill, Three Generations of Agreeable Boys." The illustrations are by Mr. J. J. Mora. The book is worth while.—The year would not be quite complete without something from the Misses Upton with a topic entirely up to date. So "The Golliwogg's Air Ship" (Longmans), the jingles by Miss Bertha Upton and the colored plates by Miss Florence K. Upton, is to be welcomed as fully equal to the former volumes of a veracious history, as amusing as possible to those for whom it is intended.—In a class quite by itself for novelty and potential entertainment is Mr. J. M. Barnett's "Mother Goose Paint Book" (Saalfield), the text from an approved edition of that classic, the pictures in outline, and five cakes of paint of different colors and a camel's hair pencil on the inner side of the back cover, ready for use.

NOTES.

The American Book Co. send us a "High School Algebra," by Mr. M. A. Bailey, a small work but an advanced one, provided with many exercises.

A pretty little booklet is made of the story of "Billy and Hans" (Macmillan), as told by the late W. J. Stillman, and first published as a magazine article.

Messrs. Silver, Burdett & Co. are the publishers of a children's reading book called "Stories of Myth," edited by Miss Lillian L. Price and Mr. Charles B. Gilbert.

A pretty edition of Mrs. Gaskell's "Cranford" is published by the Macmillan Co. It has a preface by Mrs. Anne Thackeray Ritchie and illustrations by Mr. Hugh Thomson.

Sterne's "Sentimental Journey" and Lamb's "Essays of Elia" are the two volumes added this year to the always acceptable "Century Classics" published by the Century Co.

"Word Coinage," by Mr. Leon Mead, is a little book published by Messrs. Thomas Y. Crowell & Co. It is an inquiry into recent neologisms, as well as a study of such matters as slang, style, and pronunciations.

"Everyday English" is a book of language lessons for intermediate grades prepared by Miss Jean Sherwood Rankin, and vouched for in a "foreword" by Professor Richard Burton. It comes from the Educational Publishing Co.

Two particularly acceptable volumes of the "Temple Primers" are at hand. One is "The Venetian Republic," by Mr. Horatio Brown; the other is a book of "Northern Hero Legends," by Dr. Otto Jiriczek, translated by Mr. M. Bentinck Smith.

The Index Publishing Co., Bloomington, Indiana, are issuing a "Quarterly Bibliography of Books Reviewed in Leading American Periodicals," under the editorship of Mr. George F. Danforth. About thirty periodicals are covered, and the plan of the work is cumulative.

"The Cathedrals of Great Britain: Their History and Architecture," by Mr. P. H. Ditchfield, is an illustrated work of guide-book scope published by the J. B. Lippincott Co. The illustrations are particularly successful, being the work of a group of well-known artists.

"Harper's Cook Book Encyclopædia," compiled under the direction of the editor of "Harper's Bazar," is a thick volume with dictionary arrangement of contents, and, if not exactly literature itself, is calculated to promote both the production and the enjoyment of literature.

"Four Addresses by Henry Lee Higginson" make up the contents of a little book beautifully printed by Mr. D. B. Updike at the Merrymount Press. Two of the four are upon the Harvard Union; and the subjects of the others are "The Soldiers' Field" and Robert Gould Shaw.

"The Government of Maine: Its History and Administration," by Dr. William MacDonald, is a volume in the "Handbooks of American Government" published by the Macmillan Co. As adjuncts to the teaching of American history and government in our schools, this series should command sufficient support to warrant its extension until it includes a volume for every State in the Union. Besides the present volume, New York and Minnesota are now on the market, and Ohio and Michigan are in active preparation.

Mr. S. E. Kiser's "Love Sonnets of an Office Boy" were too good to remain entombed in the daily newspaper for which they were written, and we are glad that they have been made into a little book, with illustrations by Mr. John T. McCutcheon. Messrs. Forbes & Co. are the publishers.

Browning's "Rabbi Ben Ezra," with some editorial matter by Mr. W. A. Slade, and "The Elegy of Faith," being an essay on Tennyson's "In Memoriam" by Mr. William Rader, are two small holiday books printed in heavy-faced type with ornaments in red, and published by Messrs. T. Y. Crowell & Co.

"The Adventures of Baron Munchausen," by Rudolph Eric Raspe (how many could have named the author off hand?), and Johanna Spyri's "Heidi," translated by Miss Helene S. White, are published by the Messrs. Crowell in their series of "Children's Favorite Classics," with illustrations, including colored frontispieces.

Messrs. T. Y. Crowell & Co. send us seven new volumes of their "What Is Worth While" booklets. Among them are Storm's "Immense"; a collection of "Daily Maxims from Amiel's Journal," edited by Mr. Orline Gates; "If I Were a College Student," by President Thwing; and "The Cardinal Virtues," by President Hyde.

Three new volumes of the "Temple Bible" are on our desk. The books of Joshua and Judges, edited by Dr. A. R. S. Kennedy, and the later Pauline epistles, edited by the Bishop of Durham, are two of them; the third is "An Introduction to the Study of the Scriptures," by the Bishop of Ripon. The J. B. Lippincott Co. are the publishers.

"An Ancient History for Beginners" (Macmillan), by Dr. George Willis Botsford, is designed for the first year of high school work as planned by the Committee of Seven. The success of the author's previously published text-books has been very marked, and the new work is no less deserving of commendation. In point of both illustration and typography the book presents a very handsome appearance, and the student may count himself fortunate who is given it for a daily companion.

TOPICS IN LEADING PERIODICALS.

December, 1902.

America, Ideals of. Woodrow Wilson. *Atlantic*.
 Animals in British Parks. *Century*.
 Anti-Imperialist Faith. Erving Winslow. *No. American*.
 Arbitration, Effective. F. W. Job. *World's Work*.
 Author, An Unpublished. Edward Thomas. *Atlantic*.
 Azteca, The. Ales Hrdlicka. *Harper*.
 Barnard, George Grey. A. B. Thaw. *World's Work*.
 Bible, The Court. Alexander Black. *Atlantic*.
 Blackmore, Unpublished Letters of. *Scribner*.
 Brazil, A Letter from. George Chamberlain. *Atlantic*.
 British Subsidies and American Shipping. *No. American*.
 Bull Fighting, Gentle Art of. R. H. Davis. *Scribner*.
 Christian Science. Mark Twain. *North American*.
 Christianity, Chinese Dislike of. F. H. Nichols. *Atlantic*.
 Cuba, Situation in. Marrion Wilcox. *North American*.
 Day Nurseries, New York. Lillie H. Frenob. *Century*.
 Dinners of Fifty Years ago. Mrs. E. S. Bladen. *Lippincott*.
 Dumas, The Elder. George B. Ives. *Atlantic*.
 Dutch Village, Life in a. Edward Penfield. *Scribner*.
 Educational Needs, American. C. W. Eliot. *World's Work*.
 Eggleston, Edward. Meredith Nicholson. *Atlantic*.
 Electricity on Trunk Lines. C. Vanderbilt. *No. American*.
 Fisheries (Atlantic) Question. P. T. McGrath. *Atlantic*.
 Hair, An Artist in. Mary A. Taylor. *Atlantic*.

Heroism in Every-day Life. S. Weir Mitchell. *Century*.
 Japan, New. John Barrett. *Rev. of Reviews*.
 Johnson, Lionel. Louisa I. Guiney. *Atlantic*.
 Kaiser, The. Sydney Brooks. *North American*.
 Kidd, Captain, The True. J. D. Champlin, Jr. *Harper*.
 King Lear. A. C. Swinburne. *Harper*.
 Lorenz, Dr., Mission of. V. P. Gibney. *Rev. of Reviews*.
 Mormons, The. Glen Miller. *World's Work*.
 Music in National Life. D. Bispham. *North American*.
 Musical Game, A. Philip H. Gospe. *Lippincott*.
 Negro School, An Alabama. O. G. Villard. *Rev. of Reviews*.
 New York Subway, Builder of the. *World's Work*.
 Nile, Subduing the. Chalmers Roberts. *World's Work*.
 Norris, Frank. W. D. Howells. *North American*.
 Odell, Governor. R. H. Beattie. *Review of Reviews*.
 Oedipus and the Sphinx. Edgar Fawcett. *North American*.
 Pagan, Why I Am a. Zitkala-Sa. *Atlantic*.
 Paper, All Sorts of a. T. B. Aldrich. *Atlantic*.
 "Pions Fund" Arbitration. W. L. Penfield. *No. American*.
 Plagiarist, The Unconsciona. Fauny K. Johnson. *Atlantic*.
 Play, What Is a. Marguerite Merington. *North American*.
 Porto Rico and her Schools. C. H. Henderson. *Atlantic*.
 Post Offices, Traveling. Forrest Crissey. *World's Work*.
 Profit-Sharing, Employers' Views of. *World's Work*.
 Publicity, What Is. Henry C. Adams. *North American*.
 Railroad Building a Mode of Warfare. *North American*.
 Reorganizing Industries. Minna C. Smith. *World's Work*.
 Robertson, Frederick W. W. T. Hewett. *Century*.
 Roosevelt and Trusts. J. S. Auerbach. *North American*.
 Roosevelt's First Year. *North American*.
 Sable, The Canada. Francis S. Palmer. *Century*.
 Schools, Country, Consolidation of. *Review of Reviews*.
 Scott, Lockhart's Life of. H. D. Sedgwick, Jr. *Atlantic*.
 Ship "Combine," The. W. L. Marvin. *Review of Reviews*.
 Shipping Corporation, Head of the. *World's Work*.
 "Soo," Growth of the. Cy Warman. *Review of Reviews*.
 Stanton, Elizabeth Cady. Ida H. Harper. *Rev. of Reviews*.
 Steel Trust, The So-called. H. L. Nelson. *Century*.
 Tariff, The. Thomas B. Reed. *North American*.
 Trade Union, The, and the Superior Workman. *Atlantic*.
 Universe, Making of the. John H. Freese. *Century*.
 Warning, A Word of. F. A. Vanderlip. *World's Work*.
 West, The Middle. Booth Tarkington. *Harper*.
 White, Andrew D. E. J. Edwards. *Review of Reviews*.
 Widows, Little, of a Dynasty. Mrs. E. Cotes. *Harper*.
 Woman's Modern Evolution. S. B. Anthony. *No. American*.
 Women's Heroes. Ellen Duval. *Atlantic*.

LIST OF HOLIDAY BOOKS.

The following List includes all books of a Holiday or Juvenile description received by THE DIAL this Fall. Many of these books have already been acknowledged in our regular "List of New Books," but are included here in order that we may place before our readers a complete list of the most important Holiday and Juvenile books of the season, received up to the time of going to press. Fuller details regarding nearly all the books here listed may be found in the advertising pages of this issue.

HOLIDAY GIFT BOOKS.

MISCELLANEOUS HOLIDAY BOOKS.

Madame de Pompadour. By H. Noel Williams. Illus. in photogravure, 4to, gilt top, uncut, pp. 431. Charles Scribner's Sons. \$7.50 net.
 William Morris: Poet, Craftsman, Socialist. By Elisabeth Luther Cary. Illus. in photogravure, color, etc., large 8vo, gilt top, pp. 296. G. P. Putnam's Sons. \$3.50 net.
 Stories of Authors' Loves. By Clara E. Laughlin. In 2 vols., illus. in photogravure, etc. J. B. Lippincott Co. \$3. net.
 Dream Days. By Kenneth Grahame. New edition, illus. in photogravure by Maxfield Parrish. 8vo, gilt top, uncut, pp. 228. John Lane. \$2.50 net.
 The Pleasures of the Table. By George H. Ellwanger. Illus. from rare old prints, large 8vo, pp. 300. Doubleday, Page & Co. \$2.50 net.

- Literature and Life: Studies.** By W. D. Howells. Illus., 8vo, gilt top, uncut, pp. 323. Harper & Brothers. \$2.25 net.
- Thoreau, his Home, Friends, and Books.** By Annie Russell Marble. Illus. in photogravure. 8vo, gilt top, uncut, pp. 343. T. Y. Crowell & Co. \$2. net.
- Wanted—a Chaperon.** By Paul Leicester Ford; illus. in color by Howard Chandler Christy and decorated by Margaret Armstrong. 8vo, gilt top, uncut, pp. 109. Dodd, Mead & Co. \$2.
- The Crisis.** By Winston Churchill. "James K. Hackett" edition; illus. with scenes from the play. 12mo, gilt top, uncut, pp. 522. Macmillan Co. \$1.50 net.
- The Voice of the People.** By Ellen Glasgow. New edition, illus. from photographs by Henry Troth. 8vo, gilt top, uncut, pp. 444. Doubleday, Page & Co. \$1.50 net.
- Heroines of Poetry.** By Constance E. Maud; illus. by Henry Osipat. 12mo. John Lane. \$1.50 net.
- The Last American.** By John A. Mitchell. Edition de luxe; illus. in color, etc., 12mo, gilt top. F. A. Stokes Co. \$1.50.
- The Lane that Had No Turning.** By Gilbert Parker. New edition; illus. by Frank E. Schoonover. 8vo, pp. 250. Doubleday, Page & Co. \$1.50.
- A Christmas Greeting.** By Marie Corelli. 8vo, gilt top, uncut, pp. 340. Dodd, Mead & Co. \$1.50 net.
- The First Christmas.** From "Ben-Hur." By Lew Wallace; illus. by William Martin Johnson and from photographs. 8vo, gilt top, uncut, pp. 109. Harper & Brothers. \$1.25.
- The Mishaps of an Automobilist.** By De Witt Clinton Falls. Illus. in color, oblong 4to. Frederick A. Stokes Co. \$1. net.
- A Balloon Ascension at Midnight.** By George Eli Hall; with silhouettes by Gordon Ross. Large 8vo, pp. 17. San Francisco: Elder & Shepard. \$1. net.
- Help and Good Cheer.** By Rev. Theodore L. Cuyler. 12mo, gilt top, uncut, pp. 170. Baker & Taylor Co. \$1. net.
- Catch Words of Cheer.** Compiled by Sara A. Hubbard. 18mo, gilt top, uncut. A. C. McClurg & Co. 80 cts. net.
- Sonnet or, The Wisdom of "Uncle Eph," the Modern Yutz.** By Lord Gilhooly. Illus., 8vo. Frederick A. Stokes Co. 80 cts. net.

HOLIDAY EDITIONS OF STANDARD LITERATURE.

- Hawthorne's Works, "Wayside" edition.** In 13 vols., 16mo, gilt tops, uncut. Houghton, Mifflin & Co. \$13.
- Complete Works of Edgar Allan Poe, "Virginia" Edition.** Edited by James A. Harrison; with textual notes by R. A. Stewart, Ph.D. In 17 vols., with photogravure frontispieces, 24mo, gilt tops. T. Y. Crowell & Co. In cloth box, \$12.50.
- Memoirs of the Life of Sir Walter Scott, "Cambridge" Edition.** By John Gibson Lockhart. In 5 vols., illus. in photogravure. 8vo, gilt tops, uncut. Houghton, Mifflin & Co. \$10.
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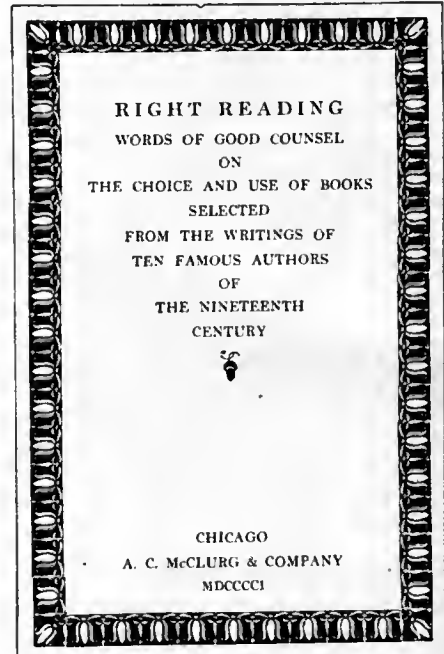
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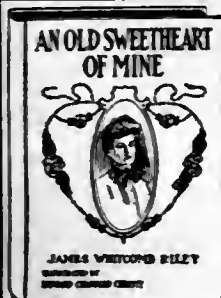
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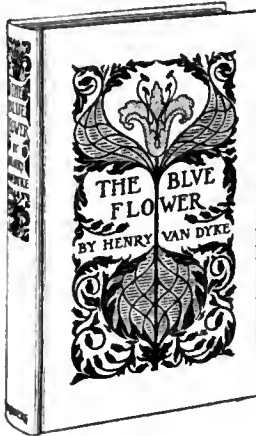
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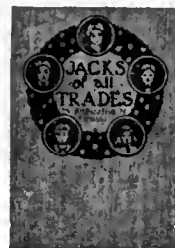
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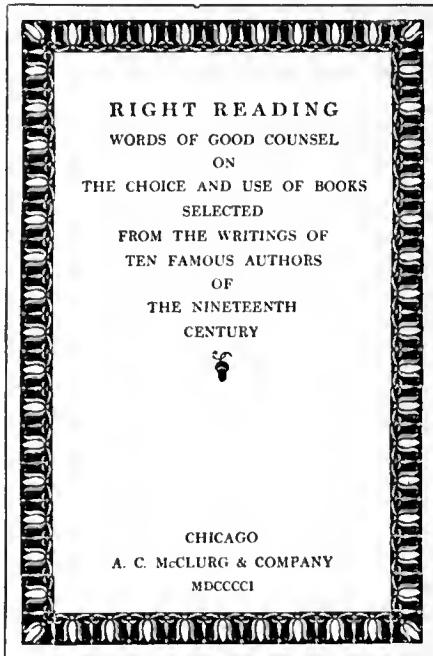
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MUSIC AND CULTURE.

Those writers who engage in the discussion of the delicate subject of culture seem to take it for granted that the printed page is what chiefly concerns their theme. It is undoubtedly true that among the agencies of culture literature occupies the foremost place, and that it is mainly by means of books that we come to know the best that has been thought and done in the world. But there are other agencies as well, and they must not be left out of the reckoning. There are, for example, such things as travel through lands associated with past human achievements, participation in commemorative exercises and civic festivals, and personal intercourse with the high-minded men who keep the torch of idealism alight from generation to generation. There are also the fine arts other than literature; for it is a very one-sided and contracted culture that ignores the immense contribution made by sculpture and painting, by architecture and music, to the treasure-house of man's creation.

With all that may be urged in behalf of the other forms of what is called fine art, it seems to us that music must, on the whole, be given the place next in importance to that occupied by literature among the agencies of culture. Even graphic art, with all its manifestations in color and line, with all its modes of multiplication for the service of the many, seems to

us less important than music as the expression of the human spirit, and less potent as a source of that "joy in widest commonalty spread" which art alone is capable of diffusing. But coupled with this belief of ours in the power of music for the purposes of culture there has always been the feeling that its possibilities were very dimly realized and its mission very imperfectly fulfilled. This is not so much because of any failure of music to secure its requisite share of our attention as because of the thoughtless if not wilfully perverse attitude toward the art which is too often assumed by those who should know better.

There is clearly no reason for saying that music is neglected in our modern life. When we consider the part that it plays in religious exercises and public gatherings of every sort, its serviceable function in the school and the family, we may not fairly bring that charge against it. Does not the humblest home boast its piano or cabinet organ, and do not the daughters of the household take what they call "vocal" or "instrumental" in "studio" and "conservatory," and afterwards make ruthless exhibition of their accomplishments? And yet—the question is of the gravest import—one cannot help asking if all this activity, all the expenditure of money and energy which this involves, really makes for culture. For entertainment is one thing, and social accomplishment is another thing, and culture is a third thing, quite different from either. From considerable observation and inquiry it seems to us that the two former aims obscure the latter to an extent that should be the cause of much concern. To cultivate music primarily for the amusement of one's friends or for the enhancement of one's social value is to deal unworthily with a noble art and to miss a means of self-development which has few equals and perhaps no superior when viewed in its relation to the totality of the individual—intellect, emotion, and character.

What should we think of literature if it were studied in the spirit with which most young people—not of their own motion, but because they are so taught—approach the study of music? Imagine the study of literature so narrowed that it should mean nothing more than the mechanical art of reading aloud, and of constant practice in reading selected trivialities to one's friends. Think of setting before young people such an ideal of literature as that, an ideal which would deal with literature as if it were a collection of "pieces to speak" and

not the refined expression of the human spirit in all ages. To advance this supposition is to make manifest its absurdity, yet something not unlike this is what we commonly do in the case of music. Here also is an expression of the human spirit perhaps as rich and varied and potent for the uplifting of the soul as the other, and we allow ourselves to fall into the habit of regarding music as a collection of "pieces to play" or to sing. The young student of piano-playing spends weary years in acquiring facility of execution, and never dreams that this technique is not an end in itself, but simply the means to an end—that learning to read is only a preliminary necessity, and does not touch upon the purpose of a rational pursuit of the culture obtainable through music.

For this exaltation of accident at the expense of substance there is a complex of causes not easily analyzed. The case may be cleared up in part by specifying a few such things as the personal vanity of most students, the commercialism which actuates many teachers and institutions for the training of musicians, and the general apathy of the public toward the serious aspects of musical art. The whole environment of the average young person engaged in the study of music is such as to endow him with false ideals and to obscure the nobler aims of the art to which he is giving his best energies. He is taught to perform compositions merely for the sake of playing them, and without being helped to understand either their spiritual message or their place in the history of music. He is forced to play a few things with wearisome iteration instead of being encouraged to play many things without greatly caring whether or not they are well played. In fact, if he shows signs of the habit of browsing in the musical library, he is severely discouraged, although browsing in music, as in literature, is one of the most helpful of practices, and can do what no amount of formal teaching can do for the growing mind. At home and among his friends, he is placed on exhibition upon every possible occasion, and at every stage of his progress, thus strengthening him in the misconception that his study is not being pursued at all as a means of culture, but as a means of supplying diversion for the social circle. This point of view, although absolutely destructive of the culture-mission of music, is adopted only too readily by the average young person in the average non-musical environment, and the final stage of degradation is reached when he deliberately adapts himself to the taste, or the

tastelessness, of his audience, and, instead of giving the best that is in his power, gropes upon the lower level of the imagined likings of his hearers. Those who are thus false to the light that is in them are to be found among musicians of all ranks, and their number includes finished artists as well as immature students of the art. The prostitution of music to this ignoble ministry is very common, and is one of the most discouraging features of the general situation.

It has always seemed to us that the publishers of music might do much more than they have done to encourage the student to study music as he would study literature. Nothing is more common than to discover that the performer of some famous composition has no intelligent notion of where it stands among the composer's works or of its relation to the historical development of the art. One may be a brilliant player of the sonatas of Beethoven and, except for the mnemonic jog of the opus numbers, have but a dim notion of where a given sonata belongs in the development of the master. One may bring much musical training to the concert hall, and listen to the symphony or the oratorio without in the least understanding whether the work in question was written early or late in the composer's career, or what it represents in the history of music. Among opera-goers, whether they are musicians or not, the same confusion exists, although opera is the branch of musical composition whose development is the easiest to understand. Not to know, for example, that Weber came before Wagner — that he must have come before Wagner — is like being ignorant of the fact that Lessing was a predecessor of Goethe. Not to realize the artistic abyss that lies between the second and fifth symphonies of Beethoven or between Verdi's "Rigoletto" and "Otello" is like failing to realize the like distinction between "Comus" and "Paradise Lost" or between Romeo and Hamlet as heroes of tragedy. In the literary cases here adduced we should call it blank and inexcusable ignorance of elementary matters; but in the musical cases it would not be difficult to find musicians with long years of training who would regard such mistiness of view as a thing of trifling importance. Even with the musician who makes a specialty of the interpretation of some one composer, it will not infrequently be found that he is without a systematic view of that composer's artistic development; that he cannot tell which compositions follow which

others, and why, or which belong in the same group, and why; that his acquaintance with his own chosen master is on a par with the knowledge of the Shakespearian reciter or elocutionist, and not with the knowledge of the true Shakespearian student.

We have said that the publishers of music might extend their usefulness in this matter of musical education with a view to culture rather than to performance, and the impulse which led us to the foregoing discussion was, in fact, provided by a publishing enterprise that has recently been inaugurated by the Oliver Ditson Co. In the preparation of their "Musicians' Library," of which the initial volumes have just appeared, these publishers have undertaken "to include all the masterpieces of song and piano music; to gather into beautifully made volumes of uniform size and binding the best work of the best composers, edited by living men of authority." Here at last we are to have an extensive series of books of music to which are applied the methods with which we are familiar in books of literature; we are to have musical works accompanied by portraits, biographies, and critical discussions, their selections dated and chronologically arranged, their contents accurately reproduced from standard texts, and provided, in the case of the volumes of song, with the exact words of the original and with English translations of literary quality. The two volumes now at hand are "Fifty Master Songs," edited by Mr. Henry T. Finck, and "Forty Piano Compositions of Frederic Chopin," edited by Mr. James Huneker. Some two score additional volumes are in course of preparation, among which we note, as particularly attractive, four volumes of "Songs from the Operas," edited by Mr. Frank Damrosch; four volumes of "The Lyrics of Richard Wagner," edited by Mr. Carl Armbruster, besides the song and piano albums devoted to single composers, and edited by such men as Messrs. H. E. Krehbiel, Philip Hale, W. F. Apthorp, and W. J. Henderson. This enterprise is so entirely in the right direction and so clearly embodies the right principles of music publication that we extend to it a most cordial welcome, and believe that it will become an efficient agency in promoting musical culture in the sense in which that term has been used in the above discussion. Here are books of music that are not made for the performer alone, but are as nearly as possible like other books, and may claim the same place in the library.

The New Books.

A VIEW OF SEVENTEENTH-CENTURY FRANCE.*

A lively account of French society and the French court in the first half of the seventeenth century is furnished by M. Arvède Barine's "La Grande Mademoiselle." As explained by the dates on the title-page, and also by the running title in the body of the book, it is only the youth of Mademoiselle that we have to do with in this volume. The author takes leave of her forty-one years before her death, but his closing words give promise of a second volume at no distant date. In another respect, too, the main title of the book might be criticized as deceptive: our heroine's affairs occupy but a small part of the 436 pages the work contains, her life serving rather as a handy string to fasten together a miscellaneous mass of material illustrating the manners and customs of her age. The writer so crowds his stage with other characters, — Richelieu, Mazarin, Marie de Médicis, Anne of Austria, Condé, Turenne, kings, princes, and a host of lords and ladies, — as greatly to obscure his intended star. Mademoiselle's own memoirs, of course, afford the historian an important, though often untrustworthy, source of information. He supplements them with many contemporary letters and memoirs, sometimes giving his authorities in a footnote, but oftener leaving them to the reader's conjecture. Nor is there any bibliography provided, although a reasonably full index — which it is not improbable that we owe wholly to the translator — is found at the end.

These allowances being made, the book has much to commend it. The age in which Mademoiselle de Montpensier lived is regarded by the author as one of transition. The "Christian pessimism of Racine," succeeding the "stoical optimism of Corneille," he looks upon as exemplifying a marked transformation wrought at this period in the moral atmosphere of France. The five chapters of the book are five studies in as many phases of seventeenth-century life, — education in the early part of the century; public manners as influenced by the *salon*; the theatre; the state of religion; the Fronde. These are the main

topics, while around them are grouped countless subsidiary matters.

We note, in the first chapter, the little esteem in which education was held by the nobility and gentry. People of quality regarded books and writing as the tools of plebeians, good enough for professional fine wits and lawyers' clerks, but not fit for their betters. The education of women was, of course, a conspicuously minus quantity. An illustrative extract from our heroine's correspondence is almost incredible in its orthographic vagaries — to use a contradiction in terms. The rudeness of manners, too, even of court manners, passes belief. The corridors and stairways of the Louvre were put to uses that forbid description. The semi-barbaric housekeeping practised by royalty fairly astounds one. When the king invited distinguished guests, he never furnished their rooms. He offered them four bare walls and bade them provide for their own comfort as best they could. Banquets, we read, "were given in the corridor, in the *salle*, in the ante-room, or in the sleeping-room, because literary intuition was undeveloped." (A rather curious *non sequitur*.) As illustrating the manners of the "gentle," take the following:

"Once upon a time, at a dance, Comte de Brégis, having received a slap from his partner, turned upon her and pulled her hair down in the midst of the banquet. At a supper, in the presence of a great and joyous company, the Marquis de la Case snatched a leg of mutton from a trencher and buffeted his neighbor in her face, smearing her with gravy. As she was a lady of an even temper, she laughed heartily, and the incident was closed. Malherbe confessed to Madame de Rambouillet that he had 'cuffed the ears of the Viscountess d'Auchy until she had cried for aid.' As he was a jealous man, his action was not without cause, and in that day to flog a woman was a thing that any gentleman felt free to do."

Great need, in truth, was there of the refining influence of the *Précieuses*, and of the *salon* as instituted by Madame de Rambouillet. The pranks of her guests began to assume a less brutal form than slugging and hair-pulling. The Comte de Guiche, after a hearty supper of mushrooms, awoke the next morning to find his clothes much too small for him. Convinced that his indulgence had wrought his undoing, he thought his last hour was come. But his friends took pity on him in time to save his life by explaining that some merry rogue had caused all the mischief with needle and thread while the victim of the joke was asleep.

The condition of the theatre and the state of the church are treated at some length, with interesting illustrative matter. The move-

* LA GRANDE MADEMOISELLE. 1627-1650. By Arvède Barine. Authorised English version by Helen E. Meyer. Illustrated. New York: G. P. Putnam's Sons.

ments of the Fronde, with special reference to Mademoiselle's participation therein, claim the last hundred pages of the book. The rescue of Condé by opening the city gates to him when hard pressed by Turenne, after the battle of the Faubourg St. Antoine, is ascribed wholly to our heroine, in accordance with the claims made by her in her memoirs. With her flight from Paris, upon the downfall of the Fronde, this account of her youth, and of her persevering but unsuccessful quest for a royal husband, is brought to a close.

It is rather a distant acquaintance with this energetic and self-assertive lady that the reader gains. Such portraiture as the author ventures upon is somewhat feeble in tint and hazy in outline. At one time Mademoiselle appears as a decidedly unlovely person with the bearing of a Cossack, at another as a marvel of sprightliness and beauty. Perhaps this is true to life, however, on the principle of the Virgilian adage concerning the mutability of woman. An amusingly frank bit of self-portrayal is worth quoting here from her own pen.

"I am tall; I am neither fat nor lean; I have a graceful and freely moving figure, and my bearing is natural and easy. My bust is well formed. My hands and feet are not beautiful, but there is great beauty in their flesh, and the flesh of my throat is very pretty. My leg is straight, and my foot is well formed. My hair is beautiful ash-blonde. My face is long, and its contour is fine. The nose is large and aquiline. The mouth neither large nor little, but distinctly outlined and of a very agreeable form. The lips are the color of vermilion. My teeth are not handsome, but neither are they horrible. My eyes are blue, neither large nor small, but brilliant, gentle, and proud, like my mien. I have a haughty, but not self-glorified air; I am polite and familiar, but of a manner to excite respect rather than to attract the lack of it. . . . I may say without boasting that I become whatever I put on better than anything I put on becomes me. . . . Nothing breaks me down; nothing fatigues me; and it is difficult to judge of the events and the changes in my fortunes by my face, for my face rarely shows any change. I had forgotten to say that I have a healthy complexion, which is in accord with what I have just said. My tint is not delicate, but it is fair, and very bright and clear."

The two portraits given in the book (from what originals we are not informed) tend rather to confirm than to refute this testimony.

An item of some importance concerning the death of Marie de Médicis may be worth mentioning. Contradicting the commonly accepted report of her death in a garret in Cologne, in the utmost poverty, the author contends, but still without giving chapter and verse for it, that she died in a house formerly occupied by Rubens, and that at least eighty servants surrounded her death bed. This latter he infers

from the list of her legatees. "To the day of her death," he adds, "the aged Queen retained possession of silver dishes of all kinds, and had her situation justified the rumours of extreme poverty which have been circulated since then, she would have pawned them or sold them."

The author's diligence in getting together such a mass of material and making so readable, and in some respects valuable, a book out of it, is worthy of praise. If its length seems somewhat fatiguing in the translation, that may be partly the reader's fault in not having been born a Frenchman. Now and then a racy bit of character-sketching enlivens the narrative. What could be more delicious than this picture of the jaunty and irresponsible Gaston, Duke of Orleans, the father of our heroine?

"His vivacity was extraordinary. The people marvelled at his unflinching lack of tact. Though very young, he was well grown. He was no longer a child whose nurse caught him with one hand, forcibly buttoning his apron as he struggled to run away; yet he skipped and gambolled, spinning incessantly on his high heels, his hand thrust into his pocket, his cap over one ear. . . . He carried out his cowardice with impudence, and his villainy was artful and adroit. However base his action, he was never troubled by remorse. He was insensible to love, and devoid of any sense of honour. Having betrayed his associates, he abandoned them to their fate, then thrust his hand into his pocket, pirouetted, cut a caper, whistled a tune, and thought no more of it."

After this, one is not surprised to read of his brother, Louis XIII.:

"He had studied but little; he took no interest in the things that pleased the mind; his pastimes were purely animal. He liked to hunt, to work in his garden, to net ponches for fish and game, to make snares and arquebuses. He liked to make preserves, to lard meat, and to shave. Like his brother, he had one artistic quality: he loved music and composed it. 'This was the one smile, the only smile of a natural ingrate.'"

The translator has done her part acceptably, but not with such happiness of effect as to make the reader oblivious of her intervention. "A document dated posterior [*i. e.* posteriorly] to 1670," is an example of "elegant" English that reminds the reviewer of an unlettered acquaintance who thought to convey an impression of culture by speaking of the *centre* of the day, meaning *noon*. "Repeated frequentation of the Salon" smacks somewhat of Chesterfield. "Inenarrable depravity" is rather good, though obsolete. "Years gorged with events" calls up a picture of old Father Time as a glutton—devouring the way before him. "Recriminative dialogues" is self-explanatory. The numerous portraits and other illustrations add much to the attractiveness of the book.

PERCY F. BICKNELL.

THE PLEASURES OF THE TABLE.*

Here is a noble "Yule-gift," a book truly fit for the season; a book beautiful to behold, and which fairly smells of Christmas, — of burnt brandy and holly and bays; a book which goes out into the world singing cheerfully and lustily:

"The Boar's Head in hand bring I
With garlands gay and Rosemary.
I pray you all sing merrily
Qui estis in convivio."

And in very truth the book bears a Boar's Head upon its cover. It tells, too, of daintier fare, as these chapter-titles bear witness:

Cookery among the Ancients — With Lucullus and Apicius — The Renaissance of Cookery — Old English Dishes — L'Almanach des Gourmands — A German Speisekarte — The School of Savarin — From Carême to Dumas — The Cook's Confrère — American vs. English Cookery — At Table with the Clergy — Sundry Guides to Good Cheer — On Sauces — The Spoils of the Cover — Two Esculents Par Excellence — Sallets and Salads — Sweets to the Sweet.

It needed good knowledge of cookery and literature even to frame such a list of chapter-headings; and a ready wit and cunning hand to make them speak to us so temptingly "between the lines."

The full title of Mr. Ellwanger's book reads as follows: "The Pleasures of the Table: An Account of Gastronomy from Ancient Days to Present Times. With a History of Its Literature, Schools, and Most Distinguished Artists; together with Some Special Recipes and Views concerning the Æsthetics of Dinners and Dinner-Giving." If every book-review could quote such a succinct and true epitome of the contents of a volume, as is this, and add such a list of vivid chapter-titles, we might secure in a few lines an exact knowledge of the book under consideration, and thus be spared the verbose platitudes of so many of our reviewers. This book, however, deserves more than a presentation of its attractive title-page and chapter-headings, for it is an unusual and altogether novel book. No previous work has thoroughly covered the important art in question, — an art so closely connected not only with the pleasure but the welfare and hygiene of mankind.

We have had innumerable treatises on practical cookery and gastronomy. Mr. Ellwanger gives a Bibliography of such, in which, it may

*THE PLEASURES OF THE TABLE. An Account of Gastronomy from Ancient Days to Present Times. By George H. Ellwanger, M.A. Illustrated. New York: Doubleday, Page & Co.

be noted, works by women predominate in the English language, while in France men seem to have furnished the literature as they have developed the art of cooking. In the present book the history and æsthetics of the table predominate over the utilitarian side. An occasional rare recipe is given, however; and in treating of the hygiene of the table some pernicious customs are dealt with in plain speech.

A sense of gratified appreciation fills me as I read the sparkling chapter upon "The Cook's Confrère," — something of the mingled feeling of gratified pride and satisfied justice which we have upon hearing tardy praise given a worthy friend who has through some misapprehension or mistake been for a time under a cloud. For "The Cook's Confrère" is he who was chosen by ancient Rome and by King Richard III. of England as a badge and cognizance, and by St. Anthony as his patron, — the *Hog*, an entity of inestimable benefit to mankind and to cooks. Hindus, Mohammedans, Buddhists, and Israelites to-day regard the Hog as what ancient writers termed "rascal." And what must be their cuisine? It has well been said that were his lardship, the onion tribe, and that priceless herb *parselèy* removed from us, gastronomy would become obsolete and would hopelessly cease to exist. Without lard, ham, bacon, sausages, spare rib, souse, head cheese, or chine, how empty would be our larder! And vanished too would be our patés, our larded filés and game. This chapter on the Hog is a fit companion to Charles Lamb's famous essay on Roast Pig; and a prize of great delight is offered to the reader in the account of a copy of Lamb's works which Mr. Ellwanger bought in Paris, bearing the initials of Lamb, and annotated in Lamb's own handwriting, and having two additional pages written into the dissertation on Roast Pig.

One minor statement of Mr. Ellwanger's I am going to question, though it is of no gastronomic importance. He gives the year 1774 as that of the invention or discovery of a much-loved dish — ice cream. It is said that a French chef in the employ of the Duc de Chartres set a dish of ice cream before his master upon a hot day in that year. I cannot believe that the French — the leaders in culinary arts — could have been so slow in learning of that delicacy; for in the journal of William Black (a gay young spark who was Secretary of the Commissioners appointed by Governor Gooch of Virginia to treat with the Iroquois) is the following entry under the year 1744:

"Annapolis, Saturday, May 19, . . . After which came a Dessert no less Curious: Among the Rarities of which it was Compos'd, was some fine Ice Cream which, with the Strawberries and Milk, eat most Deliciously."

The illustrations scattered throughout Mr. Ellwanger's pages are unusually charming, and form a valuable collection of pictures on culinary, gastronomic, and sporting subjects. All of the originals are rare, and some are unique. Among the most pleasing may be mentioned the beautiful Flemish interior entitled "A Sa Toute-Puissance!" from a painting by Gabriel Metz, 1664; a spirited etching, by Birket-Foster, of a splendid flock of geese, "The Bird of St. Michael"; the "Promenade Nutritive," with its curious antique cooking utensils; Klein's unctuous monk in his "Non in Solo Pane Vivit Homo"; Masquelier's "Supper in the Eighteenth Century"; and the three sensuous woman diners in "Après Bon Vin," from the engraving by Eisen in the 1762 edition of "Contes et Nouvelles." Of course the chapter on "The Spoils of the Cover" gave opportunity for the inclusion of such fine sporting prints, as Cooper's "First of September," Snow's "First Catch Your Hare," one from the painting by Stubbs (1768) of "The Spanish Pointer," and Howitt's "Partridge Shooting" (1807). The chapter on truffles and mushrooms has Vayson's realistic picture, "Truffle-hunting in the Dauphiné."

I turned the last of the four hundred and fifty pages of Mr. Ellwanger's book with unusual sentiments in my brain. Perhaps no other book ever roused in me not precisely an envy of the author—of his having written the book, nor of the good fame and name which will come to him through it; but, rather, a distinct envy of the qualifications, the traits, the experience, the learning, which had made him capable of writing it. I can see what it all means, what it proves. To elucidate this special subject in the manner which he has, called for special qualities; some of these were natural gifts, others were acquired by association and by education. The writer must know the history and literature of many lands—of all civilized lands. This knowledge he could acquire only by careful study, liberal education, and ample means, since he must have above all a well-selected French library, a special library not found in public collections, and he must be distinctly a good French scholar. He must have travelled widely, and have a discerning mind, and an excellent memory. He must have a fine and critical palate, must know well

his wines so as to tell of them separately and to make them accord with their complementary dishes; thus once more is indicated the necessity for financial ease and welfare. He must be a botanist and agriculturist, to know of fruit and flower in field and garden; and he must be a flower-lover, else the book had lost many of its daintiest touches, much of its delicate charm. And with all this must be combined the power to place his natural gifts and acquired knowledge gracefully, fluently, and forcibly in print. Incidentally, the writer should know more than a smattering of hygiene, medicine, and chemistry, and be able to point out the digestive sequents of various articles of diet; he should have good health himself that his sense of taste and smell should be unimpaired. He should know of art, of the great pictures of the Dutch and Flemish schools; should be a sportsman, to tell of game-food in fur and feathers, and a disciple of Isaak Walton. I think he must be a bit of a cook himself, and I am sure he must be a *man*—no woman could have written the book.

ALICE MORSE EARLE.

AN EPIC OF AMERICAN EXPLORATION.*

Two events of more than ordinary importance opened up the nineteenth century for the young republic of the United States: two that are but as one in their common relation to the same imperial domain, and yet each in itself a transaction so great that it well merits the separate interest which it always excites. These events were the acquisition by President Jefferson of the territory known as the Louisiana Purchase, and the exploration of that territory and its western neighbor by Lewis and Clark. Appropriately, each of these two episodes is to be separately commemorated by centennial ceremonies in the early years of the present century,—the purchase of the Louisiana Territory at its eastern margin on the Mississippi River, and the Expedition of Lewis and Clark at the farthest limit attained by them on the shores of the Pacific Ocean.

Each of these episodes afforded a signal illus-

* THE EXPEDITION OF LEWIS AND CLARK. Reprinted from the edition of 1814. With introduction by James K. Hosmer, LL.D. In two volumes. With portraits and maps. Chicago: A. C. McClurg & Co.

THE CONQUEST. The True Story of Lewis and Clark. By Eva Emery Dye. With frontispiece. Chicago: A. C. McClurg & Co.

tration of American enterprise, and in each the foremost factor was the vigorous and zealous personality of the alert President, Thomas Jefferson. It was he who selected and sent to France the ministers who effected the purchase, and it was he whose flaming imagination had long before suggested the western exploration as both desirable and feasible. Leader in diplomacy and statesmanship, and pioneer in advancing scientific discovery,—these were but two of the phases of character of the “many-sided Jefferson,” who was at once framer of the Declaration, advocate of religious freedom, promoter of State education, organizer of Territorial Government, constitutional lawyer, inventive agriculturist, and disciple of music and the fine arts. Yet it was less the diversity of his intellectual pursuits than it was the excellence of his attainments in so many fields that won him distinction.

One gains new views of the quality of Jefferson's leadership in studying concurrently his methods and processes in these two phases of western development. It has become fashionable to decry his slowness in rising to the great opportunity of acquiring at once the whole of the Louisiana Territory. But it should be remembered that Jefferson's doubts were constitutional scruples, and they did not convict him of feebleness; for a mere weakling could not have risen to the height of conscientious misgiving on the subject. It should be remembered, too, that Jefferson took the lead in voicing the demand for free navigation of the Mississippi, and that not even his ministers at the French court had suspected the willingness of the First Consul to sell all the French possessions. It was Napoleon Bonaparte alone who was the great originator of the scheme for the transfer of the Louisiana Territory; and there was no American who could have foreseen the rapidity with which events would press forward when prompted by the necessities of Napoleon's plans. But that Jefferson was no dullard among his progressive countrymen is shown by his early advocacy of the scheme of trans-continental exploration. Before the most sanguine could have hoped for any early acquisitions of territory west of the Mississippi, even before Gray's discovery of the Columbia River, Jefferson had, as early as 1783, broached the idea of such an exploration to Colonel George Rogers Clark, and had asked him, “How would you like to lead such a party?” In 1786 and 1788, he had twice proposed the project definitely to John Ledyard, and Led-

yard had once undertaken such an expedition. At about the time when Gray was discovering the Columbia, Jefferson was again airing his design, and this time it was planned to pursue the route of the Missouri River, with Meriwether Lewis in charge. So it was merely the realization of his twenty years' dreams of western exploration, when it fell to the lot of Jefferson, in 1803, to exercise authority on the subject, and to become the director of the actual journeys of Lewis and Clark. His intense desire for the success of the project was manifest when he addressed Congress confidentially on the subject, on January 18, 1803, suggesting that the real design be masked under an act appropriating money “for extending the external commerce of the United States.” His ascendancy was exemplified in the celerity with which Congress, within six weeks, acquiesced literally in what Jefferson had proposed. All this was before even Napoleon had become ready to abandon the French claims on this continent. Even if Jefferson were among the latest to realize that Louisiana was actually ours, his perspicacity and inventiveness had already prepared the nation to receive and to develop the magnificent domain which was to drop into America's lap when the Napoleonic earthquake should shake the world.

It ought not to be urged as a reproach, as has been done, that this grand exploration in behalf of scientific knowledge was projected as a commercial venture. That such was the fact is only one of the palpable evidences that the Americans are preëminently a commercial people. This national proclivity has more than once given tone to our political affairs. Commercial differences were at the bottom of the contest between the thirteen colonies and the mother-country; and it was largely the necessities of trade that united the colonies in their resistance to Britain. So, again, the movement toward the constitution of 1787 originated in a commercial convention at Annapolis. An intimate connection between politics and traffic is quite normal in a great industrial state. The sagacity of Jefferson used the passion for trade as the readiest means of increasing the national stock of knowledge of our geography, natural history, ethnography, and general resources.

The versatility of Jefferson was manifest in the instructions which he gave to this expedition for the extension of trade, on the eve of its departure. Minute and wide-reaching, these instructions added to the duty of exploration that of making and preserving ample

notes of the observations of the party as to latitude, longitude, and the courses of streams, and the topography, soil, climatic conditions, weather phases, vegetable and mineral productions, and animal life, of the country traversed; the extent of trade conducted between the native inhabitants and their Canadian and other neighbors; and the possible conditions of the fur traffic both in the interior and on the Pacific coast, and the best means to promote the same. To the recital of these duties were added prudent suggestions looking toward the maintenance of pacific relations with the tribes encountered, and for precautions to be taken to assure the return of the party from the Pacific, and also directions for frequent reports to the seat of government. Nor did the provident President fail to arrange for the undisputed succession of the leadership of the expedition in case of emergencies. Reading to-day the minutiae of this chart for a wilderness journey, and noting how it anticipated the daily necessities of the travellers, a stranger might think that Jefferson was himself a hardy explorer whose wise precepts were the fruit of long experience in wood-craft.

The inspiration of these ample instructions was not lost upon the ardent pupils of Jefferson who led forth his expedition across the unknown continent. The fulness, minuteness, and fidelity of their reports of their travels are now, after the lapse of a century, as they have ever been, the admiration of all who read them. Theirs was the most extensive exploration upon the continent, and their account of it remains the greatest book extant of western continental travel. Dr. Elliott Coues well styled it "Our National Epic of Exploration." It was the worthy forerunner of a long line of American literature of travel and exploration.

When the History of the Expedition appeared in print, its charm speedily overran the borders of our own land, and it was hailed with foreign as well as domestic approbation. The daring Americans, says Mr. Richard Walsh, had "disclosed a new world to the gaze of philosophy and the march of civilization." The Scotch and the English reviewers frankly admitted that "this expedition does great credit, both to the government by which it was planned, and to the persons by whom it was executed," and that the leaders had "performed, with equal ability, perseverance, and success, one of the most arduous journeys that ever was accomplished." The first authentic edition of the Travels, — that of 1814, pre-

pared under the direction of Nicholas Biddle, with the coöperation of Captain Clark, after the untimely death of Captain Lewis, — was immediately republished in London, and was within two years translated into and published in the German and Dutch languages. Before 1814, the journal kept by Gass, a member of the exploring party, had been printed in several editions; and from this and other sources, partial accounts of the Expedition and its work had been prepared and published, so that eleven editions in English and one in French had appeared, all of them fragmentary and none participated in by the leaders of the expedition. Reprints of the authentic version of 1814, in English, were issued in Great Britain and America in 1815, 1817, and 1893, the last named in four volumes, edited and copiously annotated by Dr. Elliott Coues; and the abridged version published by Messrs. Harper & Brothers has appeared in twenty successive issues, limited in number, during a series of years. So nearly continuous, and so well-nigh perennial, has been the desire to read and re-read this story of adventurous travel. Yet all these issues of the authentic narrative were but recently out of print, inaccessible to the general public, and to be found only on the shelves of favored libraries.

The recent revival of interest in centennial history has created a demand for the republication of this "epic of exploration." One new issue has preceded the Chicago edition here chronicled; and the early presentation has been announced of a full copy of the original notes of the explorers, from which the Biddle edition was compiled. But among all these responses to the general desire, the Chicago edition published by Messrs. A. C. Clurg & Co. will easily hold high place. It is a faithful reproduction of the Biddle edition of 1814. Its clear and distinct letter-press and tasteful binding, both so pleasing to the eye, will be welcomed by readers who are so fortunate as to peruse it, and those to whom the Travels are not new will delight to greet their old acquaintance in so elegant a dress. Dr. James K. Hosmer, whose lucid historical style abundantly recommended him for the assignment as editor of this re-issue, contributes to it a graceful introduction, in which the large import of that expedition, its high place in the development of the Great West, the skill with which it was managed, its pacific effect upon the suspicious and uneasy tribes, and the vast results flowing from it, are tersely yet felicitously summed up. Here

again, as in other of his historical writings, Dr. Hosmer has emphasized the imperious will of the future Emperor of France as the dominant element in the transfer of Louisiana. Lewis and Clark are happily idealized as "the Dioscuri of American tradition," whose achievements have made real to the present age the fabled exploits of Castor and Pollux, the stalwart champions of Greek mythology. The publishers are to be congratulated on their choice of an editor for the Chicago edition of this "national epic," no less than upon its praiseworthy typography.

The stirring and strenuous life of the western frontier, as that frontier was aligned before the great expedition, and also as it has since been advanced, teemed with romantic experiences; and the renewed recital of the events of that early period naturally arouses the imagination of lovers of the marvellous. Our national literature already exhibits a centennial phase in the abundance of recent historical romances. In this class may be mentioned, for convenience, one entitled "The Conquest: the True Story of Lewis and Clark,"—though it is not easy to class this book as either a history or a romance. Its narrative embraces the entire period of the life of William Clark, who was four years older than Meriwether Lewis and survived him many years; and it covers the years of the wonderful activity of Clark's older brother, General George Rogers Clark. In chronological sequence, the author has set forth all the leading incidents of the romantic lives of these stalwart pioneers and of some of their spirited contemporaries, and has garnished her story with much that is apparently only traditional. The startling surprises of the journey across the continent appear in all their novelty; and the exciting narrative wears the garb of fiction, though occasional statements of familiar history, and transcripts of letters from members of the exploring party, give to romance an air of verisimilitude. The author's title, "The Conquest," implies more than the mere expedition; it is "the Winning of the West" that has awakened her fancy, and that she has sought to narrate in heroic form. Her unique version of the "epic of exploration" will fascinate many readers, and will doubtless induce in many others a more appreciative interest in and a more sympathetic understanding of the intrepid men who actively promoted the expansion of our national domain.

JAMES OSCAR PIERCE.

AN OLD AND A NEW ESTIMATE OF
THOREAU.*

An edition *de luxe* of "Walden," a reprint of William Ellery Channing's "Thoreau, the Poet-Naturalist" edited by another friend and biographer of Thoreau, Mr. F. B. Sanborn, and a new life by Mrs. Annie Russell Marble, all issued within a few months, point unmistakably to a gratifying awakening of interest in Thoreau and his philosophy of life. From the nature of his message this is only to be expected. The strange thing is that, with all the latter-day emphasis upon nature-study, the hermit of Walden should not sooner have come to his own. It has been said that every American newsboy knows his Emerson, but the phase of Transcendentalism represented by Thoreau has never been in the air. And today, after forty years, his two-fold panacea for social ills—solitude and simplification—is but beginning to be received as a fresh and timely revelation by an over-burdened world. This neglect has been due of course to the sharp edges of the man. An eccentric, an egotist, sentimental over Nature, cynical towards his fellow-men,—the popular idea of Thoreau has been that of Lowell's brilliant but unsympathetic essay, which sets forth that most insinuating of fallacies, a dramatic half-truth.

It is the one point of likeness between Channing's and Mrs. Marble's biographies that they combat Lowell's position, both painting Thoreau as thoroughly human and natural in spite of his oddities. To Channing the time passed at Walden was the merest episode; he barely mentions it. He is writing of his most intimate friend, with whom he talked and walked, and whose poetic appreciation of Nature he so enjoyed. It does not occur to him that any man of sense should think Thoreau abnormal. "Walden," he says somewhere, "increased Thoreau's repute as a writer, if some great men thought him bean-dieted, with an owl for his minister, and who milked creation, not the cow. It is in vain for the angels to contend against stupidity." And he turns serenely to his next point. Mrs. Marble's defence of Thoreau is conscious. It is indeed her main contention that his Quixotism has been

* THOREAU, THE POET-NATURALIST. With Memorial Verses. By William Ellery Channing. New edition, edited by F. B. Sanborn. With portrait. Boston: Charles E. Goodspeed.

THOREAU. His Home, Friends, and Books. By Annie Russell Marble. Illustrated in photogravure. New York: T. Y. Crowell & Co.

over-emphasized, her chief aim to translate his apparent antagonism to society into an earnest effort to meet its vital problems.

Except for this one point in common, the methods of the two biographers are as the poles apart. Channing did his work before 1873, when biography had not yet become a fashion, nor the making of it an exact science; he was therefore not hedged in by precedent as he might be today. But furthermore he was a genius, — without being like that other genius, Boswell, a fool. His work is erratic, irregular, rambling, often obscure, marked by curious omissions and constant repetition, rich with recondite allusions and interesting citations. It is necessary to wade in deep if you would find Thoreau, but you are paid double for your effort. You find Channing also. And if his work displays the eccentricities of genius, it does not stop with the merits of mediocrity; it presents Thoreau with a vividness, an intimacy, a completeness, equalled only by the few master biographies.

It is needless to say that Mr. Sanborn has performed his difficult editorial duties with rare tact and discretion. He knew Thoreau well, and Channing better. He has been familiar with this work on "The Poet-Naturalist" for almost forty years, having read the draft of 1863 and published it in part in his newspaper, "The Boston Commonwealth," and seen the 1873 version (now out of print) through the press. The present edition is based upon a copy marked with Channing's revisions and annotations. In the interest of clearness a few insertions from the original sketch of 1863 have been made. There are some new passages from Thoreau's unpublished journals and papers, and a few additions to the "Memorial Verses" at the end of the biography. In the "Walks and Talks" of Thoreau, Emerson, and Channing, the names of the interlocutors, omitted by Channing, have been supplied, and there is an occasional change of order. An excellent index systematizes the book and makes it available for reference. But the alterations are superficial; in its new edition the work is still Channing's. It is his portrait that Mr. Sanborn has chosen for the etched frontispiece of the volume, and he has refrained from omitting any of the "Memorial Verses," though their connection with Thoreau seems slight, because "the connection existed in his [Channing's] enduring memory and his tender heart, and among them are some of his best lines."

When brought into contrast with Channing's

unmeasured "feast of reason and flow of soul," Mrs. Marble's book is noticeably methodical. If he is wilfully obscure and enigmatical, she is almost painfully anxious to secure proper proportion and to make herself understood. That is, she has aimed to write a popular and at the same time an unbiassed study of Thoreau. To this end she has made use of Channing's, Sanborn's, and Mr. Salt's biographies, as well as of Thoreau's letters and diaries (some still unpublished), and she has interviewed the few surviving friends of Thoreau and his sister Sophia. She has studied her subject conscientiously and thoroughly, and has made good use of her ample materials.

Mrs. Marble has not tried to paint a striking, dramatic picture. Thoreau's reputation, she thinks, has already been dragged at the tail of too many epigrams. Instead, she wishes to tell the whole story, omitting nothing in the way of inherited temperament, early training, or environment, that will serve to account for the man's seeming inconsistencies. The "Walden Experiment" — she uses Thoreau's own phrase for it — is perhaps the crisis of her book, but she shows that it was not the experiment of a hermit, nor yet of a misanthrope, that its motive was neither laziness, selfishness, nor a desire for notoriety; and that independence of society formed no part of the plan. These popular misconceptions she refutes with Thoreau's own words and the testimony of his friends, and she makes out an excellent case. The gist of the argument is that Thoreau was both "sylvan and human," as Alcott aptly put it, that his complex nature asked correspondingly much of life, and that he went to Walden because he preferred beans and leisure for poetry and Nature study to drudging days spent in catering to the "bugbear maintenance." St. Francis taught his followers that the guide-posts on the royal road to freedom of the spirit read, "Have no riches." "Have no wants and you are free," amended Thoreau. But he did not make a programme nor gather a party. He applied his theory, but it was the theory and not the specific application that he valued. So it is a mistake to suppose that to be a disciple of Thoreau one must seek out a Walden and plant a bean field. Thoreau spent two years in his "wooden ink-stand," but he lived his philosophy to the last day of his life.

Mrs. Marble's interest in Thoreau's theory of living does not make her oblivious to his work as a naturalist and a writer. In this last connection she insists that his so-called imita-

tion of Emerson was merely the result of similar surroundings and interests, and that he was as far as possible from being a parasite of Emerson or any other man. Indeed his ultra-individualism is at once his most distinctive trait and his worst failing. So Mrs. Marble is not a mere apologist. She freely admits the rough edges, but she pleads for the integrity and consistency of the man. On the whole her impression of Thoreau seems well rounded, impartial, and sympathetic; one which should enlarge the circle of his influence.

Both books are handsomely bound and well printed. Besides the ordinary edition of the Channing reprint there is a limited edition on hand-made paper, with five additional full-page etchings. Mrs. Marble's work contains eleven beautiful photogravure illustrations.

EDITH KELLOGG DUNTON.

WEBSTER IN HIS PUBLIC LIFE.*

In his latest book Professor McMaster has re-written the public life of Webster from the sources, and has given the reading public perhaps the best account of the development and the effective influence upon the nation's history of our greatest orator and one of our greatest statesmen. Such of the chapters as were published in the "Century Magazine" proved to be interesting; but it is only as they are gathered together in a volume that we see the strength and skill of the author's work.

Comparing the book not only with Curtis's full biography, but with Lodge's volume in the "American Statesmen" series, or even with Congressman McCall's fine oration of last year, one misses much that he would expect and wish to find in such a biography. Although there is a somewhat full account of Webster's early life, and of the environment that gave shape to his character and development, the account of his mature years presents only his public life to us. There is nothing of the personal side: we are told that he made a fine income as a lawyer; we learn incidentally that he was married and had children, and a picture of his second wife leads us to infer a second marriage. There is nothing about his social life, nothing about his personal habits and characteristics, his intense love of nature, his Marshfield home, and his home life. Of his

last days the author disposes in ten lines. It is not Webster the man, but Webster the great figure in American history, that interests Professor McMaster. Nor does our author give us much of his own opinions about Webster and his various achievements. There is no discussion of him as an orator, or as a lawyer, or even as a statesman: for these matters we must go to the books of McCall and Lodge and Curtis. We are taken, as it were, to see Webster in the important acts and moments of his life; and these are left to tell us of the man. Even of such events, some are almost unmentioned: the Dartmouth College Case, that made Webster's reputation as a lawyer, has one line; the Plymouth oration, another line; and his service in the Massachusetts Convention, less than a page. But we have forty-five pages, or one-seventh of the book, given to the encounter with Hayne as the climax of Webster's career, — though even here there is little of enthusiastic description of the dramatic scenes, but rather a setting forth of main points made by the contestants and of the significance of the contest in the great struggle between the North and South. Of the great orations, that at Bunker Hill is most fully described, and that on the Greek Revolution receives due attention. With proper gratitude for what the author has given us, the reader cannot help wishing that he had seen fit to give more.

One naturally turns to the Seventh of March speech as a test of an author's treatment of Webster; and Professor McMaster's final chapter containing his discussion of this most famous of all his speeches is interesting and valuable. We quote a few sentences.

"The purpose of Webster was not to put slavery in or shut it out of the new Territories, nor make every man in the North a slave-catcher, nor bid for Southern support in the coming election. He sought a final and lasting settlement of a question which threatened the permanence of the Union and the Constitution, and Clay's 'comprehensive scheme of adjustment,' he believed, would effect the settlement. The abolition, the anti-slavery, the Free-soil parties, were to him but 'Northern movements' that would 'come to nothing.' The great debate of 1850 he regarded as idle talk that interrupted consideration of the tariff. Never, in his opinion, had history made record of such mischief arising from angry debates and disputes, both in the government and in the country, on questions of so very little real importance. Therein lay his fatal mistake. The great statesman had fallen behind the times, and it was perhaps well for him that he was now removed from the Senate to the Department of State. . . . Change of place, however, brought no change of views, and his hatred of the Free-soilers and the abolitionists grew stronger and stronger. To him these men were

*DANIEL WEBSTER. By John Bach McMaster. Illustrated. New York: The Century Co.

a band of sectionalists, narrow of mind, wanting in patriotism, without a spark of national feeling, and quite ready to see the Union go to pieces if their own selfish ends were gained. Free-soilers and abolitionists were all one to him, and as such were attacked in language unworthy of the great man."

Webster had indeed fallen behind the times, had parted company with the constituency that had always idolized him, and had brought upon himself criticism and denunciation which embittered the remainder of his life. From the beginning, his passion had been for the Constitution and the Union. He could see the forces that were working to undermine this Union, but he had not the moral insight that could discern the new forces and the new issues that were to displace those that had filled his life. His motives were fiercely attacked; he was called traitor, slave-catcher; he was accused of giving up his life-long convictions to secure Southern support for the presidency; he was compared with Benedict Arnold by those who had been his ardent supporters. But we are far enough away now to see that his motives were pure and his statesmanship was sound in many of his positions; but he could not discern the signs of the times.

The book is beautifully printed, is adorned with twenty-three excellent portraits in addition to other illustrations, and contains a full index.

CHARLES H. COOPER.

IN NEW LANDS AND OLD.*

Novelty attaches to the story by Mr. Francis H. Nichols of his journey "Through Hidden Shensi." The remoteness of this Chinese province has made it so inaccessible to most travelers that accounts of its customs and people have rarely appeared outside of missionary

*THROUGH HIDDEN SHENSI. By Francis H. Nichols. Illustrated. New York: Charles Scribner's Sons.

GLIMPSES OF CHINA AND CHINESE HOMES. By Edward S. Morse. Illustrated. Boston: Little, Brown, & Co.

CRUISING IN THE WEST INDIES. By Anson Phelps Stokes. New York: Dodd, Mead & Co.

THE HOME-LIFE OF THE BORNEO HEAD-HUNTERS. Its Festivals and Folk-Lore. By William Henry Furness, 3rd, M.D., F.R.G.S. Illustrated. Philadelphia: J. B. Lippincott Co.

IN ARGOLIS. By George Horton. With Introductory Note by Dr. Eben Alexander, late United States Minister to Greece. Illustrated. Chicago: A. C. McClurg & Co.

WAYFARERS IN ITALY. By Katharine Hooker. Illustrated. New York: Charles Scribner's Sons.

THE LAND OF THE LATINS. By Ashton Rollins Willard. Illustrated. New York: Longmans, Green, & Co.

IRELAND, INDUSTRIAL AND AGRICULTURAL. By various authors. Edited by W. P. Coyne. Illustrated. New York: Imported by Charles Scribner's Sons.

journals. The author's journey from Peking lay through Shansi and Shensi along the route of the retreat of the Dowager Empress Tsz' Hi and her court when distasteful foreigners were in the Imperial City. Mr. Nichols entered China as the representative of the "Christian Herald," in the interests of the distribution of the famine fund raised in this country for sufferers in Shensi. He travelled with official escort, and with the card of Prince Ching, head of the foreign office. This proved to be an "open sesame" to the best that the mandarin could command, and brought immediate solution of all difficulties. As a guest at official inns, he drank the tea which the Emperor liked, and became accustomed to being gravely reminded by the banchaiti that the pile of bricks on which he slept was the same bed on which the Son of Heaven had passed the night. The book is especially opportune because of the light which it throws upon the retreat of the Court and other recent events of Chinese history. The unique facilities which the author enjoyed brought him into close contact with Chinese officialdom, the source of many of the incidents related. In Chinese eyes, this retreat was a triumphal progress, a leisurely tour of inspection, followed by a return in state after the dispersal of the barbarians who had invaded the capitol before the invincible Chinese. The route of the royal party was still marked by repaired roads and bridges, by fresh paint and gilding on idols and temples, and by unwonted order and cleanliness in the *Kung Kwans*, or official inns. The dominating personality as well as the barbarous punishments of the Empress Dowager were everywhere apparent. She forcibly suppressed all sympathy with the Boxer movement, and decapitated corrupt officials or unsatisfactory cooks with equal ruthlessness. The common people were everywhere loyal to the Empress, and had unbounded confidence in her ability and desire to maintain "Peace."

"Nearly all the stories that were told to me to illustrate the true greatness of the Empress Dowager concluded with the words 'and his head was cut off.' Accounts of the imperial progress through Shansi and Shensi, as related by mandarins and banchaitis, strongly resemble the experiences of 'Alice' with the 'Wonderland' queen."

The degradation of Ta-a-Ko, son of Prince Tuan and heir-apparent, was not a political move nor occasioned by the banishment of his father, but resulted from the pranks by which this Manchu Don Juan sought to enliven the dull capitol Sian.

"Ta-a-Ko was such a good fellow and his wanting to have a good time was such a rare Chinese fault that these characteristics might have proved an antidote to hereditary narrowness and fanaticism. One can hardly help regretting that he will never sit cross-legged on the throne of the black-haired people."

Mr. Nichols visited the ruins near Sian which contain the disputed Nestorian tablet which records in Chinese and Syriac the introduction of Christianity into China in the seventh century. Photographs of the inscriptions are reproduced, including some not heretofore recorded. The author regards the evidence for the authenticity of the tablet as conclusive. Neither military nor missionary spirit breathes in these pages. It is an unimpassioned record of the author's observations, and Chinese problems are mostly untouched; however, the blight of the land, the opium curse, does rouse him to expressions of indignation at England's course in forcing the trade upon China, and at the falsifications of the Royal Commission of 1893 which condones the iniquity. In his preface, the author acknowledges that he fell somewhat under the spell of the Shensi point of view. His veneration of ancient and antique methods reaches such a point at times that it warps his comparisons of policies in this "gray land of dim beginnings and of upstart barbarian nations." A single instance will suffice to show the method and spirit of these contrasts. A few taels had been stolen from his caravan by one of his carters, who under torture confessed to the mandarin that he had spent the money. Whereupon the mandarin insisted that Mr. Nichols accept reimbursement from his private purse. In comment the author remarks: "I have heard of Mott Street Chinamen being held up and robbed by 'toughs' on the Bowery, and I believe that some of the thieves have been punished; but I have yet to learn of one such case in which a police-captain refunded to the complainant the amount of his loss." Obviously there is little basis for comparison of the aforesaid laundryman and the famine-fund envoy travelling on Prince Ching's card; nor is this incident typical of the treatment of foreigners by Chinese mandarins. This distortion of perspective, combined with the brevity and unique conditions of the author's acquaintance with China and with his ignorance of the language, render his judgments of Chinese character and customs less discriminating than those of others who have written from the experiences of many years of intimate contact with the race. Still, the book is a valuable contribution to the literature on China.

For two years Professor Edward S. Morse occupied the chair of zoölogy in the Imperial University at Tokyo, and after a residence of several years in Japan he made a brief visit to Shanghai and Canton, and thus gained a few "Glimpses of China and Chinese Homes." The notes of his journal, with pen-and-ink sketches of Chinese dwellings and interiors, especially of kitchens and utensils of household economy and industry, were published in an American architectural journal. These have been expanded into a small book, with the help of a wide margin and thirty-five empty pages between chapters. The value of the work lies in its illustration of articles not usually pictured in books on China, and in the critical comparisons of things Chinese and Japanese. The book is marred by a tinge of pessimism even on extraneous subjects.

An address before the New York Yacht Club upon "Cruising in the West Indies" has been published in book form by Mr. Anson Phelps Stokes, for the use of yachtsmen in these waters. It recounts briefly the experiences of the "Sea Fox" on a trip from Charleston to Port of Spain, and return via the Bahamas. Suggestions are made for a sixty and for a hundred days' itinerary among the Virgin, Windward, and Leeward Islands; and there are notes regarding the Bermudas, Barbados, and Bahamas. Reminiscences of yachting and sailing experiences, and a few words about yachting in Grecian and English waters, the latter principally concerned with royalty, are added. A brief appendix deals with the political future of these islands of our tropics. A good map, a list of books, and blanks for the record of a cruise, are inserted.

Several books have been written about Borneo and its people, but most of them are concerned with the externals of the subject, and at the most deal only with the coast tribes. Dr. William Henry Furness, 3rd, has penetrated into the interior among the head-hunting Kayans and Kenyahs of the Baram district of Sarawak. His book, "The Home-life of Borneo Head-Hunters," as its title indicates, is a piece of intensive work confined to a thorough and skilful investigation of the life and customs of these savage tribes. His several chapters treat of the home-life, of the ceremonies attending the naming of a chief's son, and of the early training of a head-hunter, an incident in which is the method by which the boys are accustomed to the letting of human blood. An aged slave woman is utilized by the father for

this hardening process. The author also describes in detail the omens of the preparations for, and the progress of a war expedition, and the elaborate ceremonies at the conclusion of peace. Their religion requires that a fresh human head must be hung on the verandah of the village long-house after every calamity, to bring again blessing and prosperity to the community. The chapter on personal embellishment treats of the patterns and method of tattooing, and the curious splitting and elongation of the ear-lobes, together with other bodily mutilations. The signs and customs attending the operation of *lali*, a species of Bornean taboo, are explained, and variations in the different tribes are noted. These chapters also give a most interesting picture of the jungle-life of these simple people, of the structure of their homes with their domestic and industrial equipment, of their rude arts, of their culture of rice, preparation of tapioca, and collection of camphor and edible bird's nests, of their military accoutrements and religious symbols. The author also vividly portrays the daily life in the villages along the river, the work and play, the customs and superstitions, which attend minutiae of the daily routine, as well as those which mark more important events, such as a camphor hunt, a fishing party, a trip to a neighboring tribe, the taking of a head, marriage, sickness, death and burial. He also gives an insight into the character of the people, and the reader comes to admire the intelligent Tama Bulan, to distrust the crafty Laki La, and to tire of the lugubrious and voluble Laki Jok Orong.

"What with browless and lashless eyes, inky teeth, brass plugs, looped ears, and blue legs, I am afraid I have given but a sorry picture of those whom I would fain have my readers regard with as much kindness as my memory now holds for the originals. These freaks of fashion are, however, merely external; underneath I found honesty, hospitality, gentleness, and a child-like simplicity. The Kayans and Kenyahs harmonise with their surroundings. The very word 'jungle' possesses an indefinable charm,—it is full of gay, exuberant life in insect and flower; but in its depths, side by side with these, lurks swift death. Deep-seated in the heart of the joyous, child-like Borneans, there reigns in their bosoms, true to their jungle home, an inextinguishable yearning for a head not their own. Nevertheless, I like them."

The author also comes to understand why Rajah Brooke has been so successful in governing Sarawak. Running through several chapters is a tale of diplomacy in which the Resident skilfully uses a tribal feud to administer retributive justice, utilizes their belief in omens to further peace even while proclaiming

his own skepticism of their efficacy, satisfies a head-hunting expedition with an ancient borrowed skull, and brings a bloodless foray to a triumphant Jawa, or peace celebration. We are also told of the Punans, who "have never a thought of the morrow; no cares; no responsibilities; no possessions; no enemies, for they desire nothing that other people have, not even clothes; money is dross; and home is where they rest their blow-pipes and hang up their parangs." This is a most charming book of travel. It reads well, its field is novel, and its treatment is most thorough and satisfactory. Moreover, there is in it a wholesome human element. One notes a slight tendency to repetition, with too frequent use of the parenthesis; he longs for a map, and wishes so heavy a book were better bound. Its charm is greatly heightened by the 89 full-page heliotype plates, well executed from photographs which excel in composition and appropriateness.

In his preface to the book just noted, the author states that he omits unimportant details as to the height of the thermometer, the discomforts of food or travel, or the number of men who carried his luggage. On the other hand, in Mr. George Horton's "In Argolis" we find that it is primarily personal experience and incident which forms the thread of his story. Anything, from the setting up of a stove to the christening of the family Babycoula, serves to guide his "flitting about in an irrelevant and inconsequential manner." With the craft of a bookmaker, he manages incident and story to portray the life of shepherds and fishermen, townfolk and priest, in the little Greek village of Poros, and to mingle with narrative myth and history, and not a little poetry and fancy,—and all in a humorous, nay, jocular style. Mr. Horton was once in our diplomatic service in Greece, and his book records the experiences of a summer with his family in a remote Greek village. It illumines the life of the Greeks of to-day. A few illustrations from photographs, and an introduction by Professor Alexander, formerly United States Minister to Greece, lend interest to the volume.

One might well imagine that an author planning to write a book of Italian travel to-day would find it difficult to avoid well-beaten paths and to clothe the theme anew with interest and novelty. But this is just what Miss Hooker has most admirably done in her "Wayfarers in Italy." It is an account of the sojournings of a small party of ladies in some of the smaller cities, towns, and villages of the Lombard plain,

in the Marches and Abruzzi and the heart of Umbria. It records a drive through Tuscany, and excursions from Rome and along the Adriatic, with visits to little-known towered cities. One chapter is given to a sojourn in Florence with an Italian household, and another, the best in the book, to a charming account of gondola days in Venice. It is typical of the work that widely-known places of interest are passed by, and the reader is delighted with new discoveries in byways of city and country. St. Marks and the Grand Canal are mere landmarks by the wayside, and the Campanini is not even mentioned; but we do visit the Madonna of San Giorgis, and make a most memorable call at the home of Giovanni, our clever gondolier. These were merry wayfarers, and Italy through their eyes is not only beautiful and everywhere interesting but it is also a land of good cheer and pleasant folk,—so much so, in fact, that one longs for disaster or a villain to break the spell. This is a charmingly written book, dainty and bright, and full of humor and human interest. It also contains a deal of information, and might well be used as a supplement to Baedeker. The whole volume, binding, typography, illustrations, from title to tail-piece, is in excellent keeping with the refinement and good taste of the text.

It is a different Italy that one sees in Mr. Ashton Willard's "Land of the Latins," which is mainly confined to Rome and its environs, and, notwithstanding the title, deals more with modern Roman society and Italian men and women of affairs than it does with Italy or Rome of to-day. The reader gains some insight into the personalities of the royal family, of Italian actors of note, and of authors in several fields of literature. It is the life in the palaces, at the theatre, at the races, in country homes, at the summer resorts, in the studios and bookshops, which the author describes in a manner not without interest, but lacking somewhat in color and humor.

A handbook originally prepared for the Glasgow International Exhibition by the Department of Agriculture and Technical Instruction for Ireland has been reissued in more elaborate form, becoming, in fact, an encyclopædia of Erin. It sets forth Ireland's chief economic resources and industries from lace to linen and stone to ships. It is also full of information on questions of sociological import and more than local interest, such as the economic distribution of the population, the work-

ings of the coöperative credit associations, and the "Congested Districts Board" for the relief of the peasantry, and especially the extensive system of agricultural coöperation in a great variety of ways, such as the sale of produce and the employment of expert instructors. The splendid equipment for art instruction in Dublin, Belfast, and Cork is described, and its results upon the lace and linen industries and the home-crafts carried on in peasants' cottages are made apparent. A fully illustrated chapter on modern Irish lace-making follows the process from designing to marketing, with a wealth of details that will delight connoisseurs. Naturally, the agricultural resources are most fully dealt with, from the physical features of the land to the various products of the fields and pastures; but the whole question of land-tenure, for obvious reasons, is not mentioned. The book is filled with facts from cover to cover, and is printed on a special Irish paper of excellent quality.

CHARLES ATWOOD KOFOID.

HOLIDAY PUBLICATIONS.

II.

Weighty in both senses of the word is the huge folio upon the painter "Pintoricchio, his Life, Work, and Time" (Lippincott), by Dr. Corrado Ricci, Director of the Brera at Milan. Indeed one must draw up to his library table if he would look this book over in comfort. The extra-heavy paper, however, makes a splendid printing-surface for the numerous superb reproductions of the painter's frescoes, some in color, some in photogravure, besides many half-tones, large and small. A number of the most beautiful of these plates depict the frescoes in the Borgia rooms of the Vatican. The restoration of these famous rooms and their reopening to the public in 1897, under the direction of Leo XIII., awakened interest in the great decorator and render timely this exhaustive study by Dr. Ricci, who has aimed to make his work more comprehensive, along both critical and biographical lines, than that of any previous writer. Pintoricchio is ranked very high by Dr. Ricci. While he lacks the depth and passion of the three or four greatest Italian masters, he clearly stands well up in the second rank by virtue of "his quaint and graceful fancy, the richness of his accessories and ornament, and his skilful distribution of animated groups of figures." Again, he is interesting because he occupies so unique a position in the Umbrian school, standing between the "conventional sweetness" of his master Perugino and the strongest work of Raphael, who, Dr. Ricci thinks, has gotten credit for some of his older friend's best designs. Then he lived in the fifteenth

century, that most princely and profligate period of the Italian Renaissance; and by no means the least interesting feature of Dr. Ricci's monograph is its attempt at a reconstruction of the environment of this *protégé* and friend of the Borgias. All the magnificence of the period glows in his splendid coloring and in the rich silks and brocades that bedeck his figures; and a real understanding of the frescoes implies a knowledge of the sumptuous beauty of fifteenth century Italy. As has been said, the most novel chapter of the book is that upon the Borgia frescoes. Next, both in interest and in beauty of illustration, is the treatment of the decorations for the Siena Library. Here the theory, current since Vasari's day, that Pintoricchio was indebted to Raphael for his designs, is discussed and shown not to be plausible. It is a pity that so scholarly and authoritative a work as Dr. Ricci's should be published without an index or a complete list of the plates it contains.

In "Social New York under the Georges" (Appleton) Miss Esther Singleton writes of the city houses and country homes, the furniture, plate, and china, the dress, the plays, balls, and dinners of the opulent pre-Revolutionary New-Yorker, aiming thus to build up a clear picture of the social conditions in what has sometimes been called "The Golden Age of New York." Primitive these conditions certainly were not, as Miss Singleton proves from such authentic records as old wills, inventories, letters, diaries, and newspapers. The documentary tone of the book grows a little wearisome before the end, unless one has some special interest in the subject; yet from another point of view it is a most valuable quality, indicating accuracy and completeness, and making the conclusions of real historical value. Like Miss Singleton's other study of Colonial days, "The Furniture of Our Forefathers," her new book is fully illustrated. The pictures show articles of furniture, china, plate, and costumes actually owned by famous citizens whose descendants have kindly allowed them to be photographed. The quaint tail-pieces to the chapters are reproductions of advertisements found in the newspapers of the day.

"Social Life in the Early Republic" by Miss Anne Hollingsworth Wharton treats most fascinatingly a similar theme. The author passes over the characteristic and interesting society of early New York, Boston, Philadelphia, and the Southern cities, to write of the more typically republican life at the new capitol of a new nation. Why this capitol was chosen despite the loud protests of the older cities, and how it was planned and built in nucleus, forms the theme of the earlier chapters. Those were the days when "a city of magnificent distances" had bitter meaning for the elegant Spanish minister whose gilded coach stuck in the mud in its transit across the miles of rutted lane that lay between the scattered residences; and when the prayer of the French diplomat, "My God! What have I done to reside in such a city?" was doubtless echoed by many a patriotic American statesman. But with

characteristic republican promptness conditions were changed, and Washington blossomed into a social centre, retaining traces of its distinctive, old-time flavor down to the middle of the last century. Miss Wharton is steeped in all sorts of Colonial lore, and her racy, gossipy narrative is charming from beginning to end. The publishers (Lippincott) have brought out the book in a dainty yellow binding and with many excellent pictures. Most of these plates are reproductions of famous portraits and miniatures of some of the belles and beauties of the early republic.

One of the most profound and elaborate art studies of the season is Miss Maud Cruttwell's "Luca and Andrea Della Robbia and their Successors" (Dutton). Some idea of the book's scope may be gained from the fact that, with its various appendices, it contains three hundred and fifty large octavo pages and includes also no less than one hundred and fifty full-page illustrations. Again, the monograph embodies the results of original research, which shows itself as patient, painstaking, and scholarly. And, thirdly, the treatment, while detailed, is clear, unified, and surprisingly simple. The biographies of Luca, Andrea, and Giovanni Della Robbia are pieced together from the scant materials at hand; the distinctive characteristics of the art of each are pointed out, and there is a detailed analysis of all their important works, followed by an account of the productions of the more talented of Giovanni's brothers, including the bizarre porcelain palace that Girolamo built for the King of France. In the appendices are to be found a genealogical tree of the Robbia family, complete lists of the works of its various members, a bibliography, and a collection of documents many of which are here published for the first time. The purpose of the author is twofold. She wishes first to show that while Luca Della Robbia worked in terra cotta, and indeed invented that pretty and popular process in its application to sculpture, yet it was in marble and bronze that he showed his greatest power. And next she urges that Luca, being judged by such masterpieces as the Cantoria and the Bronze Doors, shall not be made to stand sponsor to the charming but inferior work of his nephew Andrea, and certainly not for the paltry performances of Giovanni and the later school. The connoisseur in Renaissance art will be most interested in the collection of documents, and in Miss Cruttwell's detailed investigations which aim to extricate from the composite terra-cottas of the Robbia family the special handiwork of each, as well as to assign entire sculptures to their respective artists. But the general reader will find delightful description and clear exposition, so unified by being related to a few essential points that he can easily follow this interesting history of the rise and decline of the Robbia art. The illustrations, many in photogravure, form a notable collection, and the binding of the volume is strikingly artistic.

Mr. and Mrs. Edwin H. Blashfield's well-known work on "Italian Cities" (Scribner) is now issued in a holiday edition, in two attractive volumes. The distinctive feature of the book in its present form is the remarkably soft and clear half-tone plates, almost equal to photogravures in beauty. These reproduce about one hundred masterpieces of Italian painting, sculpture, and architecture—generally in the last case some beautiful detail rather than a less interesting view of a whole building. Ravenna, Siena, Florence, Parma, Perugia, Cortona, Spoleto, Assisi, Rome, and Mantua are the cities considered,—not street by street, but for their spirit and atmosphere, and chiefly for their art treasures. St. Francis, however, who gave Assisi all its fame, is accorded, in the study of that city, equal place with Giotto; and the sketch of Cortona is entirely devoted to a visit to the nuns of Santa Margherita.

The fact that "Japanese" has come to be almost synonymous with "artistic" probably accounts for the other fact, that books about Japan are always beautifully bound and copiously illustrated. "Japan and her People," by Miss Anna C. Hartshorne, is no exception to this rule. It is issued in two volumes by Messrs. Coates & Co., in their "Photogravure Series," and its handsome red cloth covers are richly decorated with a stork pattern in gold. There are fifty excellent photogravures, picturing all parts of the land and all phases of the life of its people. Miss Hartshorne has lived in Japan for several years, has entered into the every-day life of all classes of the people, and loves the land and its traditions as if they were her own. She takes her reader into remote nooks and corners, where the customs of "old Japan" still linger undisturbed, and shows him how the genuine native lives and works and plays and worships. She gives him legends and folk-tales in plenty, and history, too, enough to make the monuments of to-day intelligible. She has in mind particularly the tourist, but in planning her work with reference to his probable itinerary, she merely makes it all the easier for the stay-at-home reader to imagine himself in the sunny land of the cherry blossom. A copious index, so often unfortunately omitted from books of travel, makes the material presented available for reference.

A second volume in the "Photogravure Series" (Coates), similarly illustrated, indexed, bound, and boxed, is "Vienna and the Viennese" by Maria Hornor Lansdale. Miss Lansdale bases her work upon Victor Tissot's, which she has considerably expanded and altered to bring it up to date. In writing of the gayest capital in Europe one cannot lack material. Miss Lansdale makes the most of all the associations of the city, as well as of its picturesque charm; and particularly for those of her readers who are looking forward to visiting Vienna she has written a very interesting guide.

From the press of Messrs. James Pott & Co. comes a book closely resembling, in make-up and illustration, the volumes on Japan and Vienna

spoken of above. Its subject is "The Mediterranean," and it is the work of six writers whose vivid descriptions of the famous Mediterranean ports in Africa and Europe will be of value and interest not alone to travellers, but to all for whom the "venerable cities and storied ruins" associated with the Mediterranean have a perennial fascination. Twenty finely-executed plates in photogravure admirably supplement the text.

In her "Fictional Rambles in and about Boston" (McClure, Phillips & Co.) Miss Frances Weston Carruth takes her readers about new and old Boston and out to Cambridge, Lexington, and other historic suburbs, in search of the highways and homesteads that have been immortalized in "Boston fiction." If Europe is attractive because its great romances have made it so, likewise, Miss Carruth reasons, has Boston been the scene of much that is interesting in American fiction. But she straightway pricks her own bubble by adding that Boston's literary men were at first theologians, and later for the most part poets and essayists. She is therefore obliged to fall back on some rather unfamiliar novels, because the American classics do not give her sufficient material. Nevertheless the "Rambles" are very readable. Miss Carruth's interest in her subject is infectious; and then, if you do not remember the fictional reference, you can glance across the page and see the place referred to, for almost half the book is made up of illustrations. These plates are all of them excellent, and combine with the gay blue cover, and the interest of the text, to make a delightful holiday book about Boston.

Equally enthusiastic over another city, and for other reasons, is Mr. Jesse Lynch Williams. His "New York Sketches" (Scribner), now published in book-form, invite the reader to ramble with him along the water-front, walk up-town of a sunny afternoon, investigate the cross-streets of the city, and, venturing farther afield, test the actuality behind the phrase, "rural New York." It is not associations, literary or historical, that interest Mr. Williams, but the pulsing humanity and fascinating variety of the great city as it stands today. The illustrations, which are by Messrs. Jules Guérin, Henry McCarter, W. R. Leigh, Charles L. Hinton, Ernest Peixotto, Everett Shinn, and others, show us New York from as many points of view as there are artists represented; but all the drawings are striking and all bring out the city's picturesqueness,—the quality that Mr. Williams emphasizes.

"The Quest of Happiness," with its message of hope and good cheer, is just the holiday gift to choose for a pessimistic or disheartened friend. He will have to gain the quest for himself, but Dr. Hillis's point of view cannot but prove interesting and suggestive. The author is neither a visionary nor a materialist. His feet are planted on the facts of life, but his outlook is optimistic, and he is of course a Christian philosopher, with a Christian's idea of the meaning of happiness. Thus his view of a hackneyed subject is fresh and inspiring. He

pushes his explorations to the depths of the subject, and adorns every phase of it with a profusion of literary and historical allusions, interesting in themselves, if not always quite accurate or pertinent to the main thesis. The serious treatment of the theme does not suggest a decorative edition, but the publishers (Macmillan) have brought out the book in an ornate binding, with border designs in green on every page.

In "An Old Country House" (Harper & Brothers) Mr. Richard Le Gallienne is at his best. There are all sorts of quaintnesses for him to exploit — the old gardens and the older house, a room full of moth-eaten folios, a newly married pair, and finally a real old English Christmas, with a Yule-log and carol-singers. All these are written of in Mr. Le Gallienne's dainty and highly finished style, and permeated with his delicate fancy. Miss Elizabeth Shippen Green's softly-tinted illustrations exactly fit the text; and paper, typography, and binding are all in harmony with the leisurely, luxurious spirit of the writing.

With the three new volumes — "Joshua and Judges," "The Later Pauline Epistles," and "An Introduction to the Study of the Scriptures" by the Bishop of Ripon, — the "Temple Bible" (Lippincott) is complete in twenty-five volumes. By its convenient and dainty form, with each book or group of books printed separately, the principle of the natural growth and composite character of the Bible has been emphasized as it could be in no other way. The arrangement of the text by paragraphs instead of by arbitrarily divided verses cannot but aid intelligent reading. And the introductions, embodying the results of the best modern scholarship and written in a spirit alike rational and reverent, must be influential in unmasking the spectre of higher criticism; an influence which the excellent general introduction to the whole series will greatly strengthen. The appearance of the small leather-covered volumes, with their attractive typography and beautiful photogravure frontispieces, is too well known to need description. Indeed the "Temple Edition" has already made a place for itself among those whose interest in the Bible is many-sided, who appreciate its supreme spiritual value, and yet, believing that real appreciation implies clear understanding, wish to read and study it with the same earnest attention that they give to other great literature.

With ten of the world's greatest paintings as points of departure, Dr. Amory H. Bradford explains what is for him the spiritual significance of each, calling his book "Messages of the Masters" (Crowell). "These essays are not critical studies," the author tells us in his preface. "The one object in preparing them has been either to interpret the spiritual meaning of the painters or to follow the suggestions of their work." Thus from Murillo's "Holy Family" Dr. Bradford draws the theme of "The Sanctity of Human Love"; while Watts's "Sir Galahad" inspires a chapter on goodness, the

crown of life; and Renouf's "The Pilot," one on "The Message and Ministry of the Sea." Each chapter is illustrated by a full-page photogravure of the painting discussed. The book is exceptionally well printed and handsomely bound.

"The History of Mr. John Decastro and his Brother Bat, Commonly Called Old Crab, the Merry Matter Written by John Mathers, the Grave by a Solid Gentleman": — so runs the quaint title-page of one of the season's interesting reprints (Irwin Press). First published in 1815, mysterious as to authorship, neglected by the reviewers, but kept in memory in an esoteric fashion by an occasional bit of clever criticism, and eagerly in demand of late years among its little circle of admirers, "The History of Mr. John Decastro" has had a career unique in literary annals. A conjecture that the original dedication was to Lord Ormonde gives name to this "New Ormonde Edition," which the editor, Mr. William S. Walsh, and the publishers have aimed to present "in just the shape the author would have approved were he still living in the flesh." The text has been but slightly modernized, and not expurgated at all, but left to stand as "an extraordinary efflorescence from the jovial, genial, boisterous, and none too squeamish Merry England of the Georges." A brilliant Introduction by Mr. Walsh discusses the various answers that have from time to time been proposed to the quite insoluble question of the book's authorship, and characterizes the racy Rabelaisian humor of the satire, suggesting its probable influence upon Thackeray, and its undoubted indebtedness to the whimsical mockery of Fielding and Sterne. The edition is in two volumes, handsomely bound in half morocco.

William Blake's famous illustrations for the Book of Job, twenty-one in number, have been reproduced in photogravure from the original etchings and issued in a folio volume bound in heavy cardboard, by Messrs. G. P. Putnam's Sons. These reproductions, which are of the same size as the now very rare originals, are the first to give any adequate impression of the strength and fantastic richness of Blake's best work. The present edition, which is limited, will be a great addition to any art library.

Not limiting her field to our rather modern American "antiquities" at all, Mrs. Alice Morse Earle has still kept pretty well within the geographical limits of the island of Great Britain and of the thirteen original States of the Union for the charming materials that, culled and sorted, go to make up her "Sun-dials and Roses of Yesterday: Garden Delights which are Here Displayed in very Truth and are Moreover Regarded as Emblems" (Macmillan). The quaintness of a day far more remote than the mere passing of time can hint pervades the pleasant narrative, giving it a notable literary quality. Mrs. Earle passes from sun-dials to roses and back again with a unity of sentiment that makes the phrase in the sub-title of "Garden Delights"

wholly appropriate. The earlier two-thirds of the book is given over to sun-dials, and examples of this time-honored method of telling the time of day have been gathered from Italy, Greece, France, Germany, and even distant Mexico and Japan; but with hardly more than a single example from each of these countries. England and Scotland supply an element which, under Mrs. Earle's treatment, is not felt as foreign. These examples, delineated in both letter-press and illustration, are numerous and inclusive (the dial without the gnomon on Massachusetts Hall in Cambridge being the only instance of any note that seems to be omitted), and the whole constitutes a veritable encyclopædia on the subject within the limits of civilization. Roses are discussed in something less of the discursive and more of the historical manner, but with the same play of delightful and thoroughly assimilated imagination. The lines at the very close—the inside of the back cover—of the handsome volume, headed "The Authors Friend to the Booke," are so entirely in the spirit of the whole work that they may well be quoted.

"Goe ventrous booke, thy selfe expose
To learned men, and none but those;
For this carping age of ours
Snuffes at all but choyceest flowers,
Cul'd from out the enrious knots
Of quaint writers garden plots;
These they smell at, these they savor,
Yet not free from feare, nor favour:
But if thou wert smel'd a right
By a nose not stufte with spight,
Thou to all that learning love
Might'st a fragrant nosegay prove,
So content thee, till due time,
Blaze thy worth throughout this Clime."

It is "To my Sister Alice Morse Earle" that Miss Frances Clary Morse dedicates her book on "Furniture of the Olden Time" (Macmillan). The author's recondite knowledge of her subject is strictly limited to examples of furniture actually within the United States and in many instances made here. But the wealth that came so freely in the early days enabled our ancestors to import from abroad, chiefly from England and Holland, the best specimens of the cabinet-makers there; and Miss Morse is thus given the opportunity to include examples which fairly cover the period from the middle of the seventeenth to the middle of the nineteenth centuries—until the desperate philistinism which Richard Grant White so resented and William Morris so reformed, had closed upon us with its meaningless curves and stained "black" walnut. Though France until the Revolution contained the greatest of artists and handicraftsmen in the manufacture of household furniture, the omission of all consideration of the charming instances of their work still so numerous in Louisiana gives Miss Morse's book narrowed and strictly defined limitations—necessary, perhaps, if the present volume was not to become unwieldy, but certainly worthy of a companion work to it at no distant day. Miss Morse's treatment is by chapters severally devoted

to specific articles in customary use, as "Chests, Chests of Drawers, Dressing-tables," "Bureaus and Washstands," "Bedsteads," etc. Her narrative is free, unforced, and sufficiently succinct and well digested; and almost every page contains a reproduced photograph of some quaint or beautiful heirloom.

Mr. Guy Wetmore Carryl's "Grimm Tales Made Gay" (Houghton) is a collection of amusing travesties, in verse, of certain familiar fairy stories, "Grimm" and otherwise. Among the tales, to quote from the rhymed table of contents, are those which tell us

"How Rudeness and Kindness were Justly Rewarded,
How Beauty Contrived to Get Square with the Beast,
How a Fair One no Hope to His Highness Accorded,
How Thomas a Maid from a Dragon Released,"

and so on. Each "gay" tale has an ingenious up-to-date moral, and is copiously illustrated by Mr. Albert Levering, in his usual grotesquely humorous style.

"Penelope's Experiences in Ireland" by Mrs. Kate Douglas Wiggin is reprinted this year in an illustrated holiday edition uniform with the other volumes in the Penelope series (Houghton). Mr. Charles E. Brock, the illustrator of the series, is an adept at drawing Irish types, and the sketches that head each chapter are as good in their way as the text, the delightful humor of which is too familiar to need comment.

Thoroughly Ingoldsbian in spirit is the new edition of the immortal "Jackdaw of Rheims" (Young), illustrated by Mr. Ernest Maurice Jessop. Mr. Jessop has caught the whimsical humor of the poet-antiquary perfectly. His drawings are full of the same solemn fooling and rollicking wit that characterize the verses. He pictures everything, and, from the poor little Jackdaw with drooping head and ruffled feathers to the microscopic red hat that always stands above the Cardinal's name, everything is charming,—except perhaps the Cardinal himself, who is hardly impressive enough for so exalted a personage. The decorations, printed in two colors, are as artistic in general effect as they are humorous in detail. The volume is bound in unassuming brown boards with a picture of the Jackdaw on the cover.

Two delightful essays in Thackeray's most characteristic critical style, which have somehow almost escaped the notice of the bibliographers, are now published together in a choice limited edition by Messrs. H. W. Fisher & Co. of Philadelphia. Both essays originally appeared in "Fraser's Magazine," and both are satires upon the old-time Christmas "Annual," now happily defunct. "A Word on the Annuals," so Mr. Almon Dexter tells us in the introductory note, appeared a year before "Our Annual Execution." The former has never before been reprinted, and the latter only once—in the "Miscellanies" of Messrs. Fields, Osgood & Co.'s edition of Thackeray. The little book is bound in green watered silk, after the manner of the berated an-

nals, and each copy is numbered and enclosed in a neat case. It should form a rare prize to collectors.

The bringing together of a great collection of European paintings, sculptures, and *objets d'art* in the Fine Art Loan Collection of the Glasgow International Exposition of 1901, gave Mr. D. S. MacColl the opportunity he has made such good use of in his "Nineteenth Century Art" (Macmillan). This handsome folio has for its letter-press a long and searching historical criticism of painting and sculpture during the century just closed, the numerous full-page illustrations being taken from the examples on view during the Exposition. Hardly a great name among the moderns is neglected, either by the text or pictures. The painters are arranged in schools, chapter by chapter, as far as possible, the question of nationality not entering into consideration at all except where a school has risen and persists in a single nation. Mr. Whistler is the only American artist mentioned at length, and the United States are not considered in any aspect. Though an impression must remain that Mr. MacColl has attempted to cover too much in a single volume containing no great amount of reading matter, his work is nevertheless conscientious and painstaking, and is informed with a practical knowledge of both French and English art. The illustrations, numbering not less than a hundred plates, many of them photogravures of exceptional quality, form a most interesting collection. The beautiful typography and binding also call for a word of praise. A more desirable gift for an art-loving friend could hardly be found among this season's publications.

Mr. Edgar Mayhew Bacon has written an interesting account of "The Hudson from Ocean to Source" (Putnam). He considers his subject from three points of view: as important because of its history, for the legends that cluster about it, and for its picturesque scenery. The material is arranged chronologically in part, and in part it follows the course of the stream northward. The story of the growth of the modern city of New York is of course excluded, as being a history in itself; but the struggles and achievements of the Dutch settlers, as well as of the adventurous spirits who pushed their way northward into the wilderness are narrated interestingly, in detail. Over one hundred illustrations depict scenes along the river.

In a two-volume edition, bound in white and gold, Messrs. G. P. Putnam's Sons reprint the original Moxon folio edition of Tennyson's "Idylls of the King," with its thirty beautiful illustrations of Gustave Doré. Four of the "Idylls" — "Enid," "Vivien," "Elaine," and "Guinevere" — are here included. The paper and typography are unusually attractive, and the photogravure reproductions are marvellous approximations to the original engravings. The book will be a rare treasure to the lover of artistic editions.

"Songs of Two Centuries" (Harper) is the title given to a new book of poems by Mr. Will Carleton, written, as the name suggests, in the last years of

the nineteenth and the first of the twentieth century, and dedicated to the memory of the one and the success of the other. The poems are grouped under sub-titles, a citation of which will serve to show how varied is the contents of the volume. There are "Songs of Months and Days," "Songs of Home Life," of the Rivers and the Mountains, of the Nation, of Pleasure and Pain. Some are written in the quaint dialect which we associate with Mr. Carleton, others are in more serious vein and more conventional English. The volume is liberally illustrated from original drawings and photographs.

Mr. James Whitcomb Riley's well known poem "An Old Sweetheart of Mine" is now published by the Bowen-Merrill Co. in a holiday edition, with Mr. Howard Chandler Christy's illustrations in delicate color, and tinted subordinate decorations by Miss Virginia Keep. The poem, as published hitherto in Mr. Riley's works, has contained only eleven stanzas, though the audiences that have heard the writer's public recitation of his lines have been able to realize that the spoken version had a round eighteen stanzas. The missing seven are now for the first time allowed to appear in print. Mr. Christy's pictures follow closely the sentiment of the poem, and Miss Keep's floral wreaths are daintily conceived and colored.

The Macmillan Co. have this year added a selection from the poems of Shelley to their "Endymion Series." As in the Keats volume in the same series, Prof. Walter Raleigh has written the introduction and Mr. Robert Anning Bell has abundantly decorated and illustrated the book, and designed the cover and end-papers. Mr. Bell's symbolic drawings are evidently intended as a beautiful setting suggested by the poetry, rather than as intellectual interpretations of it. They are wholly in harmony with Shelley's strange, evasive spirit, and lend new charm to the lyrics that make up the bulk of this selection.

"In re-writing these volumes," says Hawthorne in his preface to "The Marble Faun," "the author was somewhat surprised to see the extent to which he had introduced descriptions of various Italian objects, antique, pictorial, and statuesque." It is this strongly marked Roman setting that has been further emphasized by sixteen half-tone illustrations in the new "Luxembourg" edition (Crowell) of this, the most popular of Hawthorne's romances. An introduction by Miss Katharine Lee Bates also calls attention to the close relation between the descriptive element in the romance and the jottings of the "Italian Note-books." The present edition is printed on good paper, and handsomely and durably bound in scarlet and gold.

"The Social Comedy" is a handsome quarto volume, containing over a hundred line and half-tone drawings. It is issued by the Life Publishing Company, and the pictures are representative of the sort of clever and genial satire on the seamy side of polite society, for which "Life" is famous. The drawings are carefully printed on heavy coated

paper, and the artistic red and gold binding is in keeping with the contents of the book.

That ever-flowering *jeu d'esprit* of the Reverend Richard Barham's, "The Ingoldsby Legends; or, Mirth and Marvel, by Thomas Ingoldsby, Esquire," has been reprinted in delightful form by John Lane, with scores of humorously interpretive illustrations by Mr. Herbert Cole. The volume, bound in red with a delectable cover design stamped in gold, contains the prefaces to the first and second editions, the three series of legends in both prose and verse complete, and the miscellaneous poems added for good measure.

Growing interest in Franciscan studies is attested by the publication of the fourth edition of "The Lady Poverty" (Tennant & Ward), as translated and edited by Mr. Montgomery Carmichael. This quaint little mediæval allegory of St. Francis's devotion to poverty is here translated into simple and stately English, often Biblical but never disagreeably archaic, which preserves all the freshness and reality that the story must have had for its unknown author. A photogravure reproduction of Giotto's "Espousals of St. Francis to the Lady Poverty" is given as a frontispiece. In its very attractive typography and tasteful binding, this dainty volume holds a prominent place among the inexpensive gift-books of the season.

Sir Gilbert Parker's tale of "The Lane That Had No Turning," which, when first published, gave the title to a volume of short stories, is now printed separately in holiday dress, with decorations and illustrations by Mr. Frank E. Schoonover. Besides the end-papers and numerous head and tail-pieces, there are seven full-page half-tone plates, illustrating as many dramatic moments in the story. The cover is very artistic, with its delicate fawn groundwork, green lettering, and dainty picture of Madeline among the apple blossoms. (Doubleday.)

Mr. Harper Pennington has made eight illustrations in color for the new edition of Mrs. Nancy Huston Banks's popular novel, "Oldfield" (Macmillan Co.). The drawings are quaint, but rather too highly colored, and scarcely dainty or delicate enough to fit the Cranford-like quality of the Oldfield ladies; so that it is doubtful if they add much to the reader's enjoyment of this very charming old-time romance. The typography of the volume is excellent, and the cover artistic in color and design.

Magazine readers will remember Mr. W. D. Ellwanger's graceful lyrics, some of which are now collected in an entertaining volume under the title "A Summer Snowflake and Drift of Other Verse and Song" (Doubleday, Page & Co.). With wide margins and illuminated initials the pages present an attractive appearance. There is a frontispiece by Mr. A. B. Wenzell; and a snowflake design on the cover gives the book a holiday air.

Two popular illustrators, Miss Jessie Willcox Smith and Miss Elizabeth Shippen Green, have collaborated in the preparation of a charming calendar

called "The Child," issued by Mr. Charles W. Beck, Jr., of Philadelphia. There are seven large-sized pictures in colors, representing quaint little folk amusing themselves appropriately to the various seasons. The color-printing is remarkably good, and altogether this is perhaps the most artistic and attractive of the calendars for the coming year.

In this busy age we no longer write journals for our descendants to gloat over, but diaries are still a necessity, and for the new woman quite as much as for her brother man. The special features of the "Lest We Forget" Standard Diary for 1903 (Cambridgeport Diary Co.) are clearly set forth on the title page, where it is said to be "A Book for Ladies' Use, in which to record Memoranda, Engagements, etc., with special pages for Church Notes, Club Notes, Dinners, Weddings, Days at Home, Card Parties, Record of Guests, Household Inventories, Birthdays, etc." On each page appears the proper date and the motto "Lest we forget." The diary is of convenient size, and is prettily bound in red cloth.

"The Cynic's Calendar of Revised Wisdom for 1903" (Elder & Shepard) is an amusing booklet constituting a calendar and memorandum combined, with scarlet page-borders and daily—or rather weekly—food in the form of familiar proverbs revised in the interests of the cynic. "Many are called but few get up," "Economy is the thief of time," "As you sew, so must you rip," "A word to the wise is resented," "Pride will have a Fall bonnet," "God gives us our relatives—thank God we can choose our friends," are a few crumbs of the delicious "wisdom," which we are all of us cynics enough to enjoy. The checked gingham cover is unique.

The "Love Poems of Herrick," edited by Mr. Frederic Chapman, is the latest volume in the "Lover's Library" (John Lane). In decoration it is uniform with the rest of the miniature series: there is a dainty violet pattern in gold on the purple cover, and marginal designs of violets, rings, and true-lover's knots. Herrick's love-note is unique and charming, and his lyrics seem especially appropriate, by virtue of their light touch and playful fancy, for inclusion in the tiny gift-books of this charming series.

Unusual both in subject-matter and make-up is "A Balloon Ascension at Midnight" (Elder & Shepard), by Mr. George Eli Hall. It is an authentic account of the author's first balloon trip, made from Paris, in June, 1901, in company with a venturesome young Frenchman. The story is tersely and vividly written, from the artist's, not the scientist's, point of view; and Mr. Gordon Ross has drawn a series of silhouettes in color, which emphasize both the wierd and the humorous phases of the adventure.

Messrs. Martin Ross and E. C. Somerville have furnished respectively the text and illustrations for the volume entitled "A Patrick's Day Hunt" (Dutton). The day's misadventures are cleverly told

in Irish brogue and with some real Irish wit. Mr. Somerville has worked in perfect harmony with his colleague; and his illustrations, sketches in black and white and full-page drawings in color, are very amusing.

Admirers of Miss Marie Corelli's work will be interested in the illustrated edition of "Thelma" just issued by Messrs. R. F. Fenno & Co. The book is bound in red and gold, and has about a dozen good half-tones made from Mr. W. E. B. Starkweather's drawings.

BOOKS FOR THE YOUNG.

II.

A beautiful edition of "Don Quixote of La Mancha" has been made this season for the use of children by Messrs. J. M. Dent & Co. of London (imported by Dutton). The long disquisitions on the drama and other subjects of interest to their elders only are here omitted, and numerous illustrations worthy the clear print and fine paper are supplied by Mr. W. Heath Robinson. — Mr. Paul Creswick has added another to the numerous renderings into prose of "Robin Hood and his Adventures" (Dutton), for which Mr. T. H. Robinson has provided an abundance of pictures, many in color and still more in black and white. The narrative is finest and sufficiently simple. — Charles Dickens's interesting and inaccurate "A Child's History of England" appears in an edition sumptuously illustrated by Mr. Patten Wilson, and published by Messrs. Dent of London (imported by Dutton). This beautiful edition is certain to meet with a favorable reception. — An authentic account of "The Adventures of Baron Munchausen" has been prepared for Messrs. Crowell's series of "Children's Favorite Classics," with an introduction detailing the sources of this series of incredibilities. Some designs of appropriate drollness illustrate the book fittingly. — Johanna Spyri's "Heidi" has been translated by Miss Helene S. White for the same series, and deserves the welcome among English-speaking children it has long been accorded in its own Germany as a simple story of child life in the Alps. There are a colored frontispiece and other illustrations. — Miss Constance E. Mand has derived the materials for her "Heroines of Poetry" (John Lane) from a number of sources. William Morris's "Maid of the Swan Skin," Malory's "Fair Maid of Astolat," Longfellow's "The Peasant Maid" and "Minnehaha, Laughing Water," Keats's "The Serpent Woman," Tennyson's "The Learned Princess," Browning's "The Little Duchess," and several more, have been turned into very pretty prose, the sources of them all (though the titles have been changed as well as the text) being familiar to all lovers of verse. The charming illustrative designs, one for each tale, are in Mr. Henry Osipov's best manner. — A minor literary curiosity comes to hand in the form of "Mary Had a Little Lamb: The True Story of the Real Mary and the Real Lamb, As Told by Fannie M. Dickerson and by Mary Herself" (Stokes), to follow the wording of the title-page. The author of the first three stanzas of this perennial favorite was, it appears, John Ronlstone of Sterling, Massachusetts, nephew of the settled minister there; the Mary was Mary E. Sawyer, and the teacher a Miss Kimball. Who composed the last three

stanzas is not made clear, but it is stated that they appeared first in a book of children's verse published by Mrs. Sarah Joseph. Little Miss Sawyer duly became Mrs. Tyler, and survived until December, 1889, having been born in 1806. The lamb seems to have learned the secret of perennial lambhood, according to Mrs. Dickerson, who records of her and her mistress, "As the years passed, they skipped over the fields and meadows together, . . . Mary . . . and the lamb," but on a sad Thanksgiving morning the lamb (still a lamb, though the mother of twins) was tossed by a cow and died of it. Mrs. Dickerson tells the story first, then the account of Mrs. Tyler is quoted, and the book closes with the authentic version of the poem. — Something more than a mere child's book is Mrs. Mabel Osgood Wright's "Dogtown, Being Some Chapters from the Annals of the Waddles Family, Set Down in the Language of Housepeople" (Macmillan), a serene and pleasant story of well ordered country life, where dogs seem to have a much easier life than most folk with immortal souls. It is really charming to read, full of humor, and with a love story to give it interest to all ages.

For boys of every age.

"Ralph Wynward" (Nelson) is a story of Ireland in the days of Queen Elizabeth (not "good" Queen Bess to the Irish, at any rate), by Mr. H. Elrington, in which the heir to a family of old descent and high station runs away from home and becomes involved in the uprising of his kinsman, the Earl of Desmond. He is not much of a hero, this uncouth Hampshire lad, but he is abundantly human. — Colonel H. R. Gordon takes a notable figure from aboriginal life in colonial days for the central interest in "Logan the Mingo" (Dutton), and makes the story interesting to boys by associating two youthful cousins with the history of that heroic victim of the white man's perfidy. The tale is sympathetically told, and deserves a favorable reception. — Journalism and juvenilia come close to coincidence in Mr. Edward Stratemeyer's "The Young Volcano Explorers; or, American Boys in the West Indies" (Lee & Shepard). The schoolboys who were left in Venezuela in the author's earlier story "Lost on the Orinoco" turu up in time to see the eruption of Mount Pelée, and some vivid description results. — "How the Twins Captured a Hessian" (Crowell) is by Mr. James Otis, and gives a pleasant account of the way in which two little Long Island boys took possession of one of King George's mercenaries, while the British lion was still ramping up and down between New York and Philadelphia. — Out of the unsuccessful war waged by the United States for the liberation of the Cuban people (unsuccessful, that is, in the sense of freeing them from an irresponsible tyranny) comes the material for Mrs. Harriet T. Comstock's "A Little Dusky Hero" (Crowell). This latest addition to the vast body of heroes of the Spanish war is the little negro who acts as body-servant to the colonel of an American regiment, and saves that warrior's life upon occasion. The story is unquestionably interesting. — Rather old for the average boy, since it deals with "men" in college, Mr. Homer Greene's "Whispering Tongues" (Crowell) tells of the way in which two college intimates have their friendship as well as their character put to the severest test. — "Jack and Black" (Lippincott) is a melodramatic story of life in an English school, from the pen of Mr. Andrew Home, with half a dozen illustrations by Mr. Harold Copping. The life of a schoolboy who stands between a desperate man

and a fortune is sought by his accomplices, the mystery behind the persecution which leads to the lad's flight with a comrade not being disclosed until the end, and the reader kept guessing accordingly. — The hero of Mrs. Molesworth's "Peterkin" (Macmillan) is a little boy who discovers a sort of fairy princess for himself through a parrot in which he is interested, and bravely goes to a neglected little girl's rescue with unforeseen results. It is in the equable and pleasant manner of this well-known writer, and worthy the attention of juvenile readers. — Mr. John Kendrick Bangs takes all the most modern inventions made possible by electricians and others, and combines them in a series of *Münchhausenlich* narratives for his "Bikey the Skicycle and Other Tales of Jimmieboy" (Riggs Publishing Co.). Those who know Mr. Bangs's work — and who does not? — will find him at his best and most vagarious here. Mr. Peter Newell's inimitable illustrations in color add mightily to the attractiveness of the book. — Miss Etheldred B. Barry invents a situation admirable for humorous purposes in her "Miss De Peyster's Boy" (Crowell), where a worthy spinster of an age the reverse of uncertain adopts a remote and youthful cousin newly orphaned. After developing the humor abundantly, the hobbledehoy, after the nature of such creatures, exhibits qualities which set Miss De Peyster quite as good an example as she has been setting him. — "Penn Shirley" has another volume in the long series of her works for children, this latest being named "Boy Donald and his Hero" (Lee & Shepard). The scene is laid in California, and the "hero" is Donald's elder brother, who does notable things in the narrative. The illustrations are by Miss Bertha G. Davidson. — "Young George: His Life" (Stokes) is an amusing series of pictures in color by Miss Edith Farmiloe, who has also added the necessary letter-press to give those who are attracted by the book a glimpse at the meaning of a little London lad's existence. The child is of or near the gutter, but as quaint and amusing as possible, and with far greater opportunities for an exciting career than most of his more fortunate but conventional fellows ever know.

Stories of various sorts.

Of equal interest to boys and girls, since both appear in them to almost equal advantage, are a few stories, several of which are noteworthy to a more than common degree. Mr. Thomas Nelson Page has added another mite to a better understanding between the North and South with "A Captured Santa Claus" (Scribner), the civil war being the background for the really touching episode which gives the story its title. A Confederate colonel braves capture as a spy to keep a promise to his children at Christmastide, and falls in the hands of a federal general who has little ones of his own at home. But the small rebel who understands his father's plight makes it possible for him to avoid the accusation of being in the enemy's ranks out of uniform. It is a touching little tale, with excellent illustrations in color by Mr. W. L. Jacobs. — Mr. Hervey White, hitherto known as a novelist of decided but sombre power, puts his literary past behind him to write "Noil and the Fairies" (Stone), a most amusing bit of imaginative writing for which the tender infancy of Oliver Goldsmith affords a basis. Not only is it written in sparkling prose, but there are numerous bits of interpolated verse, some of it purposely nonsensical, but all charming. What is more astonishing than these, however, is Mr. White's embodiment of some sound modern child psychology in the book without in the least overweighing it. — Out

of the literature surviving from the world's childhood, Miss Florence Holbrook has obtained the material for her "Book of Nature Myths" (Houghton), certainly the most suitable mental pabulum imaginable for children. From the classics, the sagas, and the legends of the American Indians, Miss Holbrook has drawn her material, beginning her little volume with simple expressions increasing in complexity and maturity of thought as they proceed. Such thorough and discriminating work can hardly have too much praise. — "Lays for Little Chaps" (New Amsterdam Book Co.) is the rather conventional sort of verse about children, done by Mr. Alfred James Waterhouse after the manner of Eugene Field. There are numerous illustrations. — "The Caxton Club" (Crowell) is a transcript of more than ordinary realism, telling of the difficulties three boys and a girl have in starting a newspaper in a little Ohio community. "Nothing," says Emerson "is so small as the smallness of a small town," and the saying might serve as the motto for this story. It is written by Mr. Amos R. Wells. — Miss Mary D. Brine's book, "Lassie and Laddie" (Dutton) is a pretty story of two little cousins and what they do in the country after a long separation. It is for very small children indeed. — Great good nature characterizes Miss Sophie Swett's "The Wonder Ship" (Crowell), an account of a little Yankee brother and sister who are carried off on a coasting voyage without the least intention on their part, and have a most astonishingly good time in consequence. — Education of a sensible sort follows upon the reading of Miss Bessie Kenyon Ulrich's "The Child and the Tree" (Crowell) the kindly offices performed by our distant cousins of the forests being made plain for even the smallest to comprehend. — "Master Frisky" (Crowell) has a dog for its leading character, as the name of the book indicates, and Mr. Clarence W. Hawkes has drawn a most attractive picture of a Scotch collie, but the tragedy which closes the story seems unnecessary.

Tales for younger girls.

Good literary quality may be found in Miss L. Allen Harker's "A Romance of the Nursery" (John Lane), wherein a poet and his quaint little daughter Fiametta come to visit children of a more prosaic type. The "romance" has nothing to do with a love story, but with the little girl's kinsfolk. It is a history to be read with pleasure. Miss Katharine M. Roberts provides illustrations of worth. — "The New Pupil" (Macmillan) of Raymond Jacbern's latest book is a little English girl who has been running wild in Italy after her mother's death, her father being too much occupied with study to take any marked interest in her. How she is tamed down to a proper sense of decorum in its full British sense is the theme of the story, which is readable and moral enough, but altogether mistaken in thinking anyone the better for being conventionalized. — Miss Barbara Yechton loses nothing of a certain admirable quality noticeable in her other work when she comes to write "Molly" (Crowell). The picture she draws is that of a little girl who spends a summer with an uncle and some cousins and makes them all her friends by her straightforward courage and small-womanliness. — Bringing a little child from the poorest parts of a large American city to a prosperous farm works much better in Miss Evelyn Raymond's "Daisies and Digglees" (Crowell) than it has been found to in real life. It is characteristic of the little tenement house girl that she should begin planning for those she has left behind her as soon as she finds the rural districts inhabitable. —

"The I Can School" (Crowell) is Miss Eva A. Madden's name for an institution of learning in a large city where a small girl receives much more than mere book-knowledge through the wisdom of her teachers.

*Books for
the wee folk.*

"Miss Muffet's Christmas Party" (Houghton) brings into a single little story the people that children of all sorts like to find there, and Miss Olive M. Long's pictures consort with Mr. Samuel M. Crothers's narrative in making the book one well worth having. — "The Outlook Story Book" (Outlook Co.) is a compilation of tales in prose and verse, with numerous pictures, wherein many hands have been at work. It is, as the title goes on to say, "for little people," and few of these will fail to find interest in its pages. — Of a similar sort is the "Wee Folks' Annual" (Dutton) which Mr. Alfred J. Fuller has edited and arranged, but this is intended for still smaller children. — Thirty stories of all kinds, but with children always prominent in them, have been written by Mrs. Evelyn Everett-Green and published under the title "Short Tales from Fairyland" (Dutton). Pictures in color and in black and white by Mrs. Seymour Lucas and Miss Eveline Lance make the volume a most attractive one. In "The Animals' Rebellion" (Dutton) Mr. Clifton Bingham tells in rhyme of the manner in which the Tiger, the Brown Bear, and the Wolf set about overthrowing the throne of King Leo, and the way the charge of the Giraffe cavalry upset all their hopes at the critical moment. Most elaborate and amusing are the colored pictures by Mr. C. H. Thomson which illustrate the verses. — Last year Mr. L. J. Bridgman provided both text and illustrations for "Guess," in which riddles of the kind children dearly love were asked on one page and answered when the leaf was turned. This same idea he has expanded in "Guess Again" (H. M. Caldwell Co.) with results equally happy. Especially witty are the end papers, showing the "Conun-Drum Corps" on parade. — Curious little creatures, not unlike Mr. Palmer Cox's brownies, are busy in the pages of "Kewts" (H. M. Caldwell Co.), also the invention of Mr. L. J. Bridgman. The Kewts are sent to visit all the states and territories of the Union by their inventor, and a page is devoted to a rhymed account of the industries they discover under way in each of the commonwealths they visit, with a picture showing them in the act of inspection or participation. The idea is both ingenious and instructive.

NOTES.

"The Vicar of Wakefield," with a preface by Mr. Austin Dobson and illustrations by Mr. Hugh Thomson, is published by the Macmillan Co. in a pretty and inexpensive holiday edition.

Two new preprints from the Decennial Publications of the University of Chicago are as follows: "The Lecithans," by Mr. Waldemar Koch; and "Studies in Popular Poetry," by Mr. Philip Schuyler Allen.

The American Book Co. publish a "Mental Arithmetic" prepared for elementary schools by Mr. I. C. McNeill.

A "List of Books for High School Libraries of the State of Wisconsin," prepared under the direction of State Superintendent L. D. Harvey, is a publication that will be welcomed by schools everywhere. The titles number about sixteen hundred and are intelli-

gently annotated, the work making a volume of nearly five hundred pages.

"The Source of Plutarch's Life of Cicero," by Professor Alfred Gudeman, is a recent publication of the University of Pennsylvania.

"Tom Grogan" and "Gondola Days" make up the fifth and sixth volumes of the new uniform edition of Mr. F. Hopkinson Smith's writings. The Messrs. Scribner are the publishers.

"Greek Myths in English Dress," edited by Professor Edward Everett Hale, Jr., is a small volume for school use made up from Hawthorne, Kingsley, and Bulfinch, and published by the Globe School Book Co.

That old-time favorite, "The Lamplighter," by Maria Susanna Cummings, is issued in a new edition by Messrs. Houghton, Mifflin & Co. An interesting "publishers' note" tells something of the author and the history of her book.

"The Poems of Ovid," edited by Professor Charles Wesley Bain, form a volume in Macmillan's "Latin Series." There are nearly two hundred pages of selected text, and a copious apparatus of notes and vocabulary.

Miss Ella M. Sexton's "Stories of California" (Macmillan) are told in simple language, and are addressed to a youthful audience. They relate not only to the early history of the State, but also to its industrial development, and are well illustrated.

Messrs. Tennant & Ward are the publishers of three practical handbooks upon certain phases of the art of photography. Their respective subjects are "The Lens," "Finishing the Negative," and "Photographic Apparatus." Mr. George E. Brown is the author of all three books.

"An Elementary Commercial Geography," by Mr. Cyrus C. Adams, published by Messrs. D. Appleton & Co., is a response to the growing need of books for instruction in the commercial courses of our high schools. It is abundantly illustrated with maps and photographs.

"The Splendid Idle Forties" (Macmillan), by Mrs. Gertrude Atherton, is a revised and enlarged edition of the volume of stories originally entitled "Before the Gringo Came." There are also illustrations, and they are of a sort that tempt one to search the text to find out what they represent.

The "Stories in Stone from the Roman Forum" (Macmillan), which Miss Isabel Lovell has prepared for young students of ancient history, presents in simple and readable form some of the results of recent archaeological work in the great city. It is an excellent piece of work, and teachers will find it very helpful.

A reprint of Clarence King's "Mountaineering in the Sierra Nevada," which comes from the Messrs. Scribner, will be welcome to many readers. This fascinating work was first published in 1871, but was soon thereafter withdrawn from the market by the author, who wished to correct it in certain particulars, a task which he never found time to perform.

The extraordinary vitality of Carlyle's "French Revolution" is attested by the new editions that appear with great frequency. No year has passed of late in which one or more such reprints have not found their way to our table. The three-volume edition just published by the Messrs. Putnam is, however, much more than a reprint. It is the edition of a competent historical scholar, Mr. C. R. L. Fletcher, who has provided it with many maps and plans, and also with the critical

apparatus of notes which are absolutely necessary for the reader whose intent is historical as well as literary. The set is included in "Putnam's Library of Standard Literature," favorably known by several other reprints.

"From the Old World to the New," by Miss Marguerite Stockman Dickson, is a book for children in elementary schools. It deals with the period of early American exploration and settlement, and has a great many pictures of a kind calculated to attract the childish interest. It is published by the Macmillan Co.

"The American Jewish Year Book" for 5663, edited by Dr. Cyrus Adler for the Jewish Publication Society of America, is chiefly devoted to information concerning the Jewish organizations of the country. Its special features include articles on "The Jewish Population of Maryland" and "The History of the Jews in the United States."

Miss Katharine Prescott Wormeley has undertaken to translate the "Impressions de Voyage" that Alexandre Dumas produced in such profusion during the earlier part of his career, and the first volume of this venture, "The Speronara," is now at hand from Messrs. Little, Brown, & Co. May it speedily be followed by all the others!

"How to Live," by the Rev. Edward Everett Hale, is a series of fifteen papers prepared for Chautauquans a number of years ago. These little homilies on the conduct of life are characterized by Dr. Hale's well known practical sense and felicity of phrasing. They are now collected into a volume which is published by Messrs. Little, Brown, & Co.

Condensations of standard works do not as a rule meet with our favor, but we are willing to make an exception in the case of "A Short Life of Abraham Lincoln," just published by the Century Co. This is a single-volume edition of the ten-volume work by Messrs. Nicolay and Hay, the abridgment having been made by Mr. John G. Nicolay. The complete work is so much more than a mere biography, that the present condensation is not only justifiable but even praiseworthy. Even now there are nearly six hundred pages of the biography, which ought to be enough for the majority of readers.

The volume of "Select Translations from Old English Poetry" (Ginn) which has been edited by Messrs. Albert S. Cook and Chauncy B. Tinker, presents a selected series of versions, partly familiar and partly made for the present work, from the literature created by those men who were English poets centuries before Chaucer was born. The selections are typical, and cover a wide range of theme and literary form. Beowulf is represented by a few brief extracts, the battles of Rounanbush and Maldon are given in full, there are many passages from the Cædmon, Andreas, and Elene manuscripts, and lyrics both secular and religious. A very fair notion of the body of old English poetry is thus given within a brief compass, and the book will prove a boon to both special students and general readers.

The "Nonsense Anthology" (Scribner) of Miss Carolyn Wells is a book that will bring joy to both young and old. Miss Wells has an appreciation of fooling that is not a common attribute of her sex, and a sense of humor that is exemplified by many delightful productions of her own. In making the selections for the present volume she has shown excellent judgment and a wide acquaintance with the special sort of verse that is concerned. She gives us examples from a wide range

of authors, including several seventeenth century examples, and coming down through Lear, "Lewis Carroll," and Gilbert to such whimsical writers of today as Mr. Gelett Burgess and Mr. Oliver Herford. Macaronic verse is also illustrated, and there is a clever Latin version of "Jabberwocky" called "Mors Iabrochii." This is anonymous, and, in fact, the number of anonymous pieces included is noticeably large. There is also an excellent profusion of "Limericks."

Professor Hjalmar Edgren, having given us, with the collaboration of Professor Percy Burnet, one of the best of modern French and English dictionaries, now comes forward with "An Italian and English Dictionary" (Holt), which he has prepared with the help of Dr. Giuseppe Bico and Mr. John L. Gerig. Such a work as this was greatly needed, and is (unlike its French companion) practically without a rival. Although not an etymological dictionary, sufficient attention is given to etymology to satisfy the needs of the ordinary student, and English cognates, when not perfectly obvious, are emphasized by being given in small capitals. Pronunciation is indicated by subscript signs, and accentuation is carefully marked. The vocabulary is large, and includes such obsolete forms as the student is likely to meet with in the older classics.

LIST OF NEW BOOKS.

[The following list, containing 256 titles, includes books received by THE DIAL since its last issue.]

BIOGRAPHY AND MEMOIRS.

- Memoirs of Paul Kruger, Four Times President of the South African Republic. Told by Himself. With photogravure portrait, large 8vo, gilt top, uncut, pp. 441. Century Co. \$3.50 net.
- Memories of a Hundred Years. By Edward Everett Hale. In 2 vols., illus. in photogravure, etc., large 8vo, gilt tops. Macmillan Co. \$5. net.
- Life and Letters of James Martineau, LL.D., S.T.D., etc. By James Drummond, M.A., and C. B. Upton, B.A. In 2 vols., with portraits, large 8vo, gilt tops, uncut. Dodd, Mead & Co. \$8. net.
- Mallet du Pan and the French Revolution. By Bernard Mallet. With photogravure portrait, 8vo, gilt top, uncut, pp. 368. Longmans, Green & Co. \$5.
- La Grande Mademoiselle, 1627-1652. By Arvède Barine; trans. by Helen E. Meyer. Illus., 8vo, gilt top, uncut, pp. 448. G. P. Putnam's Sons. \$3. net.
- Edward Bowen: A Memoir. By Rev. W. E. Bowen, M.A. Illus. in photogravure, etc., large 8vo, uncut, pp. 417. Longmans, Green & Co. \$5.
- Samuel Richardson. By Austin Dobson. 12mo, gilt top, uncut, pp. 214. "English Men of Letters." Macmillan Co. 75 cts. net.
- John Greenleaf Whittier. By Thomas Wentworth Higginson. 12mo, gilt top, uncut, pp. 195. "English Men of Letters." Macmillan Co. 75 cts. net.
- Memoirs of a Contemporary: Being Reminiscences by Ida Saint-Elme, Adventuress, of her Acquaintance with Certain Makers of French History, and of her Opinions concerning Them; from 1790 to 1815. Trans. by Lionel Strachy. Illus., large 8vo, gilt top, uncut, pp. 237. Doubleday, Page & Co. \$2.75 net.
- A Doffed Coronet: A True Story. By the author of "The Martyrdom of an Empress." Illus., 8vo, gilt top, uncut, pp. 545. Harper & Brothers. \$2.25 net.
- My Life in Many States and in Foreign Lands. By George Francis Train. Illus., 12mo, pp. 348. D. Appleton & Co. \$1.25 net.
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- Tolstoi as Man and Artist; with an Essay on Dostoiévski. By Dmitri Merejkowski. 12mo, pp. 310. G. P. Putnam's Sons. \$1.50.

- Thoreau, the Poet-Naturalist; with Memorial Verses. By William Ellery Channing. New edition; edited by F. B. Sanborn. With portrait, 8vo, uncut, pp. 397. Boston: Charles E. Goodspeed. \$2. net.
- Andrew Carnegie, the Man and his Work. By Barnard Alderson. Illus., large 8vo, gilt top, uncut, pp. 232. Doubleday, Page & Co. \$1.40 net.
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- Reminiscences: Musical and Other. By Fanny Reed. With portraits, 12mo, gilt top, uncut, pp. 158. Knight & Millet. \$1.50.
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